


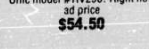



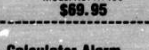


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READER
VOLUME 12 NO. 27 JULY 14, 1993 SAN DIEGO'S WEEKLY

This is Gospel



St. Stephen's Church of God in Christ

More than
just prayer
with a beat
By Joe Applegate
Photograph by Craig Carlson

"Those of you who don't go to church, don't think we're funny when we clap and shout," said Ann Murray to us who had come to hear an afternoon of gospel music. "Cause when we get to clapping and shouting and so on, all we're doing is what the Lord wants us to do."

Two or three voices said "Amen" to that.

One of the emcees of the show, Murray went on to introduce the first act while some members of the audience walked up and down the aisles between the rows of folding chairs, greeting friends, chatting with neighbors. The rental hall, which was next to a church on Franklin Avenue in Southeast San Diego, looked more like a gym than an auditorium. On the hardwood floor, two basketball courts were outlined in red, and on the walls two sets of backboards and rims were bolted to padded braces. From the windows high on one wall, bright yellow light slanted on part of the audience and brightened Sunday suits and gowns.

The concert, to quote from the flyer

that had circulated for weeks before, was to be a "Sensational Spiritual Musical," presented by the Mighty Gospel Revelators, a local group of fourteen years' standing, whose guests would be the Mighty Kings of Harmony, from San Bernardino, the Soulettes, from Los Angeles, and the Millettettes and the Imperials, both from Las Vegas. Of these, only two groups expected to be paid for the concert, and their fee was only \$200 per group, for gas and expenses. The admission price was just four dollars at the door, or three dollars for a ticket bought beforehand at Dean's Record City, the Queen May Beauty Shop, or Geno's Drive Thru Bar-b-que. The price had been lowered from five dollars in hope of attracting more people. This afternoon's turnout looked to be about 150, not counting, however, all the performers who sat with the audience.

After Murray's introduction, the Mighty Gospel Revelators came out of a side door on stage and opened their set with "God Has Smiled On Me," a cut from their next album. Immedi-

(continued on page 10)

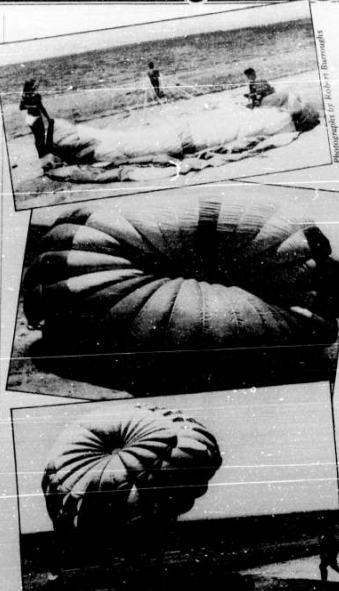
City Lights

Pie In The Sky Still On The Ground

David Ozgunduz had one of those business ideas that seem virtually guaranteed to make money: to bring to San Diego the sport of para-sailing, that pastime in which thrill-seekers rigged in parachutes are towed behind motorboats. Since his inspiration struck, Ozgunduz has acquired a \$10,000 motorboat, a thousand-dollar parachute, and an understanding of why no one has ever succeeded with such a business here before, and why he may not either.

Born and raised in Europe, the son of a Turkish father and French mother, Ozgunduz says he first tried para-sailing on the beach in Monte Carlo seven years ago, when he was seventeen. Three years before that he had been introduced to skydiving, a very similar sport. "Both of them give you the same feeling of floating in the air and landing," he says. The only difference is that the para-sailor ascends gently from the ground as air pressure fills his chute and the pull of the motorboat increases that air pressure, in contrast, the skydiver experiences free fall. It was while vacationing (and para-sailing) in Puerto Vallarta last winter that Ozgunduz decided there was no reason a para-sailing business should not thrive here, with the likes of San Diego Bay, Mission Bay, plus all the ocean fronts as potential launching grounds.

Wrong. Mission Bay is off limits to para-sailing. Ozgunduz has learned, because a law was passed in 1975 to prohibit such activity after a man was killed while "kiting"



Photograph by Peter B. Reardon

on the bay. To no avail were Ozgunduz's protests that kiting (in which a boat pulls someone outfitted with a hang glider) is far more dangerous than para-sailing. The park district

adds that, apart from the safety consideration, Mission Bay is simply too crowded to accommodate para-sailing. Ozgunduz next turned his attention to Coronado, where

he figured a para-sailing operation would flourish on the ocean in front of the Hotel Del. Unfortunately, city officials there told him no private businesses could operate on city land, the same response he encountered when he looked into establishing his business on one of the San Diego city beaches. Ozgunduz ruled out Shelter and Harbor Islands because of their proximity to the North Island flight path; however, he found a likely spot on San Diego Bay in Chula Vista, at an abandoned lot near G Street. But the port district, which owns that land, told Ozgunduz the property was reserved for light industrial purposes only. Ozgunduz finally approached the city of Imperial Beach. There Mayor Brian Dillray welcomed the para-sailing idea and helped Ozgunduz win a five-year exclusive franchise to run a para-sailing business on Imperial Beach's ocean front. But a few weeks ago,

Ozgunduz received a phone call from the Federal Aviation Administration informing him that FAA regulations permit "no balloons or kites" to operate within five miles of any airport — and Imperial Beach contains the Navy helicopter airport, Ream Field.

Not surprisingly, Ozgunduz is full of assertions about how America is no longer the land of freedom and opportunity. Yet the setbacks haven't completely squashed his entrepreneurial resolve. He's fighting some of the authorities who have thus far denied him permission to start the business, and he also has decided to start a nonprofit para-sailing "club," an organization he believes should be able to operate without the government scrutiny.

— J.D.

Take A Bough

Herewith an illustration of the dangers of asking permission, provided by Joe Greco.

Greco is a man who cares a great deal about sprucing up Adams Avenue in Normal Heights. He owns two large pieces of property in the block just east of the Normal Heights sign, and he thinks that block would look immeasurably better with the addition of trees (currently the only thing sprouting from the pavement is the row of unsightly power poles, scheduled to be removed later this year).

Almost everyone apparently agrees with Greco about the value of trees. In fact, the city has selected the block next to Greco's (just west of the sign) to be a demonstration of the value of rehabilitation, and the first thing the city is doing is to plant some trees along it; the holes for that greenery are being cut now. Inspired by that example, Greco in January used his own money to plant five carot wood trees around one of his buildings (the large structure that contains the Taoist Sanctuary. Greco's own Corner Liquor store, and

three similar storefronts). He heard nothing but positive comment about that addition, and so he decided to add trees to the perimeter of his other building across the street (also newly renovated to accommodate a natural foods store). This time, however, Greco thought to ask the city building department if the tree additions were acceptable.

Greco says the request triggered great consternation and confusion. The bureaucrats dithered over what kind of trees would go in and over who would be responsible for their care. Finally they said regulations would only permit Greco to plant two trees (instead of the five he wanted to install). Greco says other city officials working on Adams Avenue revitalization were appalled by the building department's balking, and finally Greco succeeded in getting a building department supervisor to allow as how five trees would be okay.

Nonetheless, on the day the new sidewalk containing the holes for the new trees was



Joe Greco

scheduled to be poured, Greco still had not received the permits promised him. He warned the bureaucrats he was going to proceed regardless and got no response. So the concrete went in about three weeks ago, complete with the tree holes.

Greco has heard nothing from the building department since then. Furthermore, he plans to cut holes for several more trees along his block, and this time he plans simply to by-pass the building department altogether. And should he encounter any

official criticism for his unsanctioned actions, Greco could counter by pointing out the fiscal savings generated by his private initiative. While the city is spending \$750 to install each of its twenty trees in the block west of the sign, Greco figures his costs for installing the same kind of tree in the block east of the sign will run no more than sixty to seventy dollars per sapling.

— J.D.

OTL

It jams up traffic in Mission Bay, attracts a 700-team line-up, and merits a guest appearance by pro baseballer Lou Brock. But Monte Najmy and Johnna Helm are here to tell you that OMBAC's double weekend Over-the-Line (OTL) tournament on Fiesta Island is not the only game in town. More precisely, Najmy and Helm say OMBAC's, nationally renowned OTL World Championship is too much of a game and party, and not enough of a sport. So Najmy and Helm organized a women-only pro tourney and convinced 180 female players to desert the OMBAC classic and instead play this Saturday and Sunday at Mariners Point.

Najmy and Helm are serious OTLers. They both play year-round and enter about twenty of the nearly one hundred tournaments throughout the beach area and in Baja. Helm first dived for fly balls on the Fiesta Island sand when she was eight years old. Taught the basics by her brother-in-law, OTL superstar Charlie Davidson, the twenty-eight-year-old Helm was a member of the 1981 OMBAC OTL women's championship team.

Najmy has for eight years organized the annual Women's Draw OTL tourney, and has been swinging at softballs for twelve seasons.

But five years ago Najmy got so disenchanted with OMBAC's Fiesta Island frenzy that she stopped entering the OMBAC tourney. "A woman player can hardly walk from one court to another without having her (batting suit) top ripped off," she says. "There's lots of obnoxious people and eighty percent of them are drinking, so it's not much fun after a while. It just didn't seem like a world championship to me."

Helm felt the same, but kept playing... until last year, when she and her teammates had to wait ten hours between matches. The sun was sinking when their second match began, so Helm asked an OMBAC official to delay the match until early morning. He impolitely told her to "go play somewhere else if you don't like it," and Helm, convinced that "OMBAC winners aren't always the best players, but just those (teams) who best survive the process," convinced with Najmy about an alternative tournament for serious female players.

In May they used the informal OTL circles to contact 200 female competitors, and found sixty teams (180 players) willing to forgo the attention and publicity showered on the OMBAC line-up. (They say only five top female teams remain with OMBAC, including two members of the top-ranked "Lay 'Em Flat" team.) Though an initial interest in sponsorship by the John Hancock Life Insurance Company fell through, their Mariners Point tournament will still boast \$3000 in prize money, among the richest of any pro series. (OMBAC



Monte Najmy, Johnna Helm

winner get trophies.) The two women insist there's no bitterness between themselves and the OMBAC organizers, who have politely said that there are spectators and sand enough for both tournaments. (OMBAC may be unconcerned about the drain on female talent, but the organization did use posters to solicit new female teams and offered free clinics on OTL basics for neophyte players.)

Najmy says she's had "lots of support from serious male OTL players," twenty-five of whom told her they'd rather play a serious game of OTL on Mariners Point than continue the fun and games with OMBAC on Fiesta Island. That has Najmy and Helm thinking about a men's division for their

1984 Mariners Point alternative, which may be expanded to two weekends, again head-to-head against OMBAC's OTL matches.

Cop Coups To Cap Clairemont Coke Cops?

Peter Murdock (not his real name) has been selling cocaine from his Clairemont home since his junior high school days back in the early Seventies. He started pushing quarter- and half-grams of twenty-five and fifty dollars each to his school chums and neighborhood friends, but as

the years progressed he found the business increasingly lucrative. By the early months of this year, he was selling up to half a pound of coke per week, worth about \$12,000 on the streets.

But two major law enforcement crackdowns in the last eight months have made him reconsider his "career." First came the FBI's breakup last fall of the multimillion-dollar "Corporation" cocaine ring, which smuggled cocaine from Colombia and Venezuela to Florida, New York, New Jersey, Connecticut, and San Diego. The ring was centered here in Clairemont, and twenty-four dealers have already been indicted. Next came an investigation of Clairemont dealers by the San Diego Police Department's Narcotics Task Force, which began in spring and is still in progress. As a result of all this scrutiny, Murdock says, he's quit his business and, for the first time in more than a decade, has taken on a regular job he won't say doing what, though, for fear of being identified.

But Murdock is not unwilling to discuss the booming cocaine trafficking that has been going on in Clairemont for the last seven years. "It's definitely the main distribution center for coke in all of San Diego, and maybe even Southern California," he says. Up until the two markets and home busts, he says, Clairemont was home to more than one hundred cocaine dealers, seventy-five of whom sold only about half ounce (\$700) per week but twenty-five who, like him,

went through a half pound or more in that same amount of time. Most of the dealers were in their late twenties and had been raised in predominantly middle-class homes. "The proportion of kids to adults has always been higher in Clairemont than in most other neighborhoods," Murdock says. "And as the neighborhood began to get more rundown in the last few years, a lot of the kids who had previously moved elsewhere started to move back into houses of their own. The rents were relatively cheap (as low as \$425 per month for a two-bedroom house and garage) and besides, they knew the neighborhood better than areas where the rents are similarly low, like North Park and East San Diego. Many of their friends and former schoolmates still live in Clairemont, so they also found a ready market for business."

Murdock adds that most of the dealers were confined to the central portion of Clairemont bounded, roughly, by Clairemont Drive on the west, Route 67 on the north, Interstate 805 on the east, and Linda Vista Road on the south.

"The area around Madison High and Clairemont Mesa Boulevards where it runs into Diane Street especially got pretty bad there," Murdock says. "A lot of the younger kids who bought from us started robbing the AM/PM around the area to get money for coke, and that's how I think

the cops got wise to what was going on here."

After the Corporation breakup last fall, however, cocaine traffic in Clairemont began to subside noticeably. "All of a sudden the FBI was moving into the house next to you, and across the street were some undercover cops," Murdock says. "They started hassling everybody in the neighborhood and threatening them with long jail sentences, and everybody started singing drug dealers into outlying neighborhoods like Pacific Beach and Mira Mesa, with as many as half the dealers having already either moved or quit dealing entirely—at least 'until the heat lets up.'" "It's getting too close to home," Murdock laments.

Police spokesman Dennis Johnson would only offer a "no comment" when asked whether there is currently an ATF investigation centered in Clairemont, but a police source who asked that his name not be used confirmed that "right now, Clairemont is our number-one target. Arrests have been made and warrants have been issued, and there will be more in the very near future. And that's all I can say."

— T.K.A.

A Book That Will Be Beat, Can Be Beat

In 1967 a local judge phoned Chuck Valverde, general

manager of Wahrenbrock's Book House, and asked Valverde to do him a favor. A bright young man—a repeat offender who had progressed from juvenile detention facilities to adult prisons—had violated his parole

agreement and was in danger of being sent back to jail. The judge, seeking to change the young man's environment, wondered if Valverde might have a place for him at the store. Valverde did, and within a matter of weeks the young man worked his way from stock clerk to one of the principal buyers for the store.

During the three years he worked for Wahrenbrock's, he created an extensive collection of experimental poetry and prose, and translations of recently published avant-garde works from Europe. The local graduate programs in literature at UCSD and SDSU took notice, and their students bought many of the books. And although this Algeresque young man has long since left the store, Wahrenbrock's ties with beat and other experimental works still remain.

After suffering through nearly a year and a half of floodings, clouds of dust, and other nuisances attributed to the recent remodeling of the new Home Federal Building (the old Bank of America Building on Broadway between San and Seventh avenues), Wahrenbrock's decided it was time to change location. In

(continued on page 38)



Chuck Valverde

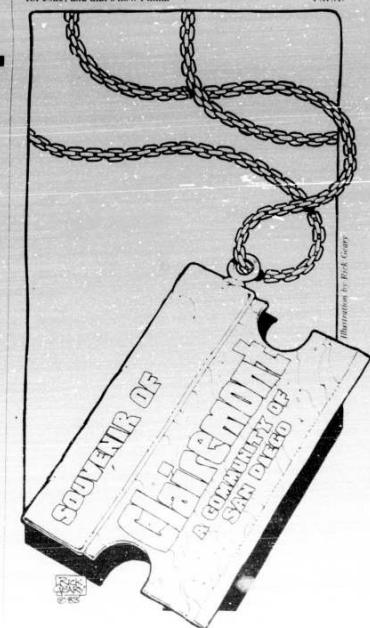


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Wants To Be A Comic Booked

Cheers to Gordon Smith for his interesting and specific story, "Local Comics," July 7. It was particularly informative to read Pat Gorse's experiences of writing comic material for Rodney Dangerfield, his attempts at performing, and currently his successful collaboration with Russ T. Naale on 90A's morning show. After reading the accounts of Gorse and M-Gee breaking into comedy, I'm not too sorry I changed my vocational objective twenty years ago. I am, however, still a frustrated fifty-four-year-old comic who has visions some day of putting together a routine for the Comedy Store and getting a call for the Tonight Show.
Hugh C. Hyde
Charles Vista

Little Store Set In Shore

I am glad you made public the resentment many people feel toward Sandi Shore's negative attitude at the Comedy Store. Her argument of people always taking advantage of her is a broken record and an excuse to treat performers

and customers badly. She turns a deaf ear to most everyone and that's unfair. Running a business requires strict management, but there is a limit to how tight to pull the reins.
Pat Remington
San Diego

Two For The Show

I was amused to discover your John Simon in residence, Duncan Shepherd. His exquisite excesses of James Lee Curtis's breasts in the film *Trading Places* was pointed out to say the least ("Anatomy of a Movie," July 7). His subtle command over the subject forced upon me the realization that there remain few articulate breast critics left in this world.

I, too, was startled by what Shepherd rightly perceives as the most salient feature of this picture. A friend had given me advance notice that Curtis's breasts had stolen the show. I had forgotten our discussion until the actress spilled onto the screen in a scene that rivals the hyper-space effects of the first Star Wars installment. If there is one movie this summer I will remember, it is this one and for this reason: I think Curtis has become a well-rounded actress who fills out a role and lifts an otherwise sagging production.
Bill Becker
San Diego

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Jonathan Saville's article in the *Reader* of July 7 ("A Pocket of Resistance") seems to confirm this evaluation. Notwithstanding the really heroic efforts by every American audience of the Eighties, in Saville's article he is searching in vain for an "extended meaning." There is none. Saville seems to have overlooked, however, another possibility, admittedly a most far-fetched one when applied to a writer like Brecht. Could it be that this play in its original form had a very personal and emotional meaning for Brecht and a very limited audience?

Letters

Could it be the supreme irony that the protagonist, or rather the propagandist, of "repe theater" needed a good old-fashioned dose of Aristotelian "catharsis" to purge himself of the agony of the fall of France and the ensuing trauma of French collaboration with Nazi Germany, the then-arch-enemy of France — and of Brecht himself?

I experienced mine when I re-entered France in 1944-45 as a member of the U.S. Army.
Robert Leeds
Pacific Beach

Noonan Mourning Night

My wife and I saw *The Visions of Simon Machard* and we surely agree with Jonathan Saville's assessment. We are not students of Brecht and found ourselves unable to reconcile what was described on KPSD radio as a "bizarre" play. This was surely the wrong adjective.

It seems to me that the avant-garde was severely thrown out of kilter by arbitrary use (or careless staging) of polystyrene milk carton crates, plastic cocktail cups, and May Company luggage. The transportation didn't work. Running around on the overhead is not only hard to watch and hear, but strikes me as cavalier. It suggests the audience be dandered, look how unique we are, taking advantage of all this funny scaffolding.

I'd like to see Brecht done by an acknowledged company. Maybe I could learn to appreciate him.
Bill Noonan
San Diego

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Know Thy Lines

I read the recent profile of paramedic Ed Guzman ("True Life and Grim Death," June 16). After reading some of the letters published regarding this article, I felt obligated to express some of the feelings that might be associated with being the "patient" or "victim."

I have found on the many occasions I've been transported (due to a chronic medical condition) that incompetencies exist not only among paramedics, but also among emergency room doctors.

The emergency medical field seems to require an excessive amount of ego, self-confidence, and total command of the situation. Due to these requirements and given human nature, I see an endless power struggle between the all-knowing physician in the emergency room, who is protected for his behavior and medical ethics by the medical establishment he works for, and the paramedic in the field who has to assess a medical problem immediately and "confidently" act in his own all-knowing way with the limited training and experience he may have.

In my past experiences with paramedics, I have found almost ninety percent of them to be competent, courteous, and truly interested in the welfare of their patients. Although emergency room doctors are obviously more extensively trained, I've experienced much more incompetence, disinterest, and omnipotence on their part.

What I've experienced from my side of the journey has been a learning experience. Incompetence exists within us all, especially when we attempt to act out a part for which only God has the script.
Penelope Shoemaker
Poway

911 To One

Although I missed the Medevac article, I did read the letters written two weeks later in response to that article.

In the early morning hours of Sunday, May 1, 1983, I received a call from my father indicating that my mother had passed out on the floor and was hemorrhaging seriously. I dialed 911 and paramedics from Medevac, Inc., were dispatched to transport my mother to Scripps Memorial Hospital. I also immediately left for the hospital and arrived shortly before my mother. Thanks to Medevac, the hospital had already been alerted that she was on the way. They were in communication with the paramedics, they had pulled and reviewed her file, and a doctor familiar with her case was waiting in the emergency room. On the way to the hospital, the paramedics rendered treatment pursuant to directions received from the doctor, and other necessary care was ready when she arrived. Thanks to the quick response, transportation, and support services, my mother survived.

Dr. Jackson in his letter questions an apparent paramedic assumption that they know as much as doctors, but I frankly doubt if paramedics in general make such a claim, and I know very few doctors I could call early on a Sunday morning and receive the prompt attention I received from Medevac. Dr. Jackson indicates that he would call Hartson's in an emergency and hopefully he will receive the same satisfactory response which we received. I was personally gratified that the "911" emergency number and the services of Medevac, Inc., worked so well, and we credit them both with saving my mother's life.
Carl F. Ingvalson, Jr.
San Diego

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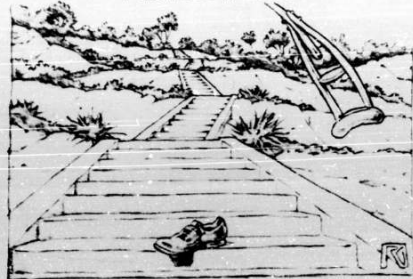
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Straight from the Hip

Matthew Alice

Dear Matthew Alice:
I work at University Hospital and because of the parking problem here and in the neighborhood, must look for affordable parking spaces elsewhere. A solution many of my co-workers and I have resorted to is to park our cars down below the hospital, near the hotels in Mission Valley, and walk up the concrete stairs leading up the hill to the hospital parking lot. (The stairs begin at the end of the unnamed street between the Holiday Inn and the Circle 8 Motel on Hotel Circle South.) Very convenient, but my question is, where did these stairs come from?

San Diego
I'm not sure exactly what the planners of this staircase had in mind, but it definitely wasn't built for the benefit of commuters engaged in a search for parking spaces. In fact, the stairs were built long before there was ever a parking problem in Mission Hills. According to an article in the San Diego Union of September 13, 1982, the stairs connected the old county hospital, on the hills above Mission Valley, to a detention center for juveniles down in the valley. This was back in 1909, and the view of the valley from the top of the stairs must have been superb. Today it's a lot less breathtaking. Freeways and multistoried department stores and splashing, yelling tourists in hotel swimming pools mar the scenery somewhat. Nevertheless, a climb up the 340 steps is rewarding, with some native chaparral plants livening the trek up, and a rather pleasant view of the San Diego River mouth and Mission Bay to the west awaiting you at the top. (Actually, I counted — puff, puff — 348 steps on my way down the staircase, but I'm not climbing the dad-gummed thing again to make sure. I do know that the Union article says there are only 344 steps — if my count is not closer to the truth, I'll eat this column.)



One can only surmise as to why someone would have wanted to go from the detention center hall to the hospital, or vice versa. The county hospital was quite a structure when it was built in 1904; ninety inhabitants of the county poor farm were brought to the new three-story facility as its first patients. The hospital survived, with various architectural emendations, until 1962 when the new eleven-story University Hospital was raised on the site. Down in the valley the juvenile hall (christened Anthony Home in 1939 for local dog-goeder Sarah Anthony) served as a staging ground on which to launch 200 wayward kids along the straight and narrow. (There were plenty of escapes from the center, and no doubt the staircase made flight a lot easier — though the smart ones probably took a less obvious route to free-

dom.) Anthony Home was closed in 1954 and for several years afterward the center was used as an auxiliary jail. In 1971 it became the county headquarters for the presidential campaigns of Democrats Shirley Chisholm and George McGovern. Bulldozers put an end to the buildings two years later.

Dear Matthew Alice:
I've sent you a newspaper clipping about a drunk driver who was arrested with, according to police tests, a blood alcohol level of .22, double the level indicating drunkenness. Well, if .22, that is twenty-two one-hundredths (nearly one-quarter) of his blood had been replaced by alcohol, he would have caused no deaths other than his own — he could not have made it to his car. (The idea of percentage is based on

the number one hundred, and one percent is one hundredth of one hundred, or one in decimal notation it is .01.) Do you think the paper meant to say .22 of one percent, which is .0022? This needs to be cleared up.

Paul Palmer
Del Mar
You're absolutely correct. Paul (and thanks for the math lesson). Newspapers have simply dropped the "percent" following the figure, no doubt assuming that people would realize the meaning of the abbreviated figure (or else that people don't care — most newspaper readers are not as persnickety as you seem to be, Paul). The .22 level referred to in the clipping actually means that the police tests showed there was twenty-two hundredths of a gram of alcohol per one hundred milliliters of blood in the sample. Of course it would be physically impossible to drink enough to raise the alcohol content of one's blood to twenty-two percent. That would translate to about one and one-half quarts of alcohol in one's veins — a level at which one would truly be pickled. For most people, a blood alcohol level (B.A.) of .30 is one at which stupor begins; at .40 coma is induced, usually ending in death. But exceptions are possible, and here in San Diego there are cases of drunk drivers being hauled in with levels as high as .50. One lab analyst told me of hearing about a drunk being arrested with a B.A. of 1.17 (he didn't survive). By the way, .10 is one present legal guideline for driving while under the influence, not the legal level of drunkenness. You can be under the influence at levels below .10 — and go to jail for it.

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

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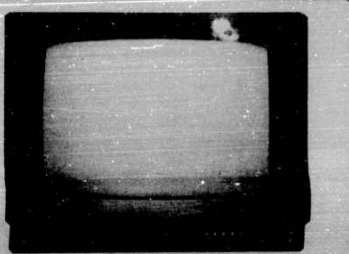
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THE INSIDE STORY

BY PAUL KRUEGER

IT WAS NO SURPRISE THAT THE GREATER San Diego Chamber of Commerce last month endorsed the idea of offshore gas and oil exploration as close as three miles to San Diego's beaches. The chamber of commerce's executive board made a similar endorsement in 1978, and three years ago the organization's energy committee called for "increased recovery of oil and gas from California sources," as necessary for ending the nation's dependence on foreign oil. That same energy committee forwarded a pro-drilling endorsement to the chamber of commerce's board of directors for confirmation on June 22.

The seven-member committee is headed by John Ford, a Solar Turbines executive and advocate of offshore oil drilling. (He recently appeared on KYYX radio to argue the "yes" side of a coastal oil exploration debate.) All seven committee members have backgrounds in energy or energy consulting, including San Diego Gas and Electric's Jerry Rosenblatt and Nicki Hobson of General Atomic. The committee did ask spokesmen for the oil companies and environmentalists to appear at its June 15 breakfast meeting to discuss the pros and cons of nearshore oil drilling, but representatives of Congressman Bill Lowery and Senator Pete Wilson (both of whom fought oil exploration in 1978) were denied "observer" status at the meeting. The committee locked itself in the room until 10:00 a.m., when it decided that a guardedly pro-drilling recommendation should be passed on to the chamber of commerce's board of directors.

Wilson spokesman Otto Bos, who has been busy

assuring environmentalists that the senator's stance is not being swayed by the large campaign contributions received from oil companies, says that "had the chamber listened to our pitch, they may have done things differently." Jerry Sweetwood, a founder of COOL, the anti-drilling citizens' group, says the recently re-formed organization moved too late to influence the chamber of commerce debates and was fouled in its attempt to "find a chamber board member who would carry our viewpoint to the board."

But there were chamber of commerce directors who strongly opposed the energy committee's recommendation when it was presented to the full board. The opponents, led in part by Mel Katz, co-owner of the local Manpower employment agency, managed ten votes (including those of Carlton Lichty, president of the Hotel del Coronado) against the drilling recommendation, to twenty votes in favor. Katz and the other dissenters also pushed unsuccessfully for a delay in the vote, and tried to convince fellow directors that the proper tack was to call for a one-year moratorium on drilling pending environmental studies. (The opponents did add language to the endorsement calling for guarantees that tuna fishing and commercial fishing fleet movements wouldn't be disrupted by the drilling.) Most chamber of commerce votes are unanimous; few have more than one or two dissenters, and only a handful of issues have been more divisive, including the debates on Proposition 13 (which the chamber of commerce opposed) and an SDGE-E-proposed hookup fee (no position was taken). The board of directors' debate and vote tally were private, but the chamber of commerce's executives,



Lee Grissom

knowing that even a conditional endorsement of oil and gas drilling would be controversial, immediately mapped a strategy on how best to present their position to the media. Chamber public relations director Ted Owen planned to meet with energy committee staffer Doug Byrns and write a press release emphasizing the chamber of commerce's insistence that five concerns would have to be satisfied by the U.S. Department of the Interior before the chamber of commerce would endorse any exploratory drilling. Those included the effect of drilling on Navy operations, the possible dangers of transporting the pumped oil, and the "economic impact" of a spill or derrick blow-out. Chamber of commerce executive director Lee Grissom would then review the press release and call a Thursday-morning press conference to explain the chamber's position and answer questions.

But chamber board member Herb Klein, who is editor-in-chief of the Copley Press, left the Wednesday meeting and

returned to the newspapers' Mission Valley office, where he tipped *Union* environmental reporter Steve LaRue about the chamber's decision. Reporter La Rue contacted Grissom, whose quotes were included in a story published Thursday morning, along with the chamber's environmental concerns. Still, the *Union* story made chamber staffers blanch. The headline read "S.D. Chamber Endorses Offshore Oil-Gas Drilling," and the story told how the chamber was "breaking with the view of most local governments and members of Congress" by voting "in favor of oil and gas drilling off the county's coastline."

Public relations director Owen, who received a number ofirate phone calls from both the public and chamber members, called the *Union* news desk to complain about the headline. Chamber director Grissom, who personally favors a one-year drilling moratorium, spent the morning restating the chamber's position on both television and in print. (Grissom caught the *Tribune* in time; its lead

paragraph noted that drilling would be backed "if a series of impact studies... show the drilling won't have any adverse effects on the economy and environment."

Grissom also hoped the chamber's stance — and specifically his call for a new series of federal environmental studies dealing with potential problems unique to San Diego's coastline — would get the attention of Interior Secretary James Watt. Grissom got Watt's attention, but not in the way he hoped. Instead of acknowledging the chamber's caveats on drilling, Watt's office immediately issued a press release lauding the chamber's endorsement of oil drilling, and members of the Republican delegation in Washington, D.C. — all of whom are under local pressure to fight any drilling — were grumbling that Grissom and the chamber had been suckered by Watt. "Lee [Grissom] was badly used on this," complained one delegation staffer. "It really came out looking like Watt greased the rails and influenced the chamber's decision." □

Illustration by Tom Voss

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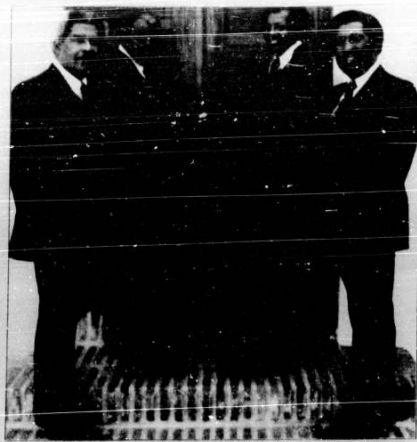
Gospel

(continued from page 1)

ately the audience began clapping along to the heavy beat, which managed to be solemn and lively at the same time. "God has smiled on me! He has set me free! God has smiled on me! He's been good to me! A lamp unto my path is He! Without Him I would fall! I don't know what He is to you! Oh, but He is my all and all!"

The Revelators perform in a style which many people would characterize as Motown, with the lead singer accompanied by tight harmonies from the back-up group, who stand to one side. The Revelators would characterize their style as gospel. The back-up singers, all of whom wore almond-colored three-piece suits with pink shirts and brown ties, were Lester Logan, Sr., who is the founder of the group, Clifford Robinson, who also plays rhythm guitar, and Millard Stacy, the utility man who can sing baritone, tenor, or a slightly higher tenor called fifth voice. Stacy came to the group of late when one of the original members, Sammy Graham, became the pastor of a small church in Arizona. Graham sings with the Revelators on special occasions and intended to join them today, but had called to say that his van had broken down in El Centro. Standing behind the back-up trio was the band, which consisted of a lead guitarist, bass guitarist, and drummer.

The lead singer, Osefine Washington, is a tall, full-bodied baritone with a gold-capped tooth, and was wearing a brown plaid business suit. As he sang, looking sometimes



Mighty Gospel Revelators: Lester Logan, Sammy Graham, Clifford Robinson, Osefine Washington

so that the audience and sometimes down at his feet, he held one hand on high and opened it, palm out, whenever he gave more expression to his voice. By the time they'd finished the number, a woman in the second row who was wearing a lustrous white dress was also standing with hands raised high, swaying and singing along. Cynically, I thought she was waiting her chance to go on, and was out in front to support the opening act

Washington came to San Diego twenty-six years ago and has been singing with gospel groups ever since, not for strut or trade, but because he and his fellow singers see themselves as performing a ministry through their music. A group like the Revelators is the bedrock of gospel. The members' common interest is church. "You go to church and you sing, and afterward you talk to people about singing," and then people get together on their own and sing, and that's how a group gets formed," said Logan, explaining how he formed the Revelators. Even when it charges for performances, the group makes, at best, only gas money. Neither have the two albums recorded by the Revelators made them rich or famous. The singers have daytime jobs to support their families: Logan supervises the laundry at the naval base exchange in National City; Robinson inspects aircraft groundwork at North Island Naval Air Station; Stacy is a postal worker; Washington is a foreman with the city's Parks and Recreation Department. Over the years, the singers have performed in Oakland, Los Angeles, and Las Vegas; in Arizona, in Texas, and in their home states of Florida, West Virginia, and Mississippi, where singing and preaching have traditionally been one and the same.

On the night before this recent concert in Southeast San Diego, the Revelators had played at the Marine prison on Camp Pendleton. They played outdoors on wrestling mats laid down for them in the prison's courtyard, with a few dozen inmates seated in front. During a break in the music, the inmates heard the chaplain's obligatory sermon, but from the Revelators' point of view, the music

(continued on page 12)

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The Spiritual Kings in 1949: Edward Graces, Willie Rouse, Exton Hallaby, C.W. Dean (top row); Marvin C. Hine, Willie Pitts (bottom row)

Gospel

(continued from page 10)
was itself the message. "We sing gospel because we love it," Washington had told me a few days before going up to Camp Pendleton. "We love it, and that comes through to the people who hear it, and then they start listenin' to the message, and they let the music guide them away from the way they been goin' and into the right road from then on."

A paradox, on the other hand, is that the beat and bump of gospel music have been known to take the performers from the "right road" and put them in the fast lane of stardom. The young musicians who play behind the Revelators, for instance, don't sound as though they've learned all their tunes from *Broadman's* or the *New National Baptist* hymnals. "All these guys tryin' to sound like George Benson and Wes Montgomery," said Robinson, the Revelator who plays rhythm guitar. He cocked his head toward the musicians who were tuning up one Monday evening at the Revelators' regular rehearsal, which takes place in the Friendship Hall next to the New Hope Friendship Baptist Church



on Harrison Street near the Coronado Bay Bridge

"I don't blame these guys for wantin' to sound contemporary," said Robinson. "I use a lot of jazz chords myself; I like a kind of jazzy sound, but we draw the line at guys who try to play our style of gospel and make it sound like the blues. The bluesy sound don't go with gospel; it's just too way the same."

Washington stepped over to hear what Robinson was saying. "Now, this guy," said Robinson, teasing, "this guy don't even go for a little jazz. He's a pretty hard person to swing with. You could be going along, thinking you doing great, and he's got his nose turned up."

Washington, who was smiling, just kept on smiling. He said that a number of rock and roll musicians have gotten their training behind the Revelators, and nodded toward the young lead guitarist who was rehearsing with the group that night for the first time. "Once they get good, they move on out, and we take another guy in. It don't matter if he's not too good, 'cause we can teach him to play our way."

"The thing is," added Robinson, "we rely on spirit to help us perform our music. That's how gospel is. A lot of it don't take that much training; if you can feel it, you can play it. But to play in rock and roll, you got to be good, and so the kids go to gospel music for training."

That was a generous thing to say, given the feeling among bedrock gospel folk that performers who leave gospel to play in nightclubs are cutting themselves off from their religious as well as their musical training. Washington remembers sharing a bill in San Diego in the late 1950s with a group

called the Soul Stirrers. They were one of several big-time gospel groups among them: the Pilgrim Travelers and the Dixie Hummingbirds — who came through town in the Forties and Fifties. The Soul Stirrers' lead singer was Sam Cooke, who later became a rock and roll crooner ("You Send Me"), and who came to no good. "The way I heard it," said Washington, "was he was killed by his lady-friend in a motel in Los Angeles. He was outside her door, in the hallway, trying to get in, and she shot him through the door."

Washington stopped and seemed to look hard at something in the distance. "I was offered a chance to leave gospel and go into rock, but to tell the truth, I never could sing it. Somebody else maybe thought I could, but I knew better, 'cause I knew I didn't feel it. Now, Jesus I can sing about because I know Him, personally."

With all sincerity, Washington believes the music he sings has given him a better life. "The songs do something to you where you are better able to endure," he said. "Whatever people say to you, whatever they may do, you can meet them with a smile, take things as they come — look around and take a joke."

He said that not long after he'd come to San Diego from the South, in 1958, with his wife and two children, he was out of work and was determined not to go home to his mother, who had warned him against coming West and had as much as told him that he was not going to establish himself.

"I'd get up in the morning, see my wife and kids waitin' on me," he said, "and I'd go out, no jobs to be had, and come home and lay out listenin' to songs on records. I remember one night the name of it was, 'Through the



Years I Keep on Telling," and it says: "Through the years I keep on toiling/ Through the storms and the rain/ Patiently waiting on my savior/ To come again/ I am waiting on You, Lord/ I am trusting on Your word/ And when the gates swing open/ I will walk in."

"And the next morning I have an idea to go to the civic center. And when I get down there they have already taken all the applications for the day. But I say to the person there, 'May I see the supervisor?' And out she comes: Miss Moore."

"And I say, 'I know you're not supposed to take more applications, but would it be so bad to stretch it some for me this time?'"

"And she said, 'Surely not.' "And from that application I started my twenty-two years with the city, for which I'm now up for senior supervisor. And whatever people may say, I know I couldn't have done it but the way I did, through these songs that I have come to know all my life."

The acquaintance began when Washington was a boy in West Point, Mississippi, a rail junction serving cotton lands on the state's eastern plain. Four missionary sisters — that is, local women doing good works for the church — asked young Washington to help them with the services they conducted on the hill farms round about. One of his first memories is that of setting off along the red dirt roads, at dusk, to round up other boys for a makeshift choir. Later he had some instruction in singing with the glee club of Northside High, in West Point, but never learned to read music.

Church music was practically all he knew, and all one needed to know in West Point to be an entertainer. When the choir met at church to practice, an audience came, too. When Washing-

ton and friends got together to sing at his house, neighbors came to sit on the porch, and neighbors up and down the road sat out on their porches, until the music was over and everyone went to bed. It wasn't until later years, when Washington had moved to San Diego and had begun to sing with various small groups, that he came to think of himself as a gospel singer. Before that he'd been a singer, period, whose training and repertoire had come from his Baptist church.

During Washington's childhood and youth (he was born in 1934), the term "gospel" was just beginning to represent a style of interpretation brought to black church music and singing. Before then the term "spiritual" music applied to the sorrow songs created by enslaved Southern blacks, or sometimes adapted from English-American hymns and rendered in the black tradition and style. (Sometimes the use of white hymns was ironic; the famous "Amazing Grace" was written by an English clergyman who, before his own salvation from sin, had been a sea captain trading in slaves.)

In the late 1800s, spirituals achieved wide attention from white audiences in the United States and Europe, largely on account of the celebrated chorus of Fisk University, an all-black school in Nashville, Tennessee. Otherwise, spirituals and the more conventional church music of American blacks was confined to the camp meeting and the Sunday service.

Gospel came about when country folk — with their field hollers, their sorrow songs, and their manner of responsive singing between preacher and congregation — moved north to cities and were influenced by the already secular sounds of blues and jazz.

(continued on page 14)

"We sing gospel music because we love it, and that comes through to the people who hear it, and then they start listenin' to the message, and they let the music guide them into the right road."



C.W. Dean, Exton Hallaby



Rev. George D. McAnulty

Gospel

(continued from page 13)
and took these variations with them to church. Gospel was the holy equivalent of city jazz. Both were marked by sophisticated harmonies, improvisation, jubilation, and emotionalism, sometimes brought about by strict control of the music and technique, sometimes by abandon.

But jazz was not looked up to by many proper, churchgoing black people, so its counterpart gospel was shunned along with it. Although it flourished in a few established churches, notably Pilgrim Baptist Church in Chicago, this new gospel

music found its place among the evangelists — the holy roller who sang in the storefront churches of cities and the brush-arbor meetings of the countryside.

As with spirituals, gospel music reached wider audiences in America as more people discovered that this church music was original, heartfelt, and above all, entertaining. Soon it was on the radio, and by the 1940s small gospel groups were traveling around the country, singing in churches as well as halls, and motivating the local talent.

One of the earliest and best-known groups in San Diego was the Spiritual Kings, who were together between 1947 and 1960, and of whom only two survive; they are Exton Hullaby and C. W. Dean, both of whom sing with the sanctuary



Rev. Glenn Jones

choir at Bethel Baptist Church on Clay Avenue in Southeast San Diego. Dean, who owns the city's premier gospel record shop, Record City, on Churchward Street near Imperial and Euclid avenues, remembers listening all the time to the new gospel sounds on the radio when he was a young man in Anderson, Texas, and later in San Diego. It happened in 1947 that two patrons of the Groves Brothers' Barber Shop, Willie Pitts and Rev. Edward Graves, got to talking one day about forming a group. "They didn't sing in the shop," said Ervin Groves, standing by his barber's chair the other day, his retired brother Hartman seated nearby, dressed like a country mayor, in dark suit and suspenders, looking out the sidewalk window onto Imperial Avenue. "No, nobody sang in here, but we did have a big radio and we'd listen

to music, gospel and all types."

Pitts and Graves got in touch with a baritone they knew, Willie Ross, and together they held their first rehearsal at Ross's house on Delis Drive. Ross had invited his neighbor across the way, Exton Hullaby, a tenor, to come and see what was going on, and beginning that night they were a group, with Hullaby as emcee and manager. A few years later C. W. Dean was invited into the group to sing baritone and help Hullaby with the bookings and other arrangements.

They played a few concerts in Los Angeles and Las Vegas, one in Carlsbad, several in El Centro, and sometimes traveled as far as Arizona and New Mexico. They took turns traveling in their own cars, usually leaving on Friday night and returning late Sun-

(continued on page 16)



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St. Stephen's

Gospel

(continued from page 14)

day. Working only for a percentage of the gate receipts, never for a guaranteed amount, the Spiritual Kings did not make enough money for its members to quit their regular jobs, but they had a large local following, and they took pride in their musicianship.

"We sang a cappella," said Dean last month in his record shop. "We'd take turns rehearsing in each other's house, and when we worked on a new song, the guy singing lead would arrange the other voices behind him

either in his own way or in the way it sounded on a record. We sang and sang and sang. The only time we used instruments was when we recorded, of which we did two songs, both on forty-five. Actually we did four songs, but I don't remember the flip sides. We did 'I Have a Dream' and 'Amazing Grace.'"

If the Spiritual Kings themselves made little money, they were willing to make money for churches in town. They sang at the building fund concert for the Mt. Zion Baptist Church on Greely Avenue, at a benefit concert for the Missionary Sisters of the Methodist Church, and at dozens of similar functions. Said Hullaby, who is now a deacon at Bethel Baptist

Church, "As emcee for the group, I would tell people that we were not out to entertain them, but to spread the gospel. And I think we spread a lot of it, too."

The Spiritual Kings were fortunate to have performed during the heyday of gospel music in San Diego, when the form was still new and appealing, but not so commercial that ministers turned against it. The Spiritual Kings went as far as anybody could go without turning professional or leaving town; they were a draw in their own right, and they shared the stage when the national groups came through. In 1954 the Kings performed with the Spirit of Memphis and the Dixie Hummingbirds at Memorial Junior

High, where the audience was expected to number 1000.

The Mighty Gospel Revelators were not so fortunate; by the time they formed, in 1969, the heydays were over—even though gospel was and continues to be the most popular form of church music. The national groups became much too expensive to bring in for a church-hall concert to headline over the local talent, and besides, by 1969 the church choirs were all singing gospel in the style that, twenty years before, would have been considered too avant-garde for proper church singing. Why hear a local, independent quartet sing gospel when you had it every Sunday from the youth choir in your own church?

"When was the last time we played up at Calvary?" said Robinson to Washington that night at their rehearsal. He was speaking about Calvary Baptist Church, on Crosby Street just east of Interstate 5, near the Coronado Bay Bridge. Calvary has one of the largest and richest congregations in the community.

"I don't know," said Washington. "Seems it was a wedding about a year ago."

"That long?" said Robinson. "I'll bet it was."

"Oh, we don't play at Calvary no more," said Washington. "Them and all these other churches—they don't need us, now they got their building funds all completed."

"That's the truth," said Robinson. "They don't want to hear that, but that's the way it is."

Whatever the reason, most of gospel music today is performed by church choirs whose style may range from raucous to refined. Most gospel music in San Diego is the opposite of what good churchgoers held it to be fifty years ago. They saw it then as brash

entertainment; today it is a regular part of the Sunday service.

"I feel that gospel music is as sacred to the black church as the Gregorian chant and the anthem are to the white church," said Rev. Glenn L. Jones, who directs the youth and young adult choirs at Calvary Baptist Church. "Therefore I don't feel that gospel music should be taken out of a sacred setting."

On a typical Sunday morning, at Calvary's eleven o'clock service, the choir composed of youths and adults files into the sanctuary where the congregation of 900 or more fills the long pews, while Jones waits alone in the middle of the choir box behind the pulpit. The choir wears blue-and-white robes with the initials "CBC" monogrammed on the left shoulder; the crowd of richly dressed people, the ushers with their spotless white gloves, the dominant, carnation-pink color of the church and the faint odor of bread baking at the Sunshine plant on the other side of Interstate 5, give

the proceedings an air of abundance and well-being.

After the processional, Jones leads the choir and congregation in a hymn, calling out the words for those who don't know them, and beating time with a movement of his right hand that switches back and forth as neatly as the escapement of a watch. Throughout the service, the singing is expressive but tightly controlled, with emphasis on the lyrics and their message. To gospel music Jones gives a form of his highest affection—respect.

On the other hand, he takes gospel out of the church by teaching a class at UCSD in the performance of gospel music. The student choir meets on Tuesday evenings in the main lecture hall at Mandeville Center, 150 voices strong. Beginning next year, students must audition to take the class, but even so the grading will continue to be based on attendance, which makes the class "a GPA booster," Jones said. No matter: Jones's purpose, apart from teaching vocal technique, is to make

he students realize that gospel music is more than bump-tempo and rhythm; it is music with a message.

Indeed, it is by the message of gospel music that Jones explains his reason for teaching outside the church. "If you're going to be effective in singing this type of music," he said, "the message has to reach your heart; it has to be part of your life. You're singing about Jesus, about Him whose story is the gospel—the good news of all time. Your talk has to match your walk, is what I'm saying, or else gospel will just be another style of music to you, personally, and that's just how it will sound coming out of your mouth."

I asked Jones how he felt about evangelizing—if that was the right word for it—in a public university. "I feel I could justify it," he said. "If I am going to teach the class the nature of this singing, people will have to recognize that the songs are Biblical; there's no way around it."

As is done in many black churches,

Jones teaches his UCSD choir the gospel tunes orally, without sheet music, working out the soprano part first and following with the alto and tenor, and adding a bass line if necessary. Although about half of the students are white, they tend to dominate the bass and soprano sections, which by and large are weaker than the alto and tenor sections, according to Kenneth Anderson, who accompanies the choir on the piano. They are weaker—that is, until the choir performs in a church, as it did last May 15 at Calvary Baptist, before a very supportive audience.

"The spirit of gospel music helps nonsingers open up," said Anderson, who, in addition to being a senior at UCSD, is the music director at Mt. Olive Church of God in Christ on Federal Boulevard. "The singers need energy from the audience, and in gospel, they get it." He said the UCSD choir sounds its best in its climatic number, "I Really Love the Lord," which is simple but fervent, and which, at

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Gospel

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Calvary Baptist, affected an audience "that wasn't afraid to be moved."

Not that moving the audience is ever the purpose of the music. Jones notes primarily in a paper he wrote for the National Association of Negro Musicians, and which he reads aloud to his class. "I am not saying that an emotional experience will not result from the choir's rendition . . . but it should come because . . . Him whose name is being proclaimed . . . and not as a result of rhythms and chord progressions."

Nor should it come from the bit where everyone claps and sways in time to the music. "All that choreography," said Jones, "is extraneous to gospel music. I tell my choirs, 'If an individual feels moved to clap his hands in time to the music, fine, but I won't impose that on all the members of the choir, because I can't tell them what to feel in their hearts.'"

Jones acknowledged, however, that each denomination, each church, and each congregation has its individual style of worship, and that gospel music serves all of them. The Methodists and Baptists, he generalized, are more or less alike, somewhat restrained, while the Pentecostals and the Church of God in Christ are more "charismatic," with more rocking, swaying, and improvisation. "The Catholics," he mused, "are all over the place — sometimes very subdued, sometimes going in for foot stomping and everything in between."

At eight o'clock on a recent Sunday morning at St. Stephen's Church of God in Christ, on Imperial Avenue near Fifty-third Street, the sanctuary was crowded with 400 people or more, not counting the twenty-six-voice choir behind the pulpit. Another 400 were expected for the eleven o'clock service. Where the singers at Calvary Baptist were accompanied by piano and organ, here in addition were drums, an electric bass guitar, a lead guitar, a saxophonist who doubled on the flute, and a few tambourines in the audience. In the racks behind the pews were no hymnals, only donation envelopes.

At the beginning of the service the minister greeted the congregation and

made a few announcements while the choir, in blue-and-gray robes, filed in behind and the musicians finished tuning their instruments. It was like the beginning of a concert where the announcer comes out to address the audience, while behind him the stage is distractingly alive with performers. The service lasted two hours and twenty-six minutes, of which a little under two hours was given to music. The sermon, which occurred toward the end, took twenty-five minutes and was accompanied by the organ.

Part way through the opening song, the congregation was on its feet. We rose and sat down eleven times during the service, five times on demand and six times spontaneously, in addition to the time that we were ushered, row-by-row, past the offering baskets at the front of the church. Choreography was not much apparent: the choir swayed together a bit, but otherwise everyone went his own way. When someone felt especially moved, he or she raised up arms in a wide V. By far the most active person was the woman in the back row of the choir who was communicating the words of the songs in sign language for the deaf.

The musical climax was "I Just Can't Stop Praising the Name of Jesus," which had us on our feet for a seven-minute stretch of repeating the phrase "I just can't stop." The emotional climax, though, was quieter: the christening of an infant girl, Stephanie Marie, to whom the congregation sang a simple, unaccompanied tune. "Jesus loves the little children of the world," against the counterpoint of a watery snore from a pew toward the back. "Jesus loves the little children of the world! Be they yellow, black, or white! They are precious in His sight! Jesus loves the little children of the world."

I noticed three or four whites in the congregation; they seemed a part of it, seemed comfortable. In a remark a few days before the service, the pastor at St. Stephen's, Rev. George McKinney, had wondered how comfortable blacks are in white churches where there is little or none of the responsive, exuberant style that has been the black tradition. McKinney, who is trim as a captain, and who carries himself with a military-erect bearing, cited *The Black Bourgeoisie*, by E. Franklin Frazier, to say that blacks, as they make more money, tend to disassociate themselves from the old-time preaching and join white churches, but not fully as-

simulated, find themselves in limbo. "This is where gospel music is so important," he said, carefully. "Its purpose has been and continues to be as an institution of healing — a kind of church in itself, a ministry in itself — that helps to energize, and focus, and motivate the black people; wherever they may be."

St. Stephen's has formed its own recording company, Stephanos, which has produced an album of songs by the St. Stephen's youth choir, and another by Rev. Clarence Agard, Jr., who is an associate minister at Greater Jackson Memorial Church of God in Christ. "We established Stephanos to promote the local talent," said McKinney, "and secondarily to extend the church's ministry through song." He smiled. "I'm not very musical myself — though all of my five sons are."

I asked McKinney what stopped talented young people from leaving the church and rushing in his musical training on commercial music. He gave the expected response — that it's tragic to see how most of the time the young musicians get caught in pressures they can't handle, how difficult it must be for young blacks to adapt to having so much money and temptation; what a tragedy, for example, for Natalie Cole, with five hit albums behind her, to stumble into emotional troubles.

I said, "Natalie Cole? How could she not handle the pressure? Her father did."

"Not King Cole's father was a Baptist preacher," said Rev. McKinney. Someone knocked at the office door, then began to push it open, sliding away the attached case that McKinney had set in front of it to discourage intruders. It was his son Gregory, who is twenty years old and a student at Grossmont College. He was wearing a T-shirt, track shoes, and warm-up pants. "What did you want me to do today, Dad?" he said.

"Sit down for a minute, son." McKinney explained that Gregory was on the verge of becoming a professional musician. D. J. Rogers, the rock-gospel artist with five albums to his credit, hires Gregory on occasion to play bass guitar in his back-up group, at one hundred dollars per concert. Rogers comes to San Diego regularly to look after his ranch in East County and thus is a member of St. Stephen's congregation, but spends most of his time near his recording studio in San Jose. Gregory hopes to

transfer from Grossmont to San Jose State, where he'll major in music and where he'll also be near Rogers's studio.

I asked Gregory if he'd like to make his living someday with the music he'd learned in church. He looked over at his father, who was tilted back in his chair, hands folded across his belt. "I would prefer some day to be paid for performing, since, you know, I've been playing all this time for the church; so being professional is something I do think about." His father nodded but said nothing. Gregory took that in, then said, "But on the other hand, I'm a realist. I'm not going to drop out of college or anything to become a musician, 'cause I'd rather stick with what I got right now."

I said something about nothing ventured, nothing gained.

"Well," he said, "money can't buy happiness, and I'm happy what I'm doing right now," which must have sounded too pat, because he added, "And anyway, I already played in a club, so I know a little what it's like."

"Oh?" his father said. "You never told me that."

Gregory said some friends asked him once to fill in for a bass player at a teen club in El Cajon.

"That's the first I heard of it," said McKinney.

"I really didn't sneak out — I just didn't say where I was going that night."

"Hm."

"That one time."

"I see," his father said. I thought of the remark by Martin Luther, who was not only the first Protestant, but, in a sense, the originator of gospel music, when with his own pen he adapted popular songs to sacred meanings. "The Devil," he said, "has no right to all the good tunes."

Gregory stood up. "I got to get going, Dad. What did you want me to do?"

McKinney wanted him to clean up around the church, and added, "It's really getting to be a mess; I appreciate your help this morning."

Before he left, Gregory told me about D. J. Rogers's latest cassette tape, *A Legend*, on which Gregory's name appears in the credits — his debut in recording.

A moment later he was walking down the sidewalk with a push broom across his shoulders, being about his father's business. □

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Say Ahoy, Somebody

Adrift aboard the Shangri La

By Leslie Robard

Illustration by Ron Osborn

On Sunday, May 29, 1983, two San Diego men purchased a sailboat in Newport Beach and set out to sail the eighty miles home to Mission Bay, what they were told was a day's trip under normal circumstances. Their journey took three incredible days. Only the names have been changed to protect the would-be sailors from further embarrassment.

As they drove to Newport Beach with a friend, Rusty Fox and his nephew Albert Graves were delighted that the sun was shining after the preceding gray days so prevalent in Southern California in the late spring. When they arrived, Rusty quickly completed the purchase of the boat, a twenty-three-foot San Clemente with a single mast and outfitted with a mainsail and jib. They bought some cold cuts, fruit, beer, and wine, and boarded the craft with great anticipation. The dealer who had just sold Rusty the boat took the two on a trial run around the harbor, demonstrating the basics of sailing.

Rusty had never sailed before. The forty-eight-year-old novice was confident, though, that Albert, who had spent much of his thirty-one years near the water and who had often navigated motorboats, could sail competently. They embarked on the journey with no compass, no radio, and without checking weather reports. The boat's motor got them out into the harbor in the brilliant afternoon sunshine just after 1:00, and they were in high spirits as they joined other graceful vessels whose fluffy sails dotted the bluest of skies.

The boat, the *Shangri La*, was a single man's dream, guaranteed to provide the two bachelors many relaxed hours of weekend pleasure. It would be a sure-fire attraction for fun-loving women. A slight breeze prevailed over the calm water, and

Rusty and Albert soon stripped to their shorts to tan.

Rapidly gaining confidence in their sailing ability, they headed south, leaving the harbor behind. Things were going without a hitch and they started guzzling their beer, feeling exuberant. "This is a piece of cake. Next week Hawaii," Rusty said. At the tiller, Albert nodded agreement. He was already making plans to take his girl sailing the following weekend.

As the afternoon progressed, the clouds accumulated and the two adventurers donned their shirts, then pants and jackets as the wind picked up. The skies were darkening fast now, and they felt real apprehension when it started to rain. The sea began to churn and they realized they could no longer see land. The boat pitched wildly in the swells, and the two amateurs and their provisions got soaked. Never once did it occur to them to take down the sails or put on life jackets.

"Want a sandwich? You have a choice of green cheese or wet bologna," Rusty called to Albert over the howl of the wind. "I'll pass," Albert answered without smiling. "What are we going to do? We may be going in the wrong direction."

Rusty took inventory of the situation and recognized that they could well be headed out to sea now, as the wind and waves tossed the boat around like a toy. To wait to determine the proper course could be disastrous, he thought. Only two people back in San Diego — his girlfriend Dinah and Albert's roommate — knew of their plans.

By the time either of them realized the men were still at sea, it could well be too late. "Let's make an educated guess and go for it," he said. Hoping they hadn't been blown off course, they fought on through

the turbulence. Rusty was sure that if they survived the storm and the cold, wet night, they'd be able to get their bearings when the sun rose in the morning.

Buffeted by wind and rain, they plodded on through the choppy black water. Better progress could be made, they thought, if they used the boat's motor. But that soon ran out of gas — they had checked the fuel level back in Newport and assumed there was enough for their needs to get in and out of the two harbors on their itinerary. The sea gradually grew calmer, but the men were drenched and bone-weary. Rusty thought of his kids who live out of state, then of the Mission Valley bar he frequents. He wished desperately that he were there.

"Do you pray?" Albert asked at one point.

"Only in a pinch. I'm an atheist."

"Are you praying now?"

"Nah, this is an adventure. No sweat," Rusty answered glibly.

He only took the tiller to relieve Albert for brief intervals when the cold made it necessary for Albert to change positions. The *Shangri La* had a sumptuous cabin, but they were afraid to leave the tiller, each feeling it was his responsibility to keep the other company.

In the early hours of the morning, Albert began to shake from the cold. They decided to huddle together for warmth. "If you kiss me, we're through," Rusty deadpanned.

The darkness dissipated and gradually became a somber gray. The sky grew lighter, but to their dismay, the sun never became visible. As the glare increased, bouncing off the low clouds and fog, Rusty and Albert still couldn't see the shoreline. Rusty's heart sank. He'd been so sure that with morning they'd be able to locate east by the position of the sun. "Let's just keep

going in this direction," he said, hoping they weren't headed to Honolulu.

Late in the morning, he spotted the ominous triangular fins of sharks following them. "I think we've just had an invitation to lunch."

Albert glanced at the sinister creatures. "No, thanks. I've seen the menu."

The sun cutting through the fog created eerie patterns on the clouds, and they followed one dark line, thinking it was the shore. After an hour, they saw that it was part of a cloud formation.

"This is Memorial Day," Albert observed.

"I'm sure we'll remember it."

Toward afternoon, they spotted a tuna boat in the distance, the only vessel they had seen so far during the trip. Albert had brought a pistol along on a whim, and they now fired it to attract attention. The fishing boat sailed out of sight. Rusty turned to his companion. "Maybe they thought we were pirates."

On Monday afternoon the sun emerged at last. Miraculously, they sighted shore. "—y were going in the right direction! Blistered and exhausted from their exposure to the elements, they felt almost invincible for having survived the ordeal.

A passing boat supplied them with gas for the motor, and at 4:00 p.m. they cruised jauntily into Oceanside Harbor. Disembarking, they found a store and bought candy bars, Cokes, and two pieces of carrot cake. They wolfed down the repast, relishing the sweets in comparison to the mustard sandwiches and warm beer they'd survived on for a day and a half. With their fear eliminated, fatigue disappeared. They walked back into the sunshine, drawing curious stares from passers-by because of their disheveled appearance.

Rusty laughed and clapped his

hand on Albert's shoulder. "We're not far from home now and the weather's beautiful. What do you say? Shall we try it?" And so, ecstatic about being alive and basking in the warm sun, the pair left Oceanside as soon as they purchased gas for the motor. They were certain only a few more hours of sailing remained (four hours, said the man at the gas pump — who assumed they were traveling by motorboat) and they would be home early that evening and at their respective jobs Tuesday morning, ready to regale their co-workers with the story of their harrowing experience.

Rusty and Albert found their spirits sinking with the sun. The cold they had briefly forgotten returned, and with it a deadly exhaustion. They hadn't slept since Saturday night, and kept nodding off. The lights on shore assured them they were still near land, but they had no idea how close to San Diego they were. They kept on sailing. The wind picked up again and the night dragged on as they silently cursed themselves for leaving Oceanside.

Finally day broke, another gray morning which did little to alleviate the cold. They could see the shore, however, and that gave them hope. A drastic shift of the wind kept taking them farther away from it, and they maneuvered frantically to sail into the safety of the shoreline.

Back in San Diego, Rusty's friend Dinah was irate. He'd promised to call her when he returned to town, and she hadn't heard a word all weekend. She called his office on Tuesday morning. "He's not here, Dinah," she was told by Mark, his old friend and employer. "He wasn't due in the office this morning. He's making a business trip to Del Mar for me and had all the paperwork at home, so he went directly there."

Dinah thought a moment. "Mark, he went to Newport Beach over the weekend to pick up his boat. He was going to call me when he got back and I haven't heard from him. Maybe I'm just paranoid, but could you check and see if they got back? You know how crazy he is."

"Oh, my God. Rusty doesn't know how to sail." The revelation did nothing to calm Dinah. "Of course I'll check, Dinah. I'll call our Del Mar client."

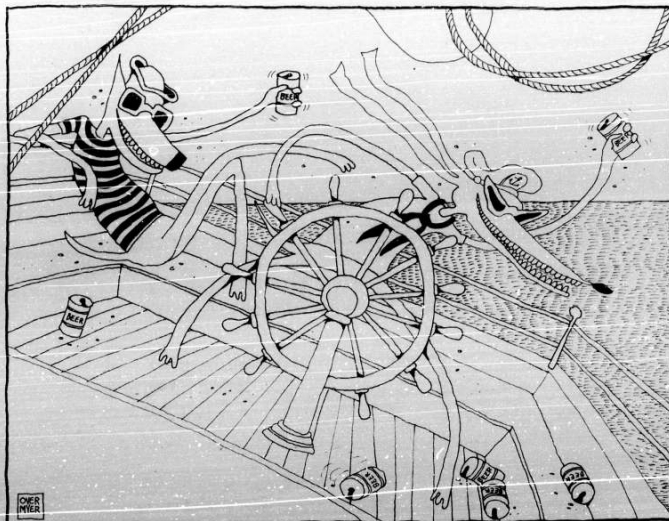
Mark hung up. The hair on his neck bristled with apprehension. The irritated Del Mar client confirmed his fears that Rusty had never shown up. Dinah had told Mark that Albert was accompanying Rusty, so Mark called Albert's employer. He was told Albert hadn't arrived either, and they'd heard nothing from him. The third call Mark made was to the Coast Guard. The search would present a problem, he was told, since they didn't have a description of the craft or even its name. They immediately took action, sending out aircraft and a cutter to look for two men in a small boat on a big ocean.

The last call Mark made was to Rusty's son in Las Vegas, who seemed undaunted. "Don't count Dad out, Mark," he said. "When we see him in his coffin, we'd better sit on it and nail it shut." Mark was less confident.

Several times on Tuesday Rusty and Albert heard low-flying planes, but the clouds obscured them. The wind made navigating more and more difficult for the inexperienced sailors. They found themselves fighting it every inch of the way and exhaustion was making them irritable.

Albert looked at Rusty. His fair skin was burned lobster-red and his lips were painfully blistered. "You

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Ahoy

(continued from page 21)
look like you've got a terrible case of herpes. No lady in her right mind will go near you for weeks," he said.

"You don't look so hot yourself." Twenty-five hours after they left the safety of Oceanside, they approached Mission Bay. They shouted with delight as they sighted the harbor and the few late-afternoon sailboats drifting lazily around the area. Albert tried to bring the craft into the harbor, but found he couldn't tack against the tricky wind. Frustrated, they shouted to every boat that came near. Those aboard waved back gaily and sailed on.

Throughout the journey, the

Shangri La's aging motor had plagued them. Now it was impossible to start. They made another attempt, pulling the rope over and over. In Rusty's desperation, he pulled it right off. Their inability to tack against the wind cost the novices three agonizing hours from the time they reached Mission Bay until they landed. Somewhere in the bay there was a slip Rusty had rented at which where it was. At 8:00 p.m. Tuesday evening, Rusty and Albert finally brought the Shangri La in, running her aground near Camp Pendleton, north of Fiesta Island. They had spent fifty-six hours at sea.

Going to a nearby phone in the recreational vehicle park, Albert called his roommate. He spoke for a few moments, then his eyes widened. He put his hand over the

receiver and spoke to Rusty. "The Coast Guard's looking for us. Mark called them. And my dad's on his way from Chicago."

"Oh, God. We'd better call your mother," Rusty answered. He put his hands over his eyes and shook his head, knowing how worried Albert's mother, his own sister, must be. Albert's roommate picked them up within minutes. Racing to Rusty's apartment, they quickly called his sister in Chicago. "Annette? Rusty. Yeah, we're okay." Annette laughed and wept as she realized her vigil was over. Rusty spoke to her for a few moments, then turned the phone over to Albert and sank into his reclining chair.

After they had notified the Coast Guard of their safe return and Albert and his roommate left, Rusty dropped his weary body into a hot tub and fell asleep. He awoke as the

water cooled some time later, and hoisted his aching bones out of the tub. He remembered he hadn't called Dinah and did so, sprawling across the bed.

"Why didn't you call me when you were here?"

"I wasn't near a phone." He briefly related the story, fighting to keep awake.

"Are you sure you're okay? Do you want me to come over?"

"No, no. I'm going to sleep." As she protested, he added, "Listen, honey. If Raquel Welch were here, I'd kick her out."

Six weeks later, Rusty and Albert still sail the Shangri La, still take it out on the ocean. Albert is the navigator, Rusty is only a passenger. Neither has taken sailing lessons, but now they do have a compass aboard.

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On Doing Your Part



JONATHAN SAVILLE

Last week I wrote about *The Visions of Simone Machard*, the Brecht play with which the new La Jolla Playhouse chose to open its summer season at the Mandell Weiss Center. The opening was not only an artistic event but also a social one. Indeed, the social event was in many ways as theatrical as the play and its production, the two kinds of theater throwing a peculiarly satirical light on each other.

First some history. For everything satirical in human affairs has its roots in the past. The La Jolla Playhouse dates from 1947, when Gregory Peck, Mel Ferrer, and Dorothy McGuire founded it as a summer stock company for Hollywood movie stars who had a longing to keep up their contact with the legitimate theater. The actors in the subsequent seventeen seasons at the La

Jolla High School auditorium included Eve Arden, Talulah Bankhead, Joseph Cotten, Olivia de Havilland, Dame May Whitty, Groucho Marx, and dozens of others, and their vehicles were the usual fare of summer stock: comedies, mysteries, domestic dramas, sentimental romances, Broadway plays of the sort that do well by providing audiences with entertainment, some laughs, some tears, and some wise, old-fashioned moralizing.

With a style of acting, direction, and language which makes the action seem pretty much like real, everyday life. In 1964 the theater closed its borrowed doors, but by the time Marian Longstrech had founded the Theatre and Arts Foundation to raise funds for a new, permanent house where the work of the Playhouse might continue. Two decades of fundraising (abetted by a curious but fortunate decision of the attorney general of California) and an alliance with the UCSD drama department resulted

in the building of the splendid Mandell Weiss Center; the Theatre and Arts Foundation chose an artistic director (the young playwright Des McAnuff), and suddenly the La Jolla Playhouse was alive again, not merely as an inspiring idea in the minds of its supporters but as real plays, real actors, real tickets — and real audiences.

The opening play of the first summer season after the long hiatus was to have been Brecht's *Life of Galileo*, one of that quirky modern author's masterpieces. Various problems of a nonartistic nature made it necessary to postpone *Galileo*, and the play chosen to take its place was something of a more familiar summer stock staple, *Born Yesterday*. The rights to this delightful but scarcely heaven-storming script could not be obtained, however. The third — and, as it turned out, final choice — was made by the director young Mr. McAnuff had chosen for the first produc-

tion, the even younger Peter Sellars; another work of Brecht, not often performed, and not — if the truth be told — terribly good, about the German invasion of France in 1940 and a young patriotic Frenchwoman's identification with Joan of Arc. In the meantime, a gala social celebration was being arranged, a black-tie affair at \$150 per ticket, which would serve at once to raise funds, to attract future supporters among the wealthier classes in San Diego, and to enhance the public impression that this was an event of great significance in the history of San Diego theater. Hence the inaugural gala, on June 25, at the opening of *The Visions of Simone Machard*.

The gala was scheduled to begin at 6:00 p.m. in the Mandell Weiss lobby, with champagne, hors d'oeuvres, and a "silent auction" of memorabilia donated by members of the entertainment industry. This would be followed by the show itself, at 7:00 p.m. And at 9:00, the audience would move for dinner and dancing to the La Jolla Gateway, an office complex north of University Towne Centre, where the owners (Bren Investment Properties) had converted a large space into a banquet and dance hall, just for this occasion.

The champagne reception was high-spirited and elegant. The wine was good, the crowd, dressed to the nines, was in an expansive mood, and to lend glamor to the occasion, two of the original founders were present, Gregory Peck and Dorothy McGuire, thirty-six years older but still radiating that special magic that had made them movie stars. An added amusement was afforded by the silent auction. Such objects as Joan Bennett's necklace, Richard Chamberlain's handkerchief, Bert Reynolds' belt buckle, Arnold Palmer's golf shoes, Gregory Peck's heavier hat, Cliff Robertson's army uniform, Marian Ross's T-shirt, Dinah Shore's umbrella, and a bottle of Ol' Blue Eyes red wine autographed by Frank Sinatra were spread out on tables, along with sheets of paper on which you could write your bid; it was understood that the person writing the

(continued on page 24)

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On Doing Your Part

(continued from page 23)

highest bid by the end of the champagne reception would be awarded the nemento. As the guests were filing into the auditorium to see the play, about twenty minutes later than scheduled, I noticed that most of the objects on display had received the mission the audience had begun to fade away. The second act began with to fade the third of them gone — who knew where to? The applause at the final curtain was as feeble as I have ever heard in a theater. And the universal expression of displeasure on the faces of the befuddled and belated audience as they filed out, well past ten o'clock, was not of the sort to gladden a development director's heart. They looked like diners who had confidently ordered roast beef and mashed potatoes and had been served bean sprouts à l'orange. In fact, it was 10:30 and they had eaten virtually nothing. They looked hungry.

But still, there was the party. As we arrived at the gateway it became immediately clear where the less patient members they had abandoned Brecht Marx, and driven betimes to the party, where they were now happily dancing to the over-mixed but sprightly sounds of the Keith

seen in summer stock circa 1950. Peter Sellars belongs to the current international avant-garde of the theater, and he deploys (with notable brilliance but with no sense at all of what an audience can take) the characteristic devices of that school: lights flashing in the spectators' eyes, subsonic, erotic postures, confusing anachronisms, strange distortions of the voice, chanting, stylized movements, shocking dislocations, grotesque mixtures of seriousness and farce, and actors clambering all over the theater. After the first intermission the audience had begun to fade away. The second act began with to fade the third of them gone — who knew where to? The applause at the final curtain was as feeble as I have ever heard in a theater. And the universal expression of displeasure on the faces of the befuddled and belated audience as they filed out, well past ten o'clock, was not of the sort to gladden a development director's heart. They looked like diners who had confidently ordered roast beef and mashed potatoes and had been served bean sprouts à l'orange. In fact, it was 10:30 and they had eaten virtually nothing. They looked hungry.

Williams Orchestra. In the idle mulling about of the next three-quarters of an hour (for dinner did not get under way until after 11:00), I made it my business to ask random partygoers what they had thought of *Simon Machard*. The answers had a striking unanimity. "Pretty heavy stuff." "I thought I was going to drop dead." "That was the worst thing I ever saw in my life." Mayor Hedgecock, more judicious (as he becomes a politician), summed up this widespread negative attitude by commenting, "It sure ain't *Pulitzer*." A latter-day Diogenes in reverse, I swore to myself that I would search and search until I found one person at the gala who had something positive to say about the show. I found him: "The purpose of the play was to make people feel uncomfortable, and it did make them feel uncomfortable. Very uncomfortable. So it did just what it set out to do."

Meanwhile, dinner was beginning. At beautifully appointed circular tables, stretching out to a great distance beyond the central dance floor, the famished diners sat down to a delicious dollop of avocado soup, served luxuriously on the half shell. There was then what seemed like an endless interval before the main course arrived: veal in mustard and caper sauce, topped but scrumptious, surrounded by other delicacies. But no sooner had we plunged into this first solid nourishment in many hours (it was now close to midnight) than a voice resounded horrendously through the loudspeaker system, like the

clap of doom. It was Chip Goodwin, president of the Playhouse's board of directors, determined to make his celebratory speech right now, whether people were trying to eat or not. For a while he kept shouting for quiet, though with noticeable effect. The diners, having been dreadfully deprived of all normal human activities during a lengthy play which all of them hated, and so hungry they could have eaten Bertolt Brecht alive, leather jacket and all, were in the midst of animated conversation and even more enthusiastic emulation, and they were evidently in no mood to listen to speeches. Who is, during a dinner? But Mr. Goodwin had the electronics on his side, and soon his voice was booming through the hall in the first cantos of his discourse. The diners, in order to hear each other over his hugely amplified voice, resorted to screaming into each other's ears as they worked through the veal, the seafood rice, and the Partner white (\$2.99 per bottle in supermarkets). It was, altogether, like one of those effects stage: a cacophony of energy, unintelligibility, and furious conflict, to symbolize the ferocious anarchy of modern middle-class life, or something like that.

Mr. Goodwin began with some words of praise for the wonderful play and brilliant production everybody had just seen. He waited for applause, and hearing no more than six or seven perfunctory claps from various parts of the hall, left that subject in a hurry and went on to thank in the usual

trinitistic way all those who had worked so hard to make this day possible. Marian Longstreth was introduced, to determined audience indifference. When Mr. Goodwin prevailed upon Gregory Peck to give a little speech, as an interlude in his own, there were a few moments of relative attentiveness the screening of the tables went down a bit in pitch; but as Mr. Peck, evidently dying of embarrassment but publicly carrying on, stated the obvious by commenting that the new La Jolla Playhouse was very different from the old one, then went on to praise the production for its "holiness," and finally (with less of a sense of discomfort) expressed his admiration for the actors, rather like a D.D.S. putting a patient on the back for having come courageously through some ordeal of the dental chair, the guests at the gala returned rapidly to their eating, drinking, and shouting.

The end of Mr. Goodwin's talk coincided pretty much with the end of the main course. But along with the dessert (a meringue filled with luscious lemon cream and a Grand Marnier-soaked strawberry), the highly original organizers of the gala had another surprise in store. An imposing blonde lady came to the microphone and shouted into it the following astonishing announcement: "We know we told you that the auction would be a silent one. Well, we lied." Evidently, the bidding sheets left pitifully blank next to Ol' Blue Eyes's wine and Bart Reynolds's belt buckle ranted with these audacious fund-raisers, and they now proceeded to auction off the neglected memorabilia in the usual way, with nondescript super-swift carousing. The auctioneer, doing a good, fast, loud job, and apparently enjoying himself mightily in this less than dignified task, was none other than Roger Hedgecock himself (the sure ain't Pete Wilson).

The mayor's patter was on a feeble note of liveliness (the diners really had to scream to carry on their conversations over it), but the bidding was as slow as tar. No wonder. The hall had been arranged for dining and dancing, not for an auction. Most of the tables were so far away from the auctioneer that he could not see or hear a majority of the people who might have wanted to bid. In any case, the ambient noise level was so high that even people

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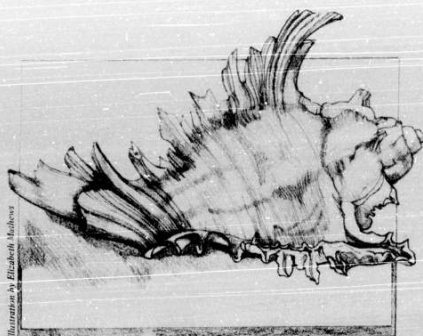
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During the years that I resided in Windansea, almost directly on the beach, no one was more ardent than I in assuming the

manner and mores of beach life. On rising, I would don my beach attire, which I rarely took off unless I had to go into town. I would scrutinize the surf, comment on the height and depth of the waves, talk about "swells," "sets," and "white water." In the first hours of daylight I would note the early risers who were bobbing like seals in the sea, and I rarely missed a sunset.

More often than not my sheets were gritty with sand, as was the bathtub and the floor of the showers. In those days I didn't worry about the ill effects of ultraviolet rays, and I would lie for hours on the sand — first as a young mother, then as one who watched her children develop into surfers. The irony was that one glorious year would melt into another without any need to submerge myself into the ocean. In fact, I

feared it. Still, in terms of my behavior, I was a beach person.

In the late Sixties, an unprecedented harshness overtook the once idyllic life: police cars prowled the beach for users of marijuana, a furthens about drugs pervaded the area, and the turning point came when my seven-year-old son was rounded up along with some teen-agers and detained and questioned about drug possession. This was followed shortly thereafter by the sight of a policeman giving chase to a youth who zigzagged across our rented property in an attempted escape. We had bought a house in a fairly posh area a few years before, which we had been reluctant to live in because we loved the beach life. When things got rough at the beach, we decided to move into our own house.

The actual distance was only two miles from our old rented house. Psychologically, it was light-years away. In my new neighborhood no one ever walked around in a bathing suit, and you told the time of day not by the sky and surf but by the maids and housekeepers trudging to and from the bus. The trees were tall, the si-leaves immense. I walked through the hills as if I were in another city altogether. From every corner and every turn, including in my own house, I could see the ocean. But these seascapes were as distant as paintings — and as orderly. I gave up lounging on the beach, and with it went my beach vocabulary, my concern with the minutiae of beach life. In moving two miles I had become a suburbanite, living in a tree house that kept me landlocked and away from the grittier experiences of the sea.

I thought of this the other week when I visited Hu's Szechwan restaurant in its new location on Clairemont Mesa Boulevard. When I had visited Hu's less than a year ago at its old location in College Grove, my friends and I were the only Caucasians present. The physical quarters were small and intimate, and though the menu described itself as Szechwan, the dishes that we ordered were closer to Human in terms of spiciness. I had one of the hottest meals I had ever experienced in San Diego, a result of my friend's enthusiasm rather than my own. But for what it did, the meal was excellent. If you like spicy Chinese food, you couldn't do better than eating at Hu's.

Yet the moment I peeked inside the new dining room while standing in the line waiting for a table, I perceived a change far

greater than the one of physical distance. It was evident from the very large dining room and the special section devoted to obtaining Mongolian barbecue that Hu's was now catering to more popular taste. All the hot and spicy dishes that I had sampled before were still available, but judging from the line of people queuing up at the special counter, Mongolian barbecue seemed to be one of the star attractions.

When you order the barbecue, you first select from a large counter (similar to a salad bar) the raw meats that you want. These include beef, pork, lamb, turkey, all sliced water thin. To these you add vegetables — spinach, mushrooms, carrots, sprouts — and a variety of sauces. The whole is then cooked individually on a chef who presides over a large black cooking unit similar to a Japanese teppan table. The barbecue costs \$3.95 for lunch and \$8.55 at dinner and the price includes soup, rice, assorted appetizers, and sesame pocket biscuits. My friend and I did not read the menu too carefully and did not realize that for the price of the barbecue dinner we were also entitled to a choice of an additional dish, nor did the waiter inform us about it. The Mongolian barbecue was highly disappointing because the ingredients had been sitting around for hours. The meat was sliced so thin that it had no distinctive flavor, and despite the addition of sauces, the whole tended to be rather flat and uninteresting. You may return as many times as you like, but you wouldn't want to because the results offer so little stimulation.

In point of fact, after my friend and I had tasted the barbecue, we found it not only lackluster but poor in quality. We called over the waiter and told him about it, to which he replied that we could have another dish of the same prepared for us. We explained that we didn't want it, that we would gladly pay for the soup and appetizers which had come with the dinner. To no avail. He said it wasn't possible to change, nor was he aware that for the price we could have had a second dish, such as walnut chicken, shredded pork, or beef with vegetables.

This raises one of the major problems at Hu's. It's very difficult to communicate with the waiters or waitresses, whose English seems to exist at a minimal level. I was there twice and twice had problems in making myself understood as well as understanding what was being said. There

should be at least one person at Hu's whose English is good enough to deal with the diners, particularly since the service is slow and distracted. The first time, I attributed the slow service to the fact that it was Friday night. But during the second visit, on a Thursday, I realized that the lack of service coordination and communication existed even on a slow night.

From my experiences on two nights, I would recommend the hot and sizzling rice soup (\$4.95) with chicken, pork, mushrooms, and rice. It serves two generously, and in combination with another dish would make a satisfying dinner. We also

enjoyed the shrimp with snow peas (\$7.95), but little could be said in praise of the lemon chicken — the batter was too heavy and it fell away from the chicken instead of adhering to it.

One of the best dishes is the small shrimp basket, though it is terribly costly: \$14.95 for a small basket. Ordinarily, basket or bird's nest dishes are prepared from water-thin potatoes that are placed into a mold and deep fried so that they form a basket. At Hu's the basket is prepared from dried noodles (which are gorgeous to behold), filled with shrimp and vegetables, and surrounded by orange slices. But

even when shared between two people, \$7.50 each for some shrimp, vegetables, and dried noodles is both woefully expensive and not any more satisfying than shrimp with snow peas.

Ever since I had my initial hot meal at Hu's, I was very curious to try its less spicy dishes. Alas, while I must praise the soup and the shrimp dishes, none of these milder dishes would bring me back there. Moreover, the difficulty in hailing a waiter, the problems in communication, the uneven service are additional impediments. We tried very hard to speak to the owner, a woman, but we gave up midway;

she didn't comprehend what we were saying. Her husband still does all the cooking, as he did at the old location. Therefore I would be inclined to go with the spicy dishes. At least they had the distinction of authenticity and originality. The tea duck, the garlic shrimp, the whole fish in hot bean sauce had been very fine and the vegetable dishes (eggplant and country-style bean curd) were unique. By contrast, the Mongolian barbecue was fair to poor, and with the exception of the noodle basket, the other dishes could be duplicated at any Chinese restaurant, and with better service.

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Bernard Slade's light, untaxing sex comedy, *Sum Time, Next Year*, is a sort of *Brigadoon*, sped up ninety-nine years. In the play—currently receiving handsome treatment at the Gaslamp Quarter Theatre—Doris and George are ordinary people. Their equivalent to the somnolent town in Scotland that reawakens once per century is a rustic (though seemingly timeless) northern California inn, where they meet, for one weekend, each year. Both Doris and George are happily married, but not to each other. And their affair, which began

in 1951, has lasted twenty-five such encounters by play's end. Rather than depict every liaison, Slade has subdivided his witty play into six scenes, each set five years apart. These intervals allow the playwright to exhibit the changes in his characters and in the times. During the play, Doris, George, and the world around them alter considerably, and about the only permanent feature of their lives is the affair itself, which began in fumbling innocence and may continue on indefinitely. The intervals also give Slade the play the feel of a class reunion. But unlike the five-year gatherings of former classmates—in which people usually avoid the pre-

sent and boast about what they'll be doing five years hence—Doris and George are neither future-oriented nor, except for their unique relationship, at the vanguard of their age. They are actually about a year or two behind the times, adhering to popular trends that have trickled down to the middle class. And while George escalates financially upward, becoming ultra-conservative, and then mellows down toward Berkeley, gets hip, takes consciousness-raising seminars, and evolves—more gracefully than her lover—into an independent middle age. One of the delights of Slade's play is that his two characters are never on the same wavelength. He is personal or cultural. George will arrive one weekend with a case of impotence—and Doris is pregnant. Or, in the mid-Sixties, he's a flaming hawk in a three-piece suit, and she's a shaggy-haired flower child with an avid revision for the Establishment. Products of a throwaway society, both Doris and George adopt and discard fads with remarkable facility, and part of the fun of the comedy is that they always stand at the opposing extremes of each new trend.

Sum Time, Next Year is packed with funny one-liners and comic situations that, on occasion, can be quite moving. Because of the frequent differences between George and Doris, each episode works like a mini-drama. They begin with the threat of conflict and progress to a comical resolution. This latter often occurs in the last line of a scene, buttressing it tight with an unexpected twist. The play offers its characters and its audience the chance to escape both the cares of the day and the strictures of conventional morality. All that it requires is a suspension of disbelief without which one could punch holes through Slade's formulaic script with ease.

The play leads with its chin, in fact. Slade's gimmicky premise is pure *Fantasy Island*. By concentrating on the couple—and away from their partners—Slade leaves several questions unanswered about the larger impact the annual, commitment-free fling has on the lives of mates and children. His slippery morality, which randomly condones and condemns the relationship, is more obligatory (and quickly dismissed) than heartfelt. And his lure, a vicarious peek at likeable though usually naughty people, has a built-in guarantee for audience participation. It offers spectators the chance to play in a few fantasies of their own. They can envision a wind-seared little motel on a craggy northern California coastline. Onto this clandestine nook they can transpose their own images of passionate, no-strings-attached lovers. They can fill in personal details as the play unfolds and can live happily—one weekend per year—in a rosy ever-after.

Or until the curtain comes down. One of the strengths of Slade's writing, however,

is that it never permits its audience to glance away and return to the world of responsible adulthood. Two features seal the observers' attention on the scene and prevent an onslaught of latent disbelief. The first is its use of nostalgia. The critic Jack Kroll once defined nostalgia as "nature's way of telling you the road to Utopia is blocked straight ahead, so swing around and try the back road through the past." Slade understands nostalgia. As Doris and George move successfully toward the present (they conclude in 1975), we move backward into a past Slade has tinged with pleasant associations. Somehow, amid gray hair and all, George and Doris manage to keep their youth (if only once a year), and Slade has a knack of capturing that quality in ways that make us homesick for bygone, and simpler, days.

Sum Time, Next Year also offers an element that is singularly absent from most recent drama, especially (and ironically) in plays about contemporary relationships. It has romance. Doris and George are never very far away from soft candlelight, green magnolias of champagne nestled in ice, and cozy intimacy. Their yearly *réunions* are banquets and they are delightfully unafraid to be openly enthusiastic about each other. It is this quality of romance—at most forsaken by our post-modern theater—that director Will Simpson has used effectively in the Gaslamp Quarter Theatre's production of Slade's comedy. Seen in broad daylight, the play has a few holes, but Simpson's subtle focus keeps the lights dim, the champagne sparkling, and the lovers' expectations forever poised on a heightened, though never giddy, plane.

Adept at making a threadbare script look stylish, Simpson has directed the production in a clear, unadorned fashion. He has wisely omitted Slade's interludes, new-reel-like updates that dabble in the historical particulars of the upcoming period (though the soundtrack that replaces them makes little sense after the 1956 episode). He has also cleaned up the playwright's other leanings toward the baroque, most of which make the play a smattering of discrete moments rather than a unified piece of theater. Slade's abundant, funny lines are like taxicabs, and Simpson allows them to arrive without much fanfare. He concentrates instead on the overall arc of each scene, on its playability, and on the fact that, in each, the expectations of romance are thwarted consistently by new differences between the two characters. Be it pregnancy, politics, or the jargon of the Me decade, something always disrupts the play's romantic spell. The essence of this comedy is that George and Doris' long-awaited encounters never go according to plan, and Simpson has crafted his scenes with this in mind.

At first glance, the Gaslamp's production appears to miss opportunities for humor. It behaves, in fact, as if it were

unaware of the inherent comedy in the script. Some of the play's funniest lines refuse to pause—for a rim-shot pun-droop—and allow time for the audience to savor the joke before moving on to the next one. Simpson's direction steers away from the two characters becoming Neil Simon joke machines, eager to quip and eager to please. In toning down the comic impulses of *Sum Time, Next Year*, the production achieves a balance between humor and pathos (after all, a lot happens to the two characters in the space of twenty-five years), and between romance and the status that plague it. It presents us with people who, among other things, also tap-

pen to be witty. As a result, Doris and George become more complex than Slade may have imagined them. And performed by Barbara Murray and Bill Maas, they also become likable, believable, and human. Initially Bill Maas plays George like a child who is turned loose in a toy store, all the while expecting the security guards to show up and ship him off to the slammer. As his character ages, however, Maas gains credibility through restraint. In the movie version of the play, Alan Alda's one-dimensional portrayal of George made much of his harried anxieties. Maas's character is equally guilt-ridden and neurotic but, unlike Alda's, he doesn't

parade the fact, and he certainly doesn't enjoy being so. This shift of emphasis is refreshing. It allows Maas to indicate emotional depths to his character. They linger just below the surface and slowly emerge, once a year, when he's with Doris. Maas also suggests that only she can bring them out. It is a pleasure simply to hear actress Barbara Murray enunciate a line, the pitch, delivery, and phrasing are always precise and appropriate for its meaning. Even in supporting roles, in which she is usually cast, Murray's gifted voice and acting skills are always evident. Given this leading role, Murray makes full use of her talent. She turns Doris into a fully

rounded, sympathetic person, one who evolves from awkwardness through experimentation to a secure identity in middle age (it is worth recalling that this same actress has played the other side of Doris, the do-cable—though understandably as—mother in the Gaslamp's hit production of *Nuts*). Janet Nichols' period costumes and a pageant of faddish handsets help reflect Doris's aging process. But I suspect that Murray could effect these changes without the aid of props. When you see this production—and I recommend that you do—keep an eye on the early Doris. Somehow Murray maintains the basics of that character while giving her a complete overhaul by play's end.

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PROVA

City Lights

(continued from page 3)

January of this year, the store and its 250,000 volumes began the arduous process of moving to a new location, one half block east on Broadway—a building Valverde had bought for investment purposes a year before. Valverde had extra room, so he invited Deborah Cook, a collector of

rare and first editions of beat literature to join him at the new shop on the third floor. Friends warned her that San Diego was a "cultural armpit" and that a specialized store such as hers would fail here. Cook decided, however, to give Atticus Books a try and opened in November of 1982. Cook claims that the store's

modest stock of 2000 titles—selections range from a first edition of James Joyce's *Pomes Prose Each* to a review edition of Thomas Pynchon's *V.* to back issues of *The New York Times*—does steady business, but also admits that the low rent Walgreens' charges (about \$400, almost half the going rate) helps the store to stay fiscally sound. In addition to stocking hard-to-find editions of well-known beat authors, Cook also carries the works published by Atticus Press, a joint venture of her husband

Ralph and local experimental writer Harry Peckham. In his short history, Atticus Press has published nine books of poetry and recently attracted national attention through its publication of Harold Norse's *Heat Hotel*, as well as local attention from its newest release, a *pasajico* slang dictionary, *El Libro de Calis*. Since opening the store, Cook has kept busy padding her collection of local book sales. At a recent Friends of the La Jolla Library sale, Cook found and bought a first edition of Clifton Holmes's *Go for*

(twenty-five cents, and a review copy of *Gertrude Stein's America* for fifty cents (the two books are worth more than twenty dollars each). Asked about the store's namesake, Deborah Cook laughed, knocked on the top of her wooden desk, and replied that he was a patron of the arts who starved to death in republican Rome.

—R.O.

Paul Krueger,
Joannette DeWaze,
Thomas K. Arnold,
and Randy Opincar

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Off the Cuff

What have you eaten that other people have found odd?



Cleo Morris
Retired
Escondido

It was December 23, 1941 when I was captured in Japan. We were POWs until the war was over. They'd give us a small box of food already prepared, divided up into compartments. I'm not kidding—grasshoppers with sauce on them. A little bit of rice. You ate it because you didn't have a choice. Pickled ants—they'd be a little compartment of them. At that time you were lucky to get anything, so anything tasted good. When we were out workin' in the water, we'd turn over a rock and hope to grab crabs. We'd eat them just like that, they'd be bittin' our lip and everything.



Jodie Cormier
High School Student
East County

Cottage cheese and chocolate. You buy a can of Hershey's chocolate and pour it all over a couple of scoops of cottage cheese so it's really thick with more chocolate than cheese, and then you just eat it. My friends watch me and say, "Oh, gross!" I like chocolate and pineapple shakes. Chocolate is also good on sherbet that has three flavors, like lime, strawberry, and orange. I don't like slimy stuff like frog's legs or pig's feet or sushi. Some people say I'm a ketchupphobic because when I eat anything with ketchup, it's like, half a bottle.



Bob Seveland
Antique Shop Owner
Downtown

I was eating a smoky link sausage one night and I found this strange wiggly vein in it that didn't look like part of the smoky link. It nearly made my ex-wife sick because I ate the rest of it. She couldn't finish her dinner and she never bought them again. People try to get me to eat weird things, but I don't. I was down in Tijuana with a good friend. We passed a vendor selling cow brains in tortilla shells. While my friend went to get one, I just went the other way looking for a McDonald's or something.



Dick White
Body Shop Manager
Hillcrest

I eat a lot of hot sauce and jalapeno peppers with things that I'm told it doesn't go with. I'll put it on anything but ice cream and cake. No matter how spicy the food already is, from meat to sausage to fish to potatoes, I just like to make it hotter. I've sat at the table early in the morning and other people at breakfast have had to almost get up and leave because the smell of so much hot sauce was getting to them. I love raw clams and raw oysters. That bothers some people. I've had French-fried grasshoppers—that bothered me a little. The chocolate-covered ants were okay.



Lisa Cuadras
Medical Student
College Area

You got a Slurpee, don't get a cola Slurpee, try a flavor like cherry, and then take a package of beer nuts or salted sunflower seeds without the shells and pour them in. You have to mix them up, though, and you can eat it with a spoon, or a Slurpee spoon if you prefer—a spoon-and-straw combination. It's really delicious. I also like chewing gum with SweetTarts. After you've chewed your gum for a while, throw in a couple of SweetTarts. You get nice crunches and it gives your gum a good flavor.

—Lin Jukury

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Over the next two weekends the San Diego Jazz Festival organizations will be presenting a

most intriguing series called "Jazz Piano — Four Approaches." The ostensible purpose is to showcase the widely divergent roads and inroads that jazz piano players can traverse. Regardless of the cumulative effect of this series, it is a unique, bold, and most logical method of presenting the various ways this most crucial of instruments can be used to forge the art of jazz. If such a method carries with it the air of pedantry, well, this is no sin. We all could carry the burden of a little extra knowledge, couldn't we?

These presentations cover the gamut of jazz styles. That in itself is no cause for celebration. What is exciting is that the performers scheduled to play are, if not of equal caliber, certainly well-schooled, well-trained exponents of their own adopted styles.

On Friday, July 15, Dorothy Donegan commences the series.

Section 2

Events, Theater, Music, Film



This remarkable player, a virtual unknown until George Wein presented her at one of his Kool Jazz Festival piano recitals at Carnegie Hall two years ago, is a

definite find, if that is not a ridiculous term to apply to a seasoned performer in her field. In any case, her recent album *The Explosive* is aptly titled (as

the San Diego Union's Robert P. Laurence points out in his *profuse liner notes*). This woman doesn't just play the

(continued on page 6, col. 2)

Far Out!

It looks like space is with us again. For years after our first moon landing in 1969, public interest was decidedly on the wane; that landing was the last of Hollywood space fantasies in the wake of *Star Wars*, have spread space consciousness, both scientific and imaginative, to a wider audience than ever before. San Diego's center for this consciousness is, of course, the world-famous Reuben H. Fleet Space Theater and Science Center in Balboa Park. Beginning next Wednesday, in conjunction with National Space Week, the Center's Hall of Science will play host to a free symposium entitled "Space Now!" — five days of lectures, panel discussions, films, workshops, multimedia shows, and demonstrations. The lectures and panels feature many nationally prominent scientists — including the renowned authority on space development, Dr. Kraft Ehrlich — and almost all aspects of space exploration will be discussed. But the symposium is far from an esoteric insiders' function: the general public — and especially children — are urged to attend.

Kicking off the event on Wednesday will be lectures by astronomical artist Michael

(continued on page 6, col. 1)



Altiplano Man Pendant, Orichalcum, ca. 700 A.D.

Mute & Mysterious

In the past, animals were the first circle that surrounded men and women. Both predators and prey, animals were feared and desired. They so provoked man's intense curiosity and imagination that it is probable that the first painting was not of a man or a woman, but of an animal. Moreover, in searching for ways to explain the world to himself, man included animals in the explanation. Those images of animals became not mere representations of nature, but representations of a system of beliefs. Animals stood not just for themselves, but for something beyond themselves. What that something was among pre-Columbian cultures

in Costa Rica is what archaeologists are trying to figure out. It is detective work played out against the vast silence of the Costa Rican past. As archaeologists, Michael Spink and his colleagues have probably will never know, what pre-Columbian cultures in Costa Rica called themselves. They produced no writing, no monumental architecture, no calendar. What survives is some very remarkable pottery, jade and stone carving, and gold work. A comprehensive, well-documented, and skillfully installed exhibition of Costa Rican pre-Columbian art is now on view at the San Diego Museum of Art.

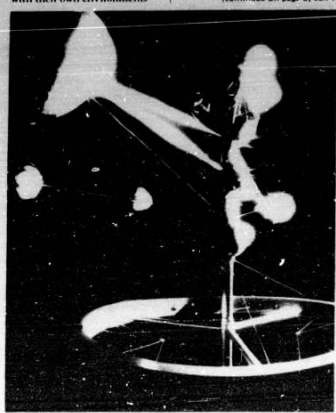
These art objects came from the three archaeological regions in Costa Rica: Guanacaste-Nicoya, the Central Highlands-Atlantic Watershed, and Diquis. These

pre-Columbian cultures practiced human sacrifices and used drugs as part of religious rituals. Being agricultural peoples, they had a deep sense of the cyclical rhythm of nature, and a belief in the transformation of the world through death and rebirth was at the center of their explanation of the meaning of life. Following Mayan cosmology, art historian Mark Graham speculates in the excellent catalogue accompanying the exhibition that birds represent the daytime sun; jaguars and other felines are the nighttime sun in the underworld; dogs and coyotes are the nighttime sun's companions; crocodiles, alligators, caymans, iguanas, and frogs are the fertile surface of the earth; human heads were equated with seeds or fertility; and humans relate to themes of war, aggression, and death. This is a plausible hypothesis given that Costa Rican cultures had sustained contact with the Mayans to the north, and given the striking similarity of their iconography.

This complex symbolism comes together in the elaborately carved stone grinding tables called *metates*, which can be found among all the maize-harvesting cultures of Mexico and Central America. Most *metates* were utilitarian, but the more elaborate ones were clearly used only for ceremonial occasions, perhaps even serving as thrones and burial platforms. Many have alligator carved on the underside and human heads carved on the rim. Thus the animal symbolizing the fertility of the soil is joined with seeds (human heads) in an implement for preparing food. As Graham writes in the catalogue, "The *metate* as an implement of food transformation was the basis for its function as a symbol of transformation in the human life cycle... the juxtaposition of decapitated human heads with the grinding plate equates the heads with the completion of the agricultural cycle, since human heads were represented as the seeds or fruits of the human life process."

This point is made again by two small gold alligators displayed side by side. One holds maize in his mouth; the other holds the body of a man. And in another gold piece, the themes of fertility and seed are joined

(continued on page 6, col. 5)



From the film "Tomorrow in Space"

READER'S GUIDE

Contributions to **READER EVENTS** must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information, including a description of the event, the date and time it is to be held, the precise address of where it is to be held, and a contact phone number for publication to: **READER EVENTS EDITOR**, P.O. Box 80803, San Diego, CA 92188.

Film

"Queen — We Will Rock You" undubbedly will be the filmed concert performance is projected on a screen eighty feet wide and five stories high with 100,000 watts of twenty-four track Dolby sound to keep your mind from wandering. Thursday, July 14 through Saturday, July 16, 8 p.m., San Diego Sports Arena (festival seating). 224-4176.

"Silent Films for Summer" series continues with an outdoor screening of *Jane Verano* featuring Renee Navarre and Renee Carl. Thursday, July 14, 8 p.m., MiraCosta College Del Mar Shore Center, Ninth Street and Stratford Court, Del Mar. 942-1352.

"Monkeys, Apes and Man," studies in primate social organization, will be screened along with a film about stress, Saturday, July 16 and Sunday, July 17, 2 p.m., Natural History Museum, Balboa Park. 232-3821.

"Political Murals in Latin America," a slide show presentation by Alan Barnett, author of *Community Murals: The People's Art*, will feature photos from a recent trip to

Central and South America and the Caribbean. Monday, July 18, 7 p.m., Centro Cultural de la Raza, Pepper Corner, Park Boulevard, Balboa Park. Free. 235-6135.

"The Thief of Bagdad," Raul Walsh's 1924 silent starring Douglas Fairbanks will be shown with piano accompaniment by Harry Jenkins. Tuesday, July 19, 6:30 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 435-4087.

"Kon-Tiki," Thor Heyerdahl's film about his voyage from South America to Polynesia on a raft, will be screened Wednesday, July 20, 1 p.m., National City Public Library, 200 East Twelfth Street, National City. Free. 474-8221.

Children's Films, a Disney film, *The Hand That Thought He Was A Rat*, will be screened Thursday, July 21, 3 p.m., Coronado Public Library 640 Orange Avenue, Coronado. Free (435-4087). *Pelham* will be shown in videotape form on a large screen TV, Monday, July 18, and also other films including Disney's *Elmer Elephant*, will be screened Thursday, July 21, 3:30 p.m., National City Public Library, 200 East Twelfth Street, National City. Free. 474-8221.

Dance

"Dance Jam," create your own style in an evening of freestyle recreational dancing every Friday night, 9 p.m., 3255 Fifth Avenue, Hillcrest. 239-1211.

"Freestyle Improvisation," an evening of improvisational individual dance for adventurous participants will be held Saturday, July 16, 8 p.m., Peninsula Dance Arts, 2195 Chaworth, Ocean Beach. 273-2661.

Music

"Jazz Piano Four Approaches," solo piano concerts sponsored by the San Diego Jazz Festival will feature Dorothy Lanning (Friday, July 13), Oscar Zeta Acosta (Friday, July 16), Judy Carmichael (Friday, July 22), and Horace Tapscott (Saturday, July 23, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-1404 or 454-1541).

Pops Concerts, the San Diego Pops Orchestra's season continues with an evening of music from the movies. Friday, July 15, Saturday, July 16, Wednesday, July 20, and Thursday, July 21, 7:30 p.m., Hospitality Point, Mission Bay (219-9721), a special Pops concert will be presented Sunday, July 22, 7:30 p.m., Embarcadero Park, Seaport Village, West Harbor Drive, downtown. Free. 235-4034.

Classical Recital, flautist Carol Rosen will perform Friday, July 15, 7:30 p.m., Habitat Rock Shop, 4711 Third Street, La Mesa. 697-7922.

Bagpipe Band and Scottish Dancers, the Cameron Highlanders will appear Saturday, July 16, 1 and 2 p.m., Claremont Square Shopping Center, Claremont Drive at Claremont Mesa Boulevard, Claremont. Free. 452-1831.

Pipe Organ Concert and Film, Tommy Stark will perform at the *Wurlitzer* to accompany silent films of Laurel and Hardy. Saturday, July 16, 7:30 p.m., California Theatre, Fourth Avenue and C Street, downtown. 279-2867 or 561-2269.

"Classic Cars and All That Jazz," a day-long performance, will feature the Bobby Shaw Quintet, the Hall Crook Big Band, Charles

McPherson, and the Bill Kyle Quintet, along with a class in show. Sunday, July 17, 10 a.m., (broadcast live on KSDS-FM 88.3), Mirra Village, Chuvira Way, Mission Bay. Reservations 455-5451.

Intercom 83 sponsored by the Center for World Music continues its series with a program of flamenco music and dance, and the Rubayat Dance Company performing music of North Africa and the Middle East. Sunday, July 17, 3:30 p.m., Spanish Village courtyard, Balboa Park. Free. 265-4243.

Special

Renaissance Festival, a re-creation of a sixteenth-century market and pleasure fair will open Thursday, July 14, 10 a.m., and continue through Sunday, July 17, and repeat each week through the month. 231-1937.

"Festival of the Bells," a variety of secular and religious events will highlight this anniversary celebration beginning with the Blessing of the Bells, Friday, July 15, 6 p.m., continuing Saturday, July 16, noon and Sunday, July 17, 10 a.m., Mission San Diego de Alcalá, 10818 San Diego Mission Road, Mission Gorge. Free. 281-8449.

Sandcastle Competition, the third annual, will take place Saturday, July 16, 9 a.m., Seacrest Drive at the pier, Imperial Beach. Free viewing. 424-3151.

Mission Fiesta, the birthday celebration gets under way with the Blessing of the Animals, Saturday, July 16, 10 a.m., and continues with a variety of events through Sunday, July 17, Mission San Luis Rey, Highway 76 four miles east of Oceanside. Free. 757-3651.

Gren and Mineral Show, German automobile-caring expert Gerhard Becker and Smithsonian curator Paul Desautels head the list of speakers at this multi-faceted weekend of demonstrations, slide shows, and more tours. Saturday, July 15 and Sunday, July 17, 10 a.m. to 5 p.m., The Collection, 912 South Live Oak Park Road, Fallbrook, and La Valencia Hotel, Venanda Room, 1132 Prospect Street, La Jolla. Reservations 728-9121 or 454-9763.

Book Sale, Friends of the East San Diego Library will sponsor a benefit sale. Saturday, July 16, 10 a.m., 4089 Fairmount Avenue. 281-3632.

R/V "Melville" Open House, Scripps Institution of Oceanography will sponsor tours of the research vessel Saturday, July 16, noon to 5 p.m., and Sunday, July 17, 10 a.m. to 5 p.m., Broadway Pier, Harbor Drive at Broadway, downtown. Free. 452-3624.

Twilight Hike through the east portion of Los Peñasquitos Canyon Preserve will be held Sunday, July 16, 5 p.m., Penasquitos Ranch, 224-2073 or 235-0066.

Circus, Ringling Brothers and Barnum and Bailey Circus will feature the first black circus acrobat, a stunt motorcycle troupe, plus the usual favorites in twelve performances beginning Thursday, July 19 through July 24, San Diego Sports Arena. Show times and ticket information 224-4171 or 224-3601.

Sports

Boys' Twelve National Hardcourt Tennis Championships, the first days of competition will be held Thursday, July 14 through Sunday, July 17, 9 a.m., Motley Field, Balboa Park.

To Local Events

Padre Buehler, the home state comes to an end with four against Pittsburgh. Thursday, July 14, 1:05 p.m., Friday, July 15 and Saturday, July 16, 7:05 p.m.; and Sunday, July 17, 1:05 p.m., San Diego Stadium. 281-4494.

Ramona Rodero, the third annual, features three days of events, plus a dance and chili cookoff. Friday, July 15, 7:30 p.m., Saturday, July 16, 7 p.m., and Sunday, July 17, 4 p.m. (cookoff at 9 a.m.), Fred Grand Arena, Ramona. 789-5516.

San Diego Women's Open Pro Over-the-Line Tournament, (not to be confused with the game-on at Puesta Island) will feature women's teams in a purely sports competition. Saturday, July 16 and Sunday, July 17, 9 a.m., Marmers Park, Mission Beach. 225-9772 or 488-0818.

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

Demolition Derby, the last regular smash-up on ice of the season will be held Sunday, July 16, 8 p.m. (qualifying 6 p.m.), Canyon Speedway, Bradley Avenue at Colgate. 449-8100.

Bullfights, the season continues on Thursday, July 17, 2 p.m., Downtown Bullring, Avenida Revolución, Tijuana. 230-4112.

Radio/TV

"American Pro Series" continues with Mary Lee Settle reading from her novel *The Sogpaper* and discussing her writing career. Sunday, July 17, 6 p.m., KPBS-FM (89.5).

"Casablanca," watch it again. Sun. Sunday, July 17, 8 p.m.,

XETV, Channel 6.

"The Bob and Ray Public Radio Show," the comedy duo reviews classic characters like reporter Wally Ballou and introduces their own nighttime soap "Garish Summer," brought to you by Rudolph and Irma's Dance Studios, in four programs airing consecutive Mondays beginning July 18, 7:30 p.m., KPBS-FM (89.5).

Padre Buehler live, Padre play St. Louis. broadcast live, Tuesday, July 19 through Thursday, July 21, 5:30 p.m., KCST, Channel 39.

"Putemkin," Sergei Prokofiev's 1925 silent film based on the 1905 Russian uprising, will be televised Wednesday, July 20 and repeated Friday, July 22, 7:30 p.m., Southwestern Cable TV, Channel 15.

"Playboy of the Western World," John Syng's Irish comedy performed by the Great Lakes Shakespeare Festival players, will be broadcast Wednesday, July 20, 9 p.m., repeating Saturday, July 21, 9:30 p.m., KPBS, Channel 15.

Lectures

"Grenada: The Peaceful Revolution," political and social situation on the Caribbean island will be the subject for Joseph Burke. Conrad General to the U.S. from Grenada, Thursday, July 14, 7 p.m., Golden Hill Community Center, 2222 Broadway, Golden Hill. 281-8849.

Poetry Reading, Esther Evans will read from her work. Thursday, July 14, 7 p.m., Multicultural Arts Institute, 425 Market Street, downtown. Free. 236-1521.

"People and Information: Newspapers of the Future" will be the subject for San Diego Union editor Peter F. Kaye in the continuing

"Telecommunications and Society" series. Thursday, July 14, 7:30 p.m., room 100, Social Sciences Building, SDSU. Free. 265-5152.

Tzucan Indian Pottery will be made in Mexico in the pre-Columbian style, will be discussed by ceramicist Morrisson. Friday, July 15, 7 p.m., Museum of Man, Balboa Park. 239-2001.

Black Writers Conference, a half-day meeting, will feature 15. Ammerette, McFarlin, and

author- poet Nikki Grimes speaking on the problems and responsibilities of black writers. Saturday, July 16, 8:30 a.m., Jackie Robinson YMCA, 151 45th Street, East San Diego. 449-6179 or 236-1033.

"The Politics of Medicare: Issues and Actions," Jeffrey Gordon, M.D., will speak at a meeting of the Grey Panthers. Saturday, July 16, 10 a.m., First Unitarian Church, 4150 Front Street, Mission Hills. Free. 234-6493.

"Poverty Genetics No. 16," a poetry slam by Guillermo Gomez-Perez and Sarah Jo Berman, members of this multicultural, multi-art performance group, will be presented Sunday, July 16, 8 p.m., Multicultural Arts Institute, 425 Market Street, downtown. 236-1521.

Poetry Reading, Ken Elliott will read from his work, and an open reading will follow. Sunday, July 17, 3 p.m., Friends of Jung Center,

the Old time CAFE		RESTAURANT FOLK CLUB	
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Saturday 16	SIAMSA GAEIL	Sunday 17	DAVE VAN ROKK
Monday 18	TOM CAHOON & JEFF TWIGG	Tuesday 19	RICHARD THOMPSON

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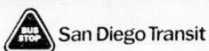
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SUN RUNNER service ends September 11.

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THE SAN DIEGO SYMPHONY GOES POP!



SUMMER POPS SPECTACULAR!

"HERE'S TO GOOD FRIENDS"

Free Community Concert Sunday, July 17, 7:30 p.m.

Seaport Village and Löwenbräu present the Fourth Annual Summer Pops Spectacular. FREE community concerts in the Embarcadero Park adjacent to the Village. Come enjoy the San Diego Pops Orchestra and a spectacular fireworks display. "Share the Magic" of a San Diego summer

evening as you watch and listen from the park, the boardwalk or offshore on San Diego Bay—free parking in and near the Village. West Harbor Dr. at the foot of Pacific Hwy. 235-4014. Free concert series continues on Sundays, July 31, Aug. 14, & 21.

Seaport Village LÖWENBRÄU

ions," seascapes and landscapes by Barzan, Botti, and a variety of contemporary artists, will be displayed through July 31, Old Town Circle Gallery, 2501 San
(continued on page 6)

"Sir Puke and Sir Sno

READER'S GUIDE TO LOCAL EVENTS

(continued from page 4)

Diego Avenue, Old Town.
246-2596.

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

"Santa Monica Beach," a series of drawings and paintings by Morris Rafter, will be on display through August 13. Rign Gallerie, 2530 Fifth Avenue, Hillcrest. 235-0065.

International Weavings from Mexico, El Salvador, Honduras, and South America will be on display through August 20. Harare Gallery, Mission Boulevard and Corner, Pacific Beach. 273-4419.

Far Out!

(continued from page 1)

Carroll on the task of visualizing the unseen environments of other worlds, and Joel Harris of the Jet Propulsion Laboratory on the upcoming (May 1986) launch of the Galileo spacecraft, which will make a detailed examination of Jupiter. Lectures on subjects just as diverse will continue daily through Sunday, the symposium's closing day.

Also beginning on Wednesday and continuing daily will be screenings in the Space Theater of the films *Hal Columbia and Tomorrow in Space*, as well as a Laserium light show called "Space Encounters" featuring the music of John Williams. Special programs for children have also been scheduled daily and include model rocket demonstrations in the area of the Balboa Park fountain, and a

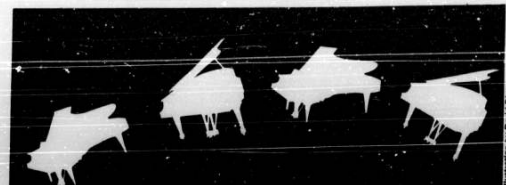


Illustration by David O'Neil

series of special hands-on workshops for kids five to twelve in the Discovery Corner of the Science Center.

"The Space Now!" symposium runs from Wednesday, July 10 through Sunday, July 24. The lectures and discussions will take place primarily in the Space Theater's Graysen Boelm Lecture Hall, with a few select programs in the Casa del Prado Theater adjacent to the Natural History Museum. Admission to everything is free, though seating is limited and will be on a first come, first served basis. For further information about scheduling or any other aspect of the symposium, call Lynne Kennedy or Pam Crooks at 238-1213; for the Laserium and film screening schedule, call 238-1168.

—Rick Geary

Eighty-Eight

(continued from page 1)

piano, she pommade it and travels into the vapors. Her capacity at handling pop, blues, and gospel styles is incredible for its sheer audacity. She is an energetic performer, to say the least. Although the

methodology is breakneck, the imagination doesn't waiver into meaningless proterochines. The taste she displays in material—chestnuts such as "Lover" and "The Man I Love"—indicates what strong roots she has in tradition.

On the other end of the spectrum is Horace Tapscott. Tapscott, who will appear the final night of the series on Saturday, July 23, is commonly called "legendary" among California jazz artists. In his case it is because he has been one of a catalyst to a star. Since the early Sixties he has led the Pan African Peoples Arkestra, an ensemble which has been compared more favorably to Sun Ra's and Charles Mingus's various orchestras over the years. Like those men, Tapscott values freedom in play and has been compared more favorably to Sun Ra's and Charles Mingus's various orchestras over the years. Like those men, Tapscott values freedom in play and has been compared more favorably to Sun Ra's and Charles Mingus's various orchestras over the years.

Without sacrificing warmth and the need to touch an audience with fervor. Among players who have hailed from these parts, such as Arthur Blythe and James Newton, he is looked upon as a "father figure." That he is viewed as an "unknown black composer" is probably due to a combination of ignorance on the part of the public and personal diffidence. Tapscott does not seem to be a particularly public,

visible performer. As a pianist, though, he can be awesome. He is not flagrant dramatic in the manner of Donagan or McCoy Tyner, although he can turn on the steam when it is called for; and he is not the somber, self-involved meditator, although his recent albums, *The Tapscott Sessions*, reveal that his reflective side carries more depth of feeling than any player I have heard since early Keith Jarrett. If readily available comparisons must be made, his work sounds much like Jarrett circa Facing You (before his ruminations became masturbatory) and Thelonius Monk (Tapscott has the same odd, off-kilter style of dismantling and rebuilding his own themes). Since he travels so infrequently, this should be the real performance of the series that breathes.

If the other two performers slated for the event do not quite match the expectations generated by Tapscott and Donagan, that is not to denigrate them. As always, one's preferences are personal, arbitrary, and left open to further discussion. On Saturday, July 16, Denny Zeitlin, a musician who plays very much in the style of Bill Evans (contemplative and introspective are frequent terms

used to describe him) performs. On Friday, July 22, Judy Carmichael, a capable but unimpeachable upholder of the stride piano tradition, has her turn. Regardless of one's order of preferences, this is a balanced set of styles from which to take your pick. All performances begin at 8:00 p.m. in Sherwood Auditorium of the La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. For further information call 459-1404 or 454-3541.

—Steve Emdin

Mysterious

(continued from page 1)

Animals are, of course, not the only subject of this art. There is pottery, jade, and, most intriguingly, stone spheres of less than a foot to over six feet in diameter. They were found by the thousands in the Diquis region, usually near cemeteries, sometimes lined up. There is one at the museum that weighs two tons. Nobody knows what they were for or what they meant. Perhaps they represented the sun or the moon, perhaps they served an astronomical function. They are an eloquent metaphor for the state of our knowledge about the people who made them. For the spheres are perfectly made and sure to arouse our curiosity.

The exhibition "Between Continents/Between Seas: Pre-Columbian Art of Costa Rica" runs through September 25 at the San Diego Museum of Art in Balboa Park. The museum is an open Tuesday through Sunday from 10:00 a.m. to 5:00 p.m. For more information call 232-7931.

—Alberto Lau

READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smith, contributing to the San Diego Jewish Community Center.

On Thursday, July 19 through September 4, Thursday through Saturday at 8:00 p.m. Malibu Theatre, Wednesday, and Sunday at 1:45 p.m.

EYE EYE BIRD

The Pulitzer-Calgate Junior Theatre presents the 1990 musical—music by Charles Strouse, lyrics by Lee Adams, book by Michael Stewart—based loosely on the early career of Elvis Presley. Conrad Birdie, a phenom of rock and roll, is about to be inducted into the military and his songwriting agent, Albert J. Peaslee, must come up with a quick promotional scheme. If he doesn't, he might lose his business and his sweetheart, Buddy Aubrick directs the production. Members of the cast include Bernard S. Kopala, Bob Boynton, Michele A. Spino, Mandi Bingham, Larry Tormann, Kara Holland, Joe Hartnek, Ayea Vanderlander, Laura Weiss, and Kristin McGill. Pam Kehler is vocal coach and choreographer. (Sm.) Palomar College Theatre, Tuesday, July 19 through Saturday, July 23 at 7:30 p.m.

CABARET

The Lyric Dinner Theatre is staging the musical—music by John Kander, lyrics by Fred Ebb, and book by Joe Masteroff—that is being staged at the El Cajon Plaza Amphitheatre. Members of the cast include Stanislavski, James Woods, Jill Dugby, Betty Matthews, Don Pugh, Anne Selove, Michael Collins, Al Stewart, Darlene Cleary, Jeff Cline, Sarah Mahovic, Jeff Moorhead, and John Pennington. Admission is free. (Sm.) El Cajon Plaza Amphitheatre, 200 East Main Street (near the Performing Arts Center), El Cajon, Tuesday, Sunday at 5:00 p.m.

COMEDY TONIGHT

It's now a Saturday afternoon routine. Lee Conway and friends present their show of improvised comedy routines, which includes a comedy workshop prior to the performance. Designed to give audiences the opportunity to "go wild" on stage, the workshop offers instruction in the techniques and practice of improvisational comedy. B Street Cabaret, 2733 B Street, San Diego, Saturday at 12:30 p.m. For information call 239-4275.

DARK OF THE MOON

Project Vanguard presents the eerie drama (which includes both music and dance) by Howard Richard and William Berry, based on "The Ballad of Dan Abner." Set in the

Smoky Mountains of Appalachia, the drama tells the story of a witch-boy who is allowed to become human and the lovely Barbara Abner—on condition that he remain faithful to him for one year. If he doesn't, he must return to the world of the mountain witches. Robert Landis directs the production. Barbara Bradin is the choreographer and Wanda Ann is the musical director. (Sm.) Westminster Arena Theatre, 3596 Talbot Street (at Canon), Point Loma, Friday, July 15 through July 31, Friday through Sunday at 8:00 p.m. For information call 222-4236.

THE PANTASTICS

The Lark's Players Theatre's production of the Harvey Schmidt and Tom Jones musical—about the idealized love of night spent to the realistic light of day—has been recaptured much of the flavor of the original but has pruned down one of its central components in ways that detract from the overall effect of the show. The night side (of innocent love) is the right side of the coin. As the story would be: Lark and Matt, Robin Horndt, Clary and Larry Marney are appropriately moonstruck, charming, and apple-cheeked. They succumb early to the scheming reverse psychology of their mothers (Lark's has reversed the gender of the parents for this production), while characters Carolyn Schade and Kate Stenwell frolic with all evening. But the musical has a dander side—ironically, the side

of day. The first act is comic, ending with a marriage and a vow to be happily ever after—the place in short, where most musicals usually end. The second act, in theory, reveals the flaws in the marriage (and by extension, in the musicals of its day and age). These are brought about by El Gallo, a worldly former Lothario whose calling is to combat the dreams of youth in the face of experience. Although El Gallo is Lark's, Joseph Green-Lange, late in the singing voice, he lacks the aged swagger necessary to make the role work effectively. More matter of than menacing reality, Greenberger's presence continually softens the hard scenes of act two, thus diluting the production's impact in the process. The other performances are fine—especially George Weinberg-Hart's Henry, an enviable Shakespearean actor with a two-second attention span. And the technical elements—Christian Turner's set, Margaret Neufuss's choral costumes, and David Thayer's lights—are all of the expected high quality of Lark's production. And so is the overall energy level of the cast. They have the apple right; they just need a more convincing worm. (Sm.) Lark's Players Theatre, through August 6, Tuesday through Saturday at 8:00 p.m.

HERBY IV, PART I

The Old Globe's production of Shakespeare's great history play is an

"Red Ryder is back at his best"

—Wilton Jones, S.F. Union

"Powerful, disturbing production"

—Jeff Smith, Reader

"Potent drama"

—Bill Hagen, Tribune

"Flawless cast"

—Kevin Mullin, Update

WHEN YOU COMIN' BACK RED RYDER?

Thursday-Saturday 8 pm
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Hot-stuff, high kicking musical
July 14 — 16 and 21 — 23, 8 pm
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Saturday, July 16
10:00 a.m. - 8:00 p.m.
Free admission
Psychic Galore
Mini-Readings — \$10.00

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Solo performances by 4 of America's most gifted jazz pianists

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2:00 p.m. - 4:00 p.m. — 4th Annual Jazz Festival, 1000 La Jolla Village Drive, San Diego

Denny Zeitlin — July 16
7:00 p.m. - 9:00 p.m. — 4th Annual Jazz Festival, 1000 La Jolla Village Drive, San Diego

Judy Carmichael — July 22
7:00 p.m. - 9:00 p.m. — 4th Annual Jazz Festival, 1000 La Jolla Village Drive, San Diego

Horace Tapscott — July 23
7:00 p.m. - 9:00 p.m. — 4th Annual Jazz Festival, 1000 La Jolla Village Drive, San Diego

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An in-depth exploration using modern science, medicine, psychology, parapsychology, spiritual disciplines, and the occult.

Lecture program includes Paul Brenner, Frans Bakker, Carl Ann Dryer, Ivan Dryer, Joan Halifax, Abraham Kawa'i, Jeffrey Mishlove, Lee Purser, and Fred Alan Wolf.

With a special memorial keynote address in honor of:

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Advance registration \$195
For more information contact:
Judith Wolf, Program Director
(619) 454-7377

Theater Directory

THE BOWERY THEATRE
480 Elm Street, San Diego
232-4088

CIVIC THEATRE
202 C Street, downtown
236-6510

CORONADO PLAYHOUSE
1795 Sausal Way, Coronado
435-4886

C.R.A. THEATRE
9115 Claremont Mesa Boulevard, San Diego
277-8900 x111

EAST COUNTY PERFORMING ARTS CENTER
210 E. Main Street, El Cajon
440-2377

EDUCATIONAL CULTURAL COMPLEX THEATRE
4143 Ocean View Boulevard, Southeast San Diego
233-2800

FESTA DINER THEATRE
9660 Camino Royal, Spring Valley
697-8801

FOX THEATRE
720 B Street, downtown
233-6333

GASlamp QUARTER THEATRE
347 Fourth Street, downtown
234-9053

GROSSMONT COMMUNITY COLLEGE
Stadium Theatre
8800 Grossmont College Drive, El Cajon
459-1700 x410

JEWISH COMMUNITY CENTER
Front and Center Theatre
4079 Fourth Street, San Diego
381-3300 x36

LA JOLLA PLAYHOUSE
La Jolla
452-6760

LA JOLLA STATE COMPANY
Pavilion Auditorium, La Jolla High School
2500 La Jolla Village Drive, La Jolla
454-7771

LAMAR PLAYERS THEATRE
5001 La Jolla Village Drive, La Jolla
274-4742

LAMPLIGHTERS COMMUNITY THEATRE
San Diego, El Centro Avenue
855 E. University Avenue, La Mesa
544-4798

LAWRENCE WELLS VILLAGE THEATRE
4801 Lawrence Wells Drive, Escondido
749-3448

LEMON GROVE PLAYERS
Lemon Grove Junior High School
3146 School Lane, Lemon Grove
466-5579 x466 1445

LYRIC DINNER THEATRE
7519 El Cajon Boulevard, La Mesa
664-1190

MARQUIS PUBLIC THEATRE
3177 La Jolla Village Drive, San Diego
298-8111

MIRACOSTA COLLEGE
Little Theatre
One Barnard Drive, Oceanside
757-2121 x216

NORTH COAST REPERTORY THEATRE
Theatre of the Four Flags
Lemon Grove F.R. Road, Escondido
481-1050

NORTH COUNTY COMMUNITY THEATRE
Vista
724-1421

OLD GLOBE THEATRE
Old Globe Theatre
3580 La Jolla Village Drive, San Diego
232-4088

OLD MISSION PLAYERS
Mission Basilica San Diego de Alcalá
1001 B San Diego Mission Road, San Diego
278-0021 x4-10481

OLD TOWN OCEA M.C. Jr.
4040 La Jolla Village Drive, San Diego
298-0902

PALOMAR COLLEGE
Palomar College Theatre, San Marcos
748-8862

PATIO PLAYHOUSE
Vineyard Shopping Center
1791 E. Valley Parkway, Escondido
741-6663

PINE HILLS LODGE
2900 La Jolla Village Drive, San Diego
232-6474 x258

POINT LOMA COLLEGE
Nathaniel Theatre
3960 Loring Drive, Point Loma
222-6474 x258

THE PROGRESSIVE STAGE COMPANY
175 Fourth Avenue, San Diego
232-9232

SAN DIEGO CITY COLLEGE THEATRE
Thursdays and C Avenue, downtown
239-7884

SAN DIEGO JUNIOR THEATRE
Casa del Prado Theatre, Balboa Park
239-6355

SAN DIEGO MESA COLLEGE
7250 Mesa College Drive, San Diego
279-2300 x236

SAN DIEGO REPERTORY THEATRE
1620 Sixth Avenue, downtown
435-8021

SAN DIEGO STATE UNIVERSITY
M.C. Stage and Experimental Theatre
385-6884
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SAN DIEGO TITTLE THEATRE
Del Mar Playgrounds, Del Mar
759-1734

SCRIPPS RANCH COMMUNITY THEATRE
Scripps Ranch, Scripps Ranch High School
459-1861

SOUTHWESTERN THEATRE
3221 Gold Coast Drive, Mira Mesa
566-7900 x216

STARLIGHT
Starlight Bowl, Balboa Park
232-5340 x216 1848

UNITED STATES INTERNATIONAL UNIVERSITY
Theatre
10485 Fountains Road, Scripps Ranch
271-4350

UNIVERSITY OF CALIFORNIA SAN DIEGO
10425 Fountains Road, Scripps Ranch
271-4350

UNIVERSITY OF CALIFORNIA SAN DIEGO
Theatre
10425 Fountains Road, Scripps Ranch
271-4350

UNIVERSITY OF CALIFORNIA SAN DIEGO
Theatre
10425 Fountains Road, Scripps Ranch
271-4350

READER'S GUIDE TO THE THEATRE

Theatre is staging the Neil Simon typic: three episodes in the well-known Suite 719 of the Plaza Hotel in New York. In the first episode, a wife says to surprise her husband on their anniversary by returning to the scene of their honeymoon. But she gets wrong suite, and her husband fears fancy for his secretary. The second episode: centers around a famous Hollywood director's efforts to lure former sweetheart to his room. The third is about a wedding and a reticent bride. The production is team-directed by Bill Roffey, John Douglas, and Dennis Meaherty (Sm.).

North County Community Theatre
1350 East Vista Way, Mesa Vista



Shopping Center, Vista, through July 24; Friday through Sunday at 8:00 p.m.

THE RAINMAKER
The Pine Hills Lodge Players present the romantic comedy, by Richard Nash, about a Dust Bowl town in the Southwest, in which rain comes with a price.

SAME TIME, NEXT YEAR
Revised 1984 Edition
 The Quaker City Theatre, through August 27; Wednesday through Saturday at 8:00 p.m.; Sunday at 3:00 p.m.

THE SEASHORE
 The Marquis Gallery Theatre is hosting a production by The Seashore Company, which was co-founded by Julian Scherbel and Nancy Howay. Written by Edward J. Mooney, the play is set in a backyard bar. *Mooney*

ing aggression, McCallum's study is a culture who craves ices of illusions of others, all of whom played well at the Bowery. Read this as actually an ensemble piece, about five performances by Isabella Gorman, Brian Salmon, Ariel Johnson, Caradoc Rhys, Bill Haffield, Jim Hansen, and especially Boris Vastin (who is calling as Angel, waitress), McCallum's detonating performance would be out of place, only to sold resemble acting, if not to sell. This piece is offering a new, often very disturbing drama. (Sm.)

Very Theatre, through July 31; 7:30-9:30 through Sunday at \$100; Matinee Sunday at 2:00 p.m.

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READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D'Agostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 90807, San Diego 92160, or call 234-7821 Friday before 5:00 p.m.

If they'd been around when the original *Saturday Night Live* was in full swing, *Burning Sensations* would have been, in some ways, the perfect guest band. They are new wavis enough to meet the requirements of a show that wanted desperately to appear "progressive." Third World enough to appeal to the show's New York liberal sensibilities, and yet sufficiently old wavis to satisfy the unspoken biases of a cast, crew, and audience whose members were almost invariably over thirty. But more often than not, *SNL* went out of its way to find the entertaining musical "novelty" act, and that is where *Burning Sensations* might have failed to pass muster. Because this ain't no novelty act. Matilda — *Burning Sensations* is a band that cooks on all four burners at once, and the kind of heat they generate probably would have made them a tough act to follow for the *Not Ready for Prime Time* Players.

Burning Sensations is essentially guitarist Tim McGovern's band. McGovern — ex- of the Pop, ex- of the Motels — had toyed for years with a calypso-spiced rock sound (one of the main reasons



BURNING SENSATIONS

he was zapped from the Motels), but until he put together a band composed of former members of L.A.'s Andy and the Rattlesnakes, McGovern's efforts were mostly of the closet variety. Building from the ground up, McGovern took the steady drumming of Barry "The Hatchet" Wisdom, the spirited percussion of Michael "Timpo" Temple, and Rob "Riz" Haisick's bass, added an unobtrusive but effective layer of Morley Bartno's keyboards, and finally had a rhythmic foundation on top of which his

own quasi-psychedelic, Hendrix-like guitar fills would make some sort of crazy logic. Truer to his Third World influences than to his more recent new wave background, McGovern has aerated the pop song form, stretching it and letting it breathe to allow for extended instrumental interplay. Sometimes this results in nothing more or less than a nicely cut groove, but when he gives the green light to either Temple or reedist Jeff Holle (as he frequently does), *Burning Sensations* comes as

close to sounding like a new wave version of Weather Report as any band you're likely to hear.

The truest synthesis is one that achieves a coherent whole by combining disparate elements, and in that achievement *Burning Sensations* has little competition on the current scene. Somehow, McGovern and his band have taken African and Jamaican music, new wave pop, and late Sixties psychedelia, and stirred them into a kinetic soup in which no

single ingredient seems to dominate. It is a heady brew that makes *Burning Sensations* one of the most exciting bands now making the rounds. For a taste of what all the fuss is about, pick up the band's eponymously titled EP; play it a dozen times or so, and then catch the band live when they join *Doll Congress* for a show Saturday night at the Spirit.

In his work with the Crusaders and other jazz/funk/pop stalwarts, guitarist Larry Carlton has comported himself with the class of a true gentleman. His playing is stately, occasionally affecting, and always tasteful. Unfortunately, those are adjectives that describe the perennial sideman, not the bandleader that Carlton is trying to become. To be a leader of musicians, a guitarist must either be a soloist capable of taking the listener's breath away, a gifted writer, or both. Carlton is neither. In listening to his own recorded works (e.g., his most recent release, *Friends*), I find myself waiting for a tune to get going, only to realize that it is almost over. That is because Carlton's sweet-and-sour, jazzy-blasy musings are perfect openers, fillers, and closers, but lack the substance or fire to stand the scrutiny of the solo spotlight. Some musicians are born leaders, and some are born followers. Carlton doesn't know that he belongs exclusively to

(continued on page 14)

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The most prestigious competition of its kind for more than \$12,500.00 in prizes, judged by southern California's most influential music industry leaders. Come see local bands competing in Lehr's Concert Theatre. All profits from this 9-week event will be donated to the Jerry Lewis Muscular Dystrophy Telethon.

Watch the
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KGTU-Channel 10

24 LOCAL BANDS

will be chosen to appear in this competition by a combination of balloting and a panel of judges. Participants will be announced in the July 28th Reader. Video excerpts from *Rock Wars '83* are scheduled to be aired on the Jerry Lewis Telethon. Talent co-ordinator: Robert Silver Entertainment Group. For band information call 265-7840. Media co-ordinator: Michael Salmen, KGTU Channel 10, 227-1010. Judge co-ordinator: Gabriel Wisdom, KGB-101 FM, 292-1380.

Who is your favorite band?

First choice: _____

Second choice: _____

Third choice: _____

Bring in or mail to: Lehr's Greenhouse
2628 Camino del Rio South, San Diego, CA 92108
(Must be received by 12 noon Friday, July 22, 1983.)

Preliminary week 1: Aug. 1 & Aug. 2

Preliminary week 4: Aug. 22 & Aug. 23

Preliminary week 2: Aug. 8 & Aug. 9

Semifinal week: Aug. 29 & Aug. 30

Preliminary week 3: Aug. 15 & Aug. 16

Final Sunday: Sept. 4

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Stars of the Art Rock & Roll with **THE STOP**

Friday, July 22 8pm **REBEL ROCKERS with S.D. THUNDER STEEL BAND**

Saturday, July 23 8pm **THE PAUL DOL**

Wednesday, July 27 8pm **THE TERRY FLYS (from the Velvet Underground)**

Thursday, July 28 8pm **FEATURING ROD PIAZZA**

Friday, July 29 8pm **ROCK & ROLL with JOST HARRIS AND THE SPEEDSTERS and JAMES JUSTICE**

Saturday, July 30 8pm **JAMES HARRIS**

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FOR INFORMATION CALL 481-9022

continued from page 101

the latter group. He'll bring his band to Humphrey's for two shows on Sunday night.

In other concerts this week, Chuck Mangione brings his quartet to the SDSU Open-Air Amphitheatre for a snoozeathon tonight, Thursday: Etta James and the James Gang are joined by Rhonda Bruce for a show at the Belly Up Tavern; and Gary Myrick and Tony Creed and the Squad play the Spirit, both tonight, Thursday.

A busy Friday night finds the Whispers and the S.O.S. Band at the Fox Theatre; jazz pianist Dorothy Donegan in the La Jolla Museum of Contemporary Art's Sherwood Auditorium (this is the beginning of a series of special concerts entitled "Jazz Piano 4 Approaches," featuring four of the finest contemporary jazz piano artists, sponsored by the San Diego Jazz Festival—see the "Events" section of this issue for more information); the Bytes and the Radio Bandits at the Spirit; and the first night of what's being billed as the Fabian Revere, featuring the Fifties singing star, as well as Little Anthony, the Diamonds, and the Monte Carlos, in the Mahala Amphitheatre of the San Diego Wild Animal Park.

After spending his formative years playing with Woody Herman and then Chick Corea, trumpeter Allen Vizzutti has come to that point in a jazz musician's career where he starts getting recognition on his own. Vizzutti brings his band to Humphrey's for two shows Saturday night, while pianist Denny Zeitlin plays the second concert in the "Jazz Piano 4 Approaches" series, again in Sherwood Auditorium; and the Marshall Tucker Band returns to SDSU's Open-Air Amphitheatre, this time for an evening show.

On Sunday, Alabama, the hottest country band in the business right now, performs in the Southwestern College Stadium; later this evening, folk Hall of Famer Dave Van Ronk plays two shows at the Old Time Cafe in Leucadia. Monday brings Sealant to Let's in a continuation of the "Lipids Out Jam" series; and the Gerald Wilson Orchestra closes the week with concerts Tuesday and Wednesday nights in the San Diego Zoo's Wegeforth Bowl.

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

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

Gary Myrick and Tony Creed and the Squad: Spirit, Thursday, July 14, 9 p.m., 1130 Buena Vista, 276-3993.

The Whispers and the S.O.S. Band: Fox Theatre, Friday, July 15, 7:30 and 11 p.m., 720 B Street, downtown, 231-8995.

Dorothy Donegan: Sherwood Auditorium, Friday, July 15, 8 p.m., La Jolla Museum of Contemporary Art, 700 Prospect, La Jolla, 459-1404 or 454-3541.

The Bytes and Radio Bandits: Spirit, Friday, July 15, 9 p.m., 1130 Buena Vista, 276-3993.


The Fabian Revere featuring Fabian, Little Anthony, the Diamonds, and the Monte Carlos:

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**\$1
DRINK SPECIALS**
Dance to Voyagz

Monday, July 18 **JAZZ**


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PIGEE**
FANTASY AUCTION
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San Diego Wild Animal Park's Mahala Amphitheatre, Friday, July 15, 7:30 p.m.; and Saturday and Sunday, July 16 and 17, 3:30 and 7:30 p.m., 15500 San Pasqual Valley Road, Escondido, 747-6702.

Allen Vizzutti: Humphrey's, Saturday, July 16, 6:30 and 9 p.m., 2303 Shelter Island Drive, 224-3577.

Denny Zeitlin: Sherwood Auditorium, Saturday, July 16, 8 p.m., La Jolla Museum of Contemporary Art, 700 Prospect, La Jolla, 459-1404 or 454-3541.

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

Burning Sensations and Doll Congress: Spirit, Saturday, July 16, 9 p.m., 1130 Buena Vista, 276-3993.

Larry Carlton: Humphrey's, Sunday, July 17, 6:30 and 9 p.m., 2303 Shelter Island Drive, 224-3577.

Alabama: Southwestern College Stadium, Sunday, July 17, 4 p.m., Southwestern College east from 1-805 south, Bonita, 483-6320.

Dave Van Ronk: Old Time Cafe, Sunday, July 17, 7 and 9 p.m., 1464 North Highway 101, Leucadia, 436-4030.

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

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

Les Dudes and the Stop: Belly Up Tavern, Thursday, July 21, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

John Prime: Humphrey's, Friday, July 22, 6:30 and 9 p.m., 2303 Shelter Island Drive, 224-3577.

Judy Carmichael: Sherwood Auditorium, Friday, July 22, 8 p.m., La Jolla Museum of Contemporary Art, 700 Prospect, La Jolla, 459-1404 or 454-3541.

Dave Friedman and Shelly Wolf: San Diego Zoo's Wegeforth Bowl, Friday, July 22, 7:30 p.m., and Saturday and Sunday, July 23 and 24, 3:30 and 7:30 p.m., 15500 San Pasqual Valley Road, Escondido, 747-6702.

Herman: Sherwood Auditorium, Saturday, July 23, 8 p.m., La Jolla Museum of Contemporary Art, 700 Prospect, La Jolla, 459-1404 or 454-3541.

Six, Eddie Money, and Moley: Caver San Diego Stadium, Sunday, July 24, 3 p.m., Mission Valley.

San Diego City College Jazz Band: Performing Arts Theatre of the Educational Cultural Complex, Sunday, July 24, 4 p.m., 4343 Ocean View Boulevard, 230-2827.

The Pat Metheny Group: Humphrey's, Monday, July 25, 6:30 and 9 p.m., 2303 Shelter Island Drive, 224-3577.

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

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

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

John Cale and the Bytes: Belly Up Tavern, Wednesday, July 27, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Michael Hedges: Old Time Cafe, Wednesday and Thursday, July 27 and 28, 7 and 9 p.m., 1464 North Highway 101, Leucadia, 436-4030.

Blackfoot and Krokus: Fox Theatre, Thursday, July 28, 8 p.m., 720 B

RODEO
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Thursday, July 14



Friday & Saturday, July 15 & 16



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Sunday, July 17

9IX Rodeo present
Russ T. Nalix & The Modern Vaudeville Show
A variety show for the '80s, featuring

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- Bill Brackman
- Tom Cunningham
- Teen Idols
- Escape Artist
- Magician
- Male & female exotic dancers
- And much more!

11 Acts Only \$3
All this will be filmed for the new 9IX show coming this fall.

Monday, July 18

House Call! Staff!
Rodeo pages all registered nurses to the bar from 4:00 to 11:00 pm Mondays during the month of July & August. The house administers "504 drink" and free admission. PRN! *Please present professional ID when ordering.

Tuesday, July 19

Night Cruise
Cruise through the night at Rodeo. Sleep aboard and enjoy complimentary champagne & hours of service from 6:00-9:00pm. A late-night fashion show of contemporary swimwear from Diane's of La Jolla (Promotional beverage included in admission.)

Wednesday, July 20



Coming

Sunday, July 24 The Producers
They're gonna be bigger than the Go-Go's.

Thursday, July 28 Rodeo
cordially invites you to
The 1st Annual Artists & Models Ball.
Complimentary hors d'oeuvres, soothing drink specials and entertainment. 7:00pm-2:00am. Dress white.

Sunday, July 31 Men Without Hats

Monday, August 1 Edgar Winter

Tuesday, August 2 The Divinyls
Tickets at door only.

The Rodeo is located on the corner of La Jolla Village Dr. and Villa La Jolla Dr.
For more information, call 457-5590.
You must be 21 or older to enter and picture I.D. is required.
Dress Code.

Wednesday through Sunday, Blue Denim Express, country, Monday and Tuesday.

C.W.'s Saloon, Carmel Valley Road at Via Cortina, Del Mar, 275-6556: The Savory Brothers, country, Thursday through Saturday; Stampede, country, Wednesday.

Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach, 755-6723: Dance to recorded video rock, Thursday through Saturday; Incognito Rockers, rock and roll, Sunday through Tuesday; the Reflectors, rock of the '80s, Wednesday.

Duck Soup, 2747 Carlsbad

Boulevard, Carlsbad, 434-4361: Slim Mackin and the Descanso Kid, country, Saturday.

The Flying Bridge, 1103 North Hill Street, Oceanside, 722-1151: Denny Tyner, contemporary, Tuesday through Saturday; Don Timmon, contemporary, Saturday and Sunday.

Flah House West, 2633 South Highway 101, Carlsbad, 753-6438: Bob Long, jazz, Thursday through Saturday.

Glenn's, 380 North El Camino Real, Encinitas, 942-1676: Robyn Barr, rock and roll, Thursday through Saturday; Tony Ortega and the North Coast Jazz Society, jazz,

Sunday; the Rhythm Kings, rock and rhythm and blues, Monday through Wednesday.

Hill House, 2730 Via de la Valle, Del Mar, 755-6614: The Mar Dels, vintage rock, Thursday through Saturday; Barrie Cunningham, rockabilly and ballads, Sunday; the Echoes, vintage rock, Monday and Tuesday; the Belair Boys, vintage rock, Wednesday.

Hungry Hunter, 1221 Vista Way, Oceanside, 433-2633: Rapture, featuring Gina Robles, contemporary, Wednesday through Saturday; Rama, contemporary, Sunday through Tuesday.

Jolly Roger, 1900 North Harbor Drive, Oceanside, 722-1831: Stephen and Tina, contemporary, Wednesday through Saturday; Bill Kirkpatrick, country and contemporary, Sunday.

Monterey Jack's, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400: The Slim Peru Band, rock and rhythm and blues, Thursday through Saturday; Double Dose, contemporary and oldies, Monday and Tuesday; the Breakers, rock and pop, Wednesday.

Old Time Cafe, 1464 North Highway 101, Lencadia, 436-4030: Mark Eagle and Scott Yeager, folk songs, Thursday; Dave

Baumgarten, sax chanteys and folk songs, Friday; Children's Concert with Dave Baumgarten, Saturday noon; Siamas Gael Celi Band, traditional Irish music, Saturday; Tobacco Road, "nerboad jazz" and swing, Sunday afternoon; Dave Van Ronk, blues and folk songs, Sunday; Old Time Host Night, Tuesday; Ten Caboon and Jeff Twigg, original songs, Wednesday.

Pancho's, 1309 Camino Del Mar, 481-0414: Stone's Throw, vintage jazz, swing, and rock, Thursday through Saturday.

Pas Sany Anderson's, 800 Palomar Airport Road, Carlsbad, 438-0500: Chime, top 40, Thursday through

Saturday; the Carl Hoffman Band, big band swing, Sunday afternoon; Wizard, rock and roll, Wednesday.

Pizza Chale, 918 South Santa Fe, Vista, 756-5740: San Diego North County Bluegrass Club open stage, fourth Tuesday of each month.

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

Poway Mine Company, 12375 Poway Road, Poway, 748-7296, 566-2072: The Johnny Almond Rhythm Revue, rock and blues, Wednesday through Saturday.

Ralph and Eddie's, 390 Grand Avenue, Carlsbad, 729-2869: CW Express, country rock, Friday and Saturday.

Ranada Inn, Scotty's Pub, 2509 South Escondido Boulevard, Escondido, 747-5000: Ted and Dave, contemporary, Tuesday through Saturday; Magic, contemporary, Sunday and Monday.

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

Reuben's, 2515 El Camino Real, Carlsbad, 434-1766: Whisper,

contemporary, Thursday through Saturday; Reel to Reel, contemporary, Tuesday and Wednesday.

Reynolds, 17 East First Street, Escondido, 436-5001: Future Primitive featuring Turja, jazz, Friday and Saturday.

Rudy's Hidden Acres, 3700 Carmel Valley Road, Del Mar, 481-8656: 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 Jo Mitchell, contemporary piano, Sunday.

Heirs, rock and roll, Tuesday and Wednesday.

Cantina Zona Rosa, 5509 La Jolla Boulevard, La Jolla, 454-3288: The

Ted Picou Trio, jazz, Sunday; Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla, 457-4170: Rick Rockwell, comedy, Friday and

Black Swan Productions presents Celtic Music with



Siamsa Gael Celi Band

Superb traditional Irish instrumental music played on fiddle, flute, tin whistle, banjo, guitar, bones, bodhran and uilleann pipes.

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Original and traditional music and song based on the Celtic style. Irish harp, tin whistle, recorder, guitar, mandolin, flute, bells, harmonica and bodhran.

and Cameron Highlanders Bagpipe Band

Sunday, July 24 2:00 and 7:00 pm

La Paloma Theater

First & D Streets, Encinitas
Tickets \$8.50 in advance — \$8.50 at the door
Tickets available at La Paloma Box Office and all Ticketron agencies.

DISTILLERY NIGHT CLUB

140 South Sierra, Solana Beach 755-6733

NO COVER UNTIL 9PM

Happy hour every night 50¢ well drinks

It happened in New York, then in L.A. and finally in San Diego!
You are invited to discover

Rock 'n Video

Every Thursday, Friday & Saturday

Sunday, Monday and Tuesday

INCOGNITO

Rockers



Dance to all your favorite new music hits with

THE REFLECTORS



Coming in August: Return of the New Wave Dance Contest

Call 755-6734 for further concert & ticket information.

Jose Murphy's
4222 Mission Blvd., Pacific Beach 278-2228

Tonight only
ALL THAT JAZZ
JOE MARILLO RETURNS
July 14th 5-7 pm
This happy hour performance will benefit the Center for Neurologic Study (CNS).
Guest MCs from KXYX 96.5 FM.
Donation of \$2.00 per person at the door.

WHEELS
Thursday & Saturday
DOLLAR DRINK NIGHT

ENTERTAINMENT
Live Nightly! the OLD pacific beach CAFE 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. **Mar Dels**

Monday is **Ladies' Night \$1.00 drinks**

Tuesday is **Restaurant Employee Night**
Wear your T-shirt. \$1.00 drinks.

4287 Mission Blvd., Pacific Beach, California 270-7522

The one and only ELLA RUTH PIGGEE
Every Friday and Saturday through August 6th, 9:30 pm - 1:30 am

CROSSROADS
San Diego's Oldest Jazz Club
345 Market Street "Crossroads in the California Quarter" on the corner of 4th and Market 233-7858

Le Chalet
5046 Newport Ave., Ocean Beach 222-5300
Entertainment by the Sea
DANCING
Nine Nightly! Never a cover charge.
Le Happy Hour 5-7 Mon.-Sat.

Knuckhead
Featuring former members of:
"MODERN LOVERS"
"DALE WALTON"
"TREMOR"
"PUSH"

the Biggest Fun to hit town in years!

Thursday, Friday & Saturday, July 14, 15 & 16

VICTIM
Rock 'n' Roll
Sunday & Monday, July 17 & 18

WHITE DWARF
Tuesday & Wednesday, July 19 & 20
5046 Newport Ave., Ocean Beach 222-5300

Whiskey Flats, 1200 West V-Boy Park, Escondido, 745-0640: Bandit, rock and roll, Thursday through Saturday; the London Brothers, rock and roll, Sunday and Monday; Tremor, rock and roll, Tuesday and Wednesday.

Winner's Circle Lodge and Tennis Club, 550 Via de la Valle, Solana Beach, 755-6666: Tennis Club: The Curt Stan Band, big band swing, Friday; Lounge: Rick Michael, variety, Tuesday through Sunday.

The Wooden Nickel, 13303 Poway Road, Poway, 486-1169: Ron Morin, contemporary, Tuesday through Thursday; Almost Live, country rock, Friday and Saturday.

Beaches

Asadine's, 3750 Sports Arena Boulevard, Loma Portal, 224-2107: Debra Liv Johnson, contemporary and folk, Friday and Saturday.

Atlanta, 2595 Ingraham Street, Mission Bay, 224-3434: Roberta Linn, contemporary, Tuesday through Saturday.

"Bahia Belle," at the dock, Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551: Main Street, contemporary music for dancing, Friday and Saturday.

Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551: Mercedes Room: Phantom, contemporary, Thursday through Saturday; Piano Bar: Buddy Reed, Tuesday through Saturday; Bob MacLeod, Sunday and Monday.

Beach Club, 1921 Bacon Street, Ocean Beach, 222-6622: The Hurricanes, rhythm and blues, Thursday through Saturday; live music, Sunday and Monday; club for information; the Modern

THE WILD TURKEY
5080 Bonita Road 287-2550
(take 805 south to Bonita Rd. East to east end of Chula Vista Golf Course)

Thursday - Saturday
look
THE LONDON BROTHERS
Thursday is **HEINEKEN NIGHT** only \$1.35
Saturday is **KPRT NIGHT** with Damien Prizes - Giveaways

Sunday - Wednesday
B.B.C.
Sunday is **KPRT's GARY KELLEY NIGHT**
Tequila Drinks \$1.06
Monday is **DR. PEPPER NIGHT**
Tuesday is **DOLLAR DRINK NIGHT**
Wednesday is **91's The Rock of the '80's! NIGHT**
and 2nd round of car **BIKINI CONTEST**

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

THERE'S LOTS HAPPENING AT THE
Bahia
HOTEL & RESTAURANT 998 W. MISSION BAY DRIVE 488-0551
MERCEDES LOUNGE
Now appearing

Tuesday - Saturday, 9:00 pm - 1:30 am
PHANTASE

JAZZ JAM
Every Sunday, 6:00-10:30 pm
featuring
THE CHEATAM'S JAZZ QUARTET
Happy hours: Monday - Saturday 4:00-8:00 pm
Sunday 4:00-6:00 pm
Enjoy all Padre Games & other sports events on our big screen TV.
Lounge opens at 11:00 am daily.
No cover - I.D. requ-
BAHIA BELLE MOONLIGHT CRUISE
Sailing nightly (except Monday) 7:30 pm
& every hour on the 1/2-hour until 12:30 am
COCKTAILS - DANCING - LIVE MUSIC BY MAIN STREET
Passage: \$3.50 adults, \$2.50 children under 14. Board dockside at the Bahia Hotel, Mission Bay.

Saturday, with Rich Faulkner, contemporary, Saturday, Robb Huff, contemporary, Monday, magic shows, Wednesday.

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach. 488-1081: Southwest, contemporary, Tuesday through Saturday.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-5325: Tempest, jazz, Thursday through Saturday.

Cosmo Saloon, 744 Ventura Place, Mission Beach, 488-4438: Grand opening weekend with the Bass West Home featuring Celia Lawley, country, Delene, contemporary.

Gary Lehman with Judy, contemporary, from early Thursday afternoon; Gary Lehman, George York with Vicki Lee and Vicki Lynn, Delene, and Jamie McLean, "vocal stylist," from Friday noon; Annie Levin, contemporary, George York featuring Vicki Lee and Vicki Lynn, Roger Belloni, blues guitar, from Saturday noon; Larry Raliburn, contemporary, George York, from Sunday noon.

The Comedy Store, 916 Pearl Street, La Jolla, 454-9176: Live comedy, Thursday through Sunday; amateur night, Monday.

Elario's, 7955 La Jolla Shores Drive, La Jolla, 455-0541: Dance of

the Universe Orchestra featuring Peter Swagart, jazz, Thursday through Sunday; Dave Mackay and Lori Bell, jazz, Monday through Wednesday.

Firehouse Beach Cafe, 7222 Grand Avenue, Pacific Beach, 272-1999: Jeff Proctor, mellow music, Friday through Sunday.

Haleyom, 4258 West Point Loma Boulevard, Loma Portal, 225-9559: Taxi, rock and roll, Thursday through Saturday; Four Eyes, rock and roll, Sunday through Tuesday.

Headquarters Nightclub, 4617 Mission Bay Drive, Pacific Beach, 270-ROCK, 270-7881: Live rock and roll, call club for information.

Hilton Hotel, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay, 276-4010: One - One - Boris, contemporary, Tuesday through Saturday.

Islandia Hotel, 1441 Quivira Road, Mission Bay, 224-3541: Art Resnick Trio, jazz, Tuesday through Thursday; the Tom Barabaz Trio, jazz and standards, Friday and Saturday.

Joe Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220: Live rock and roll, call club for information.

Le Chateau, 5046 Newport Avenue, Ocean Beach, 222-5306: Knocklehead, rock and roll.

Thursday through Saturday: Victim, rock and roll, Sunday and Monday; White Dwarf, rock and roll, Tuesday and Wednesday.

M's Club, 945 Garnet Avenue, Pacific Beach, 483-7737: Pocketful, rock and roll, Thursday through Saturday.

"Mission Rose," Islandia Sportfishing dock, 1551 West Mission Bay Drive, Mission Bay, 224-9665: The Choice Revere, country variety for dancing, Tuesday through Saturday; Joey Chess, piano variety, Sunday and Monday.

Noby's Brother, Adam's Rib Restaurant, 1403 Rosecrans Street, Point Loma, 226-1871: Johnny Callicut and Ace, contemporary, Wednesday and Thursday; the Woody Dudes, contemporary, Friday and Saturday.

San Diego, 8880 Via La Jolla, La Jolla.

457-5590: The Ron Bolton Band, rock and roll, Thursday through Saturday.

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay, 274-3314: Denny and Kristina, country and contemporary, Thursday through Saturday.

Silver Fox, 1831 Garnet Avenue, Pacific Beach, 273-9190: Stan and Jerry, older, country, and jazz for dancing, Friday and Saturday.

The Syndicate Night Club, 2176 Otaworth (at Voltaire), Point Loma, 226-4576: Fish and the Seaweed, rock and rhythm and blues, Thursday; Heavy Metal Night with Emerald, Suspicion, and First Degree, Friday; the Paladins, rockabilly, the Evagions, surf rock, the Cause, rock and roll, Saturday.

Vacation Village Hotel, Bay Leuzee, Vacation Isle, Mission Bay, 274-4630: Shine It On, contemporary, Tuesday through Saturday; musical entertainment, Sunday and Monday, call club for information.

Wendee, 1935 Quivira Road, Marina Village, Mission Bay Park, 223-2335: Tremor, rock and roll, Thursday through Saturday; the Siem Brothers, rock and Beatles music, Sunday through Tuesday; the London Brothers, rock and roll, Wednesday.

San Diego North

The Albino Lounge, Town and Country Hotel, 500 Head Circle North, Mission Valley, 291-731: Elton J.R. and the Country Golds, country, Tuesday through Saturday.

The Alamo, 3093 Clairemont Drive, Clairemont, 276-2240: Flywell, rock and roll, Tuesday through Saturday.

Black Angus, 5247 Kearny Villa Road, Kearny Mesa, 273-3102: Ambition, contemporary, Tuesday through Saturday.

Black Angus, 10370 Priors Road, Mission Valley, 563-5862: U.S.

Male, rock and roll, Tuesday through Sunday; "Bumper Bunny" the Magical Rabbit, magic, early evening Sunday.

Blarney Stone Pub, 5617 Balboa Avenue, Clairemont, 279-2033: Brian Connelly, Irish music, Wednesday through Saturday.

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

Cryin' at First House, 5404 Balboa Avenue, Clairemont, 279-2396: Oh! Bridge, comedy and music, Tuesday through Saturday; Jim Hawley, contemporary, Monday.

Bunbury's
Beats • Seaford • Cocktails
9000 Mira Mesa Blvd. 578-8666

For one night
**Bruce Cameron/
Hollis Gentry
Ensemble**
Tuesday, July 19th, 9:00 pm
San Diego's Best Jazz

Wednesday-Saturday
**Thunderbolt
the Wonderbolt**
"The words, the music, I beguiled, I seduced... a 15-minute
excursion on a timeless concept... *****"
—Shorty, O.B. pump attendant

Happy Hour 4:00-7:30 pm
All well drinks doubles
Special daily drink and munchies

RED COAT INN
The Club of the '80s

Tuesday - Saturday, July 12-16

TERRA
Sunday, July 17
BANDIT
Monday, July 18 - 50¢ drinks 8-10 pm.
1/2X The Rock of the '80's! NIGHT
BANDIT

Sunday \$1 Drink Night	Tuesday 8-10 pm \$1 Drinks Kamikaze 2 for \$1 all night
Wednesday KPRI 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

We welcome
**JACK
COSTANZO**
Contemporary
Music

Wednesday & Thursday
7:30-10:30 pm
Friday 8:00-11:00 pm

Downtown Happy Hour
Monday-Friday 4-7 pm
Free Munchies

SOLEDAD'S
425 West "B" Street
232-7586

Harvey & the 52nd Street Jive
Harvey & the 52nd Street Jive is San Diego's
premier swing-jazz group. Featuring dynamic lead
singer Harvey Williams, the group plays knock
em-dead medleys from the '30s and '40s.
Playing Thursday, Friday, and Saturday nights under
the neon lights of Fat City.

For dinner reservations
phone 232-0686
Pacific Highway
& Hawthorn

FLANIGAN'S
July 14-18
formerly TWEED SNEAKERS

Friday, July 15
**BEAT THE CLOCK AT
FLANIGAN'S HAPPY HOUR**
Open at 6:00 pm
50¢ DRINKS
6:30-7:00 pm
25¢ DRINKS
7:00-7:30 pm
\$1.00 DRINKS
7:30-8:00 pm

Monday, July 18
KPRI & Stubbies Shorts presents THE FINAL
MISS CALIFORNIA GIRLS LEGS CONTEST
GRAND PRIZE—\$250 cash, Stubbies shorts & shirts
50¢ Coors draft, \$1.00 well drinks Live music by **ENDLINERS**

Tuesday, July 19
LADIES' NIGHT AT FLANIGAN'S
Complimentary
Flanigan's T-shirt & no cover
from 8:00-10:00 pm for ladies.
Live music by **CLUB LAND**
July 19-23
featuring Elaine Summers & Danny Holiday
\$1.00 WELL DRINKS
5933 Mission Center Rd. Phone 291-8636

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

SAN DIEGO'S NUMBER 1 ROCK BAND
TUESDAY THRU SATURDAY FROM 8 PM NIGHTLY

TUESDAY IS T-SHIRT NIGHT WITH KPRI
Main attraction - pop to a show. Free drinks to last 100 people before 9:30

WEDNESDAY IS MALE ROCK DANCER'S NIGHT
Main attraction - pop to a show. Free drinks to last 100 people before 9:30

THURSDAY IS "A CHORUS LINE" NIGHT
Live dancers in a sensational glamorous comedy variety show
Free drinks to last 100 people before 9:30

ANY DRINK IN THE HOUSE 75¢
Every Tuesday Wednesday Thursday
Happy Hours 8 pm to 9 pm

BIG FUN ROCK WEEKEND! FRIDAY & SATURDAY
Door charge: Tues-Thurs \$2 Fri & Sat \$3
Must be 21 with driver's license
Adjacent to Clairemont Bowl

3093 CLAIREMONT DRIVE • SAN DIEGO
276-3437

Bodie's
ADULT PLAYGROUND

Thursday, July 14
THE ELEPHANTS
no cover

Friday, July 15
KCR RADIO presents
UNION SQUARE
THE SEVENTH
PLAYGROUND SLAP

Saturday, July 16
LUNA
all lady band

MITCH CORNISH & THE HELMHOUNDS
with Chicago Rhythm & Blues
\$1.00 cover

Sunday, July 17
**THE SCRAMBLERS
ANSWERS**
with drink specials. No cover.

Monday, July 18
Fun night with Connie & Dottie. Great 90¢ spaghetti dinner.
Best buy in town. Come early and avoid the line
(whatever you do, don't tell your friends).

Wednesday, July 20
**THE LIZARDS
THE ODDS**
modern music
no cover, plus drink specials

Corner of University & College
6149 UNIVERSITY AVENUE 583-5700

DOC MASTERS
Phone 223 2572

Thursday-Saturday, July 14-16

Thursday, July 14-50¢ draughts 8 pm-close

Sunday & Monday, July 17-18
MOODY DUDES

Tuesday, July 19
THE REFLECTORS
Wednesday-Saturday, July 20-23

**DIRK
DEBONAIRE**

No cover charge at
DOC MASTERS

MONK'S

CRAIG RICE TALENT
proudly presents
TRIX

Tonight is Finlandia Night
All Finlandia Vodka Drinks 95¢

Wednesdays are for ladies
95¢ well drinks for ladies
and kamikazes 2 for a dollar for all

Thursdays are hot at Monk's—
Happy Hour all night long

Live entertainment
& dancing every night

Craig Rice Talent Agency
3435 Camino del Rio South
San Diego, CA 92108 281-9502

Monk's
10475 San Diego Mission Rd.
563-0060

through Saturday.

Sherran Harbor Island, 1380
Harbor Island Drive, Harbor Island
291-2900: Reflections: The
Newports, variety, Monday through
Saturday; Ducktail Revue, vintage
rock, Friday happy hour.

Solidad'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.
291-5125: Ducky and Melissa,
contemporary, Wednesday through
Sunday; Donna Cole,
contemporary, Monday and
Tuesday.

Titus, 6011 El Cajon Boulevard,
East San Diego, 583-2340: The
Bruce Cameron and Hollis Gentry
Ensemble, jazz, Thursday through
Saturday.

Trojan Horse, 6179 University
Avenue, East San Diego, 582-1070:
The Blitz Brothers, rock and roll,
Wednesday through Saturday.

Tuba Man's, 2551 University
Avenue, North Park, 295-3406:
Sunny Nites, "goodtime variety"
Saturday.

Uptart Crew and Co. Cofeshouse
and Bookstore, Support Village,
Harbor Drive, downtown,
232-4855: Rebecca Roberts,
classical guitar, late morning
Sunday.

Villa Rosalie, 3928 Twigg Street,
Old Town, 295-2343: Walter Clark,
classical and flamenco guitar, early
evening Friday.

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

East County

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

Antonie's Hacienda, 700 North
Johnson, El Cajon, 442-9827:

Lonnie Hutson and Dusty Best,
contemporary, Friday and Saturday.

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

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

Blarney Stone, Two, 7059 El Cajon
Boulevard, La Mesa, 463-2263:
Sean McVicker, Irish music,
Wednesday through Sunday.

The Boondocks Restaurant, 8320
Parkway Drive, La Mesa, 465-3660:
Piano bar featuring Dale Pearson
Tuesday through Thursday, and
Terry Payne, Friday and Saturday;
Bruce Robinson, "goodtime variety"
sing-along, Sunday.

Bull and Bear, 690 North Second
Street, El Cajon, 440-5757: Steve
Mouzas and Finest Action,
contemporary and oldies, Tuesday
through Saturday.

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

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

Drifwood Lounge, 5286 Baltimore
Drive, La Mesa, 462-8533: Carl
Simmons and Southern Comfort,
country, Tuesday through Saturday;
Country Justice, country, Sunday
and Monday.

Flam Springs Inn, 15505 Highway
80, El Cajon, 443-9556:
Southbound, country, Thursday
through Sunday.

Horseshoe Tavern, 7664 Broadway,
Lemon Grove, 469-6344: The Smith
Brothers, country, Friday and
Saturday.

Hangry Hunter, 402 Fletcher
Parkway, El Cajon, 442-0517: Ed
Cunningham, contemporary,
Tuesday through Thursday; Mike
Edwards, contemporary, Friday and
Saturday.

Kentucky Stud, 13377 Woodside
Avenue, Santee, 445-3402: Country
Justice, country, Thursday through
Saturday; Bowditch, country,
Sunday.

Lakeview Resort, Highway 79,
Cuyamaca, 765-0736: Live music,
Friday and Saturday, call club for
information.

Lakeside Hotel, 9540 River Street,
Lakeside, 443-9591: Free Irish,
country, Thursday through Sunday.

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

Lorenza's, 596 Broadway,
El Cajon, 442-9696: Jack Pollack and Coast to
Coast, contemporary, Tuesday
through Saturday; Pro Brigham's
Preservation Band, Dileland jazz,
Sunday and Monday.

Magolla Mahoney's, 8961
Magolla Avenue, Santee,
448-8550: The New Dallas Collins
Band, rock and roll, Wednesday

live.TONITE
-TALES FROM THE CRYPT-
ELEVEN SONS CLUB
i-D
THURS JULY 14 - CLUB I-D - SPRINGS
\$4 COVER

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 Brunch

10 a.m. - 2 p.m.

ABILENE

San Diego's Classic
Country Saloon

Town and Country Hotel

500 Hotel Circle North, Mission Valley

291-7131

The fabulous Spud Brothers



Tuesday - Saturday,
July 12 - 30 9pm - 1am
887 Camino del Rio South, San Diego
291-1658

POWER TOOLS
JULY 15, 16 & 17
75c WELL DRINKS
7:00-9:00pm 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
THE JOE MARILLO QUARTET
Friday & Saturday 9 pm - 1 am
Thursday, July 16, 9 pm & 11 pm **PAUL YATCH**
jazz piano
2424 FIFTH AVE. • 232-1773
(Next to Mikian Japanese Restaurant)

DO YOU THINK YOU'RE READY FOR THE GROOVE.
REGGAE and DUB JAH
Starting next Friday (22)
Club I-D (Salon Palace)
presents reggae and culture
Friday and Saturday, Club I-D at
560 5th Ave.
For those bored sic of new wave

TREMOR
contemporary through Saturday, July 14
SIERS BROS.
Sunday, July 17 through Tuesday, July 19
Watch for the grand reopening
of this newly remodeled cocktail lounge!
Wind rose
223-2335
At Windrose, we serve fun!

HALCYON
4268 W. Pr. Loma 225-9569
Thursday, Friday, Saturday July 14, 15, 16
Don't miss the last three days of
TAXI
Sunday, Monday, Tuesday July 17, 18, 19
FOUR EYES
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.
Hot and cold hors d'oeuvres
Well drinks 75¢ Draft beer and wine 50¢
July 15, 5:30-8:30 p.m. 9:00 p.m. - 1:30 a.m.
TAXI

through Saturday.

Mama's Mink, 533 East Main
Street, El Cajon, 442-5572: Grand
Canyon, country rock, Tuesday
through Saturday.

Mickey D's, 9563 Mission Gorge
Road, Santee, 448-9934: Victim,
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, 8629 Mission
Gorge Road, Santee, 443-1366: The
Athens Express, Greek and
American contemporary music,
with belly dancing, Tuesday
through Sunday.

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

The Outpost, 652 Grand Avenue,
Spring Valley, 464-9007: Billy
Thomas and the Ambush Gang,
country rock, Friday and Saturday;
the Smith Brothers, country rock,
Wednesday.

The Ox Bow Inn, 1816 Campo
Road, Spring Valley, 469-8616: Dan
Rivers and Terry, country,
Thursday, Leather and Lace,
country, Friday and Saturday.

Park Place, 1280 Fletcher Parkway,
El Cajon, 448-4111: Spectra, rock
and roll, Tuesday through Saturday;
Ms. D'Monors, contemporary,
Sunday and Monday.

Pelican Pub, 7828 Broadway,
Lemon Grove, 464-9294: Fortune,
country rock, Friday and Saturday.

Reuben's, 5455 Grossmont Center
Drive, La Mesa, 465-3464: Charlie
Hewitt, contemporary, Tuesday
through Saturday.

Santee Lakes Regional Park and
Campground, 9040 Carleton Oaks
Drive, Santee, 562-1952: The Real
Hips String Band, bluegrass; the
Golden State Bluegrass Boys,
bluegrass; John Walker and Carl
Giese, folk music; Tom Calhoun,
folk music, Sunday afternoon.

Sutton's, 7353 El Cajon Boulevard,
La Mesa, 460-1500: Clutch Cargo,
contemporary, Thursday through
Saturday; the Ted Byler Big Band,
big band swing, Monday; Miss
D'Monors, contemporary, Tuesday
and Wednesday.

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

Van Winkle's, 10655 Mission Gorge
Road, Santee, 449-0060: The Brand
X Band, country, Thursday through
Saturday.

V.F.W. Hall, 12650 Lindo Lane,
Lakeside, 443-9643: California
Country, country, Saturday.

South Bay
Babats at the Beach, 717 Seacrest
Drive, Imperial Beach, 575-0889:
The C Street Band, country rock,
Thursday; the Transactions, rock
and roll, Friday and Saturday.

Black Angus, 707 E Street, Chula
Vista, 426-9200: RPM, rock and roll,
Tuesday through Sunday.

Country Bumpkin, 1862 Palm
Avenue, Imperial Beach, 429-1161:
Cottonwood, country, Thursday
through Saturday; the Saxe-y
Brothers, country, Tuesday and
Wednesday.

Dance Machine, 1862 Palm Avenue,
Imperial Beach, 429-1161: The
Press, rock and roll, Tuesday
through Saturday; Kicks, rock and
roll, Sunday and Monday.

Hutch's, 1163 Palm Avenue,
Imperial Beach, 423-3479: Deboza,
country, Thursday through
Saturday.

Fabian's Revue
Fabian, Little Anthony, The Diamonds
and The Monte Carlos
July 15-17
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

JESSE DAVIS
Tuesday thru Saturday, Beginning at 9 p.m.
LA HACIENDA
RESTAURANTE
MISSION VALLEY INN - 875 Hotel Circle South 298-8281

C.W.'S SALOON
Carmel Valley Rd. exit, Del Mar, formerly Little Bavaria
Wednesday-Saturday
Dance to the live country music of
Savery Brothers
Tuesday: Wine coolers \$1.00
Wednesday: Ladies' Night bar well \$1.00
Thursday: Domestic beer \$1.00
Coming soon **Stampede** Wed-Sun
Clogging lessons Tuesday 7:00-8:30 pm
Couples & line dance lessons
Wednesday, 7:30-9:30 pm with Sorden & Mary
Lunch & dinner 10:00 am-8:00 pm. Now open Mondays.

The Whispers

SUPER 92.5 FM PRESENTS
"LOVE FOR LOVE"

WITH SPECIAL GUESTS:
S.O.S. BAND
TWO PERFORMANCES
FRIDAY, JULY 15—7:30 & 11 PM
San Diego FOX THEATRE • 7th & 6 St., Downtown

TICKETS: \$14.00-\$12.50 ON SALE NOW AT
THE FOX THEATRE BOX OFFICE, BEARS AND ALL TICKET-OUTLET.
CHARGE TICKETS NOW: CHARGE LINE 231-488 (PG/USA)
CHARGE-A-SEAT 231-426. INFORMATION PHONE 231-494.

Clario'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

AES 578-6660
WAREHOUSE PRICES
DIRECT TO YOU!

9353 Activity Road

ROCKERS
JUNO-60

Joe's, 415 Broadway, Chula Vista.
420-4528: Louie and Pina, oldies,
Latin, and country, Thursday
through Monday; recorded music,
Tuesday and Wednesday.

La Maan, 1441 Highland Avenue,
National City, 474-2222: Bruce
Robbins, guitar "sing-along,"
Tuesday through Thursday; East
Coast, contemporary, Friday and
Saturday.

Landmark Cocktail Lounge, 2511
Sweetwater Road, National City,
475-7313: Ponda Turner and the
Silver Spurs, country, Friday and
Saturday.

The Lanterns, 1322 Third Avenue,
Chula Vista, 427-4200: 10:01, rock
and roll, Wednesday through
Saturday.

Old Be-Bea Stone Restaurant, 4014
Bonita Road, Bonita, 478-3537:
Wayne Gire, contemporary and
country rock, Thursday through
Saturday.

Palomino Star, 3008 Main Street,
Chula Vista, 427-5889: Bonnet,
country, Friday and Saturday.

Royal Vista Inn, 632 E Street,
Chula Vista, 426-2500: Double
Vision, contemporary, Tuesday
through Saturday.

Tapot Inn, 1060 Broadway, Chula
Vista, 427-3304: Bach-a-la Tro,
contemporary, Wednesday through
Sunday.

Topchy Inn, 999 National Avenue,
National City, 477-5753: Frank
Dixon and Nightlife, country,
Tuesday through Saturday.

Wild Turkey, 5080 Bonita Road,
Bonita, 267-2500: The London
Brothers, rock and roll, Thursday
through Saturday; BBC, rock and
roll, Sunday through Wednesday.

Performers listings are compiled by
Linda Martin. If you wish to be
included, please call 234-2500
Thursday afternoon or Friday
before 5:00 p.m. The listings are
free.

Rock & Roll

The Johnny Almond Rhythm
Revues: Pooey Nine Co.
Automatics: Doc Masters
Beats: Whiskey Flats, Vista
Entertainment Center, Red
Coat Inn
BBC: Wild Turkey
The Belair Boys: Hill House
The Blits Brothers: Trojan Horse
The Ron Bolton Band: Rodde
Brats: Belly Up Tavern
The Breakers: Monterey Jack's,
Monterey Whaling Co.,
Mendocino Wind
Burning Sensations: Spirit
The Cause: The Syndicate Night
Club
Tony Creed and the Squad: Spirit
The New Dallas Collins Band:
Marmalade Mulanney's
Dakota: The Chopping Block
Destiny: Vista Entertainment
Center
Dirk Debonaire: Belly Up Tavern,
Doc Masters, Lehr's
Greenhouse
Diamond: Nantigo Inn
Doll Congress: Spirit
Ducktail Revue: Sheraton Harbor
Island
The Echoes: Tequila Flats, Hill
House
Emerald: The Spic-Ed Night
Club
The Evasions: The Syndicate
Night Club
The Features: Lehr's Greenhouse
First Degree: The Syndicate
Night Club
Fish and the Seaweeds: The
Syndicate Night Club
Flywell: The Alamo
Four Eyes: Halcyon
Joey Harris and the Speedsters:
Spirit, Rodde

Steve Hudson
Black Belt Comedy

Worones
'60s through New Music

Both appearing
Tuesday-Saturday through July 30
2040 Harbor Island Drive
291-8010

photos by Wanda Tritten-Rubin

Pancho's
Award-winning Mexican Cuisine

Thursday, Friday & Saturday
July 14 through August 6
8:30 pm - 1:30 am

**Stone's
Throw**

Vintage jazz, swing
and early rock 'n' roll

Sunday afternoons: Big surprises for everybody!

Sunday through Wednesday night
Come dance to our popular
D.J. Pancho with Susan McCray
The newest & oldest sounds in music.

Monday night-EMPLOYEES' NIGHT-Kamiks 45c
Happy hour 3:00 to 6:00 pm Monday through Saturday
All well drinks & margaritas \$1.00, glass of wine 75c;
pitchers of margaritas \$4.25, party pitchers \$7.50, nachos 95c.
OPEN FOR BREAKFAST 7:00 AM, STARTING JULY 20.
1300 Camino del Mar, Del Mar 461-0414

The Trojan Horse
6179 University (College & University) 582-1070

Wednesday-Saturday
Next 3 weeks

Wednesday
'25 drawing & 75' kazi

Thursday
'1.00 Tequila Night

Thursday-Saturday
75' well drinks & draft
8-10pm

Sunday
Wear a Trojan Horse T-shirt and get
50' off all drinks, all night.
Dance to Axis

Homes: Lehr's Greenhouse
Illusion: Bobby G's
Incognito Rockers: Distillery
Nightclub
Kicks: Baxter's, Dance Machine
Knucklehead: Le Chetel
London Brothers: Whiskey Flats,
Wild Turkey, Windrose
Luna: Rodde's, Spirit
Mar Dela: Hill House, Old

10:01: The Lanterns
Thunderbolt the Wonderbolt:
Banbury's
The Transactions: Balouts at the
Beach
Tremor: Windrose, Whiskey Flats
The Twonotes: Bobby G's
U.S. Male: Black Angus/Mission
Valley
Victory: Le Chetel, Mickey D's

Hunter/El Cajon
Jesse Davis: La Hacienda
Cantina
Deleone: Coaster Saloon
Denny and Kristina: Sundtrap
Lounge
Double Dose: Monterey Jack's
Double Vision: Royal Vista Inn
Dusty and Melissa: Tom Horn's
Mike Edwards: Hungry

People Movers: Hilton Hotel
Phantoms: Jolly Jive
Jack Pollack and Coast to Coast:
Lorenson's
Eddie Preston: Barmale Hill's
Jeff Pfeiffer: Firehouse Beach
Cafe
Rapture: Hungry
Halter/Oceanside
Larry Ralburn: Coaster Saloon
Real-to-Real: Ralburn's/Caribbea
Edison Riggs: Smokey Joe's
Michael Rhodes: Shepherd Cafe
Mike Sanders: Royal Vista Inn
Ray Sanders: Red Dog Saloon
Gina Serio: Shepherd Cafe
Shine it On: Vacation Village
Hotel

Signed, Sealed, and Delivered:
Islands Lounge
Smokey Joe's: Chateau Lounge
Southwind: Catamaran
Stephen and Tonya: Jolly
Rogers/Oceanside
Brian Stevens:
Mulanney's/Coronado
Jim Stewart: Tito Leo's/Mira Mesa
and Mission Gorge
Ted and Dave: Ramada
Jim/Escondido

Don Tension: The Flying Bridge
Third Degree: Koury Mesa Bouz
Travis: Islands Lounge
Triple Play: Hilton Hotel
Trix: Monk's
Denny Tymers: The Flying Bridge
Whisper: Broken's/Caribbea
Maggie Wright: Shepherd Cafe
George York: Coaster Saloon
Zama: Hungry
Hunter/Oceanside

Wayne Gire: Old Bonita Store
Restaurant
Leslie Gold: Sheraton Harbor
Island
Jim Hawley: Old Pacific Beach
Cafe, Crystal's/Past House
Charles Hewitt: Kraken/La
Mesa, Baxter's
Kent Horner: Shepherd Cafe
Rabb Huff: Hamburguesa, Carlos
Murphy's
Lonnie Huston and Dusty Best:
Antonio's Hacienda
Marian Jack: Shepherd Cafe
Jinnah: The Yagor
Johnny Cadillac and Ace: Mob's
Brother, Mulanney's/Coronado
Justice: The Moonlight
Kanyon: Barr-X Ranch House
Larry Keys: Pacific Lounge
Bill Kirkpatrick: Jolly
Rogers/Oceanside
Vicki Lee and Vicki Lynn: Coaster
Saloon
Gary Lehman: Coaster Saloon
Annie Levin: Coaster Saloon
Roberta Linn: Atlantis
Magie: Ramada Inn/Escondido
Main Street: Bahia Belle
Vicki McMaster: Sheraton
Harbor Island
Sue Jo Mitchell: Shepherd Cafe
The Moody Dudes: Mob's
Brother
Jim Moore: Holiday
Inn/Escondido
Jaime Moran: Soledad's
Ron Morin: Calypso Lounge,
The Wooden Nickel
Steve Mousas and Finest Action:
Bull and Bear
Ma. D'Measures: Park Place
Niteralia: Patrick's II
One + One + Doris: Hotel del
Coronado

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Country/ Country Rock

Almost Live: Wooden Nickel
Big Sky Mulligans: Belly Up
Tavern
Blas Desim Express: Valley
Center Inn Saloon, Charlie's
Nightclub
Brand X Band: Van Winkle's
California Country: Lakeside
J.F.W.
The Choke Revue: "Mission Rose"
Cottonwood: Country Bumpkin
Country Casanova: Circle D Corral
Country Justice: Kentucky Stud,
Driftwood Lounge
The C Street Band: Balouts at the
Beach
CW Express: Ralph and Eddie's
Deluxe: Hutch's
Frank Dixon and Nightlife:
Tuxedo Inn
Elton J.R. and the Country Gals:
Abilene Lounge
Fortune Pickers Pub
Four Way Deal: Stage Coach Inn
Free Reins: Lakeside Hotel
Wayne Gire: Old Bonita Store
Restaurant
Golden State Bluesgrass Boys:
San Jose
Gravel Canyon: Mama's N.Z.
Kanyon: Barr-X Ranch House
Celia Lawler: Coaster Saloon
Leather and Lace: The Oz Bar
Maggie Wright: Shepherd Cafe
George York: Coaster Saloon
Zama: Hungry
Hunter/Oceanside

DANCE DANCE

Thursday, July 14
**FISH & THE
SEAWEEDES**
and the
PLAYMATES

Friday, July 15
Heavy Metal Explosion
**EMERALD
SUSPICION &
FIRST DEGREE**

Saturday, July 16
**THE PALADINS
EVASIONS
THE CAUSE**

Coupon
Receive
50' OFF
admission with this
coupon on July 14, 15 or 16

THE SYNDICATE
Night Club
2178 Chatsworth
At corners of Chatsworth
and Voltaire. Two blocks
north of Nimble.
For more information:
226-4578
Ages 17 and up welcome
Doors open at 9 p.m.

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Pacific Beach Cafe
The Modern Hairs: Beach Club
Gary Morley: Spirit
Network: Bobby G's
The Nomads: Jose Murphy's
The Paladins: The Syndicate
Night Club
Pocketful: A's Club
Power Tools: Old Town Saloon
Premoition: Tequila Flats
The Press: Dance Machine
Prophet: My Rich Uncle's
The Pump House Rockers: Spirit
Quasi: Black Angus/El Cajon
Radio Bandits: Spirit
Radio Romance: Bobby G's
The Reflectors: Distillery
Nightclub
The Rhythm Kings: Gismo's
Robyn Elias: Gismo's
RPM: Black Angus/Chula Vista
Shaka: Spirit
The Sire Brothers: Windrose
The Slim Peru Band: Monterey
Jack's
Spectra: Nantigo Inn, Park Place
The Spud Brothers: Monterey
Whaling Co.
Jules: Turquoise Lounge
Suspension: The Syndicate Night
Club
Text: Halcyon

Wheels: Flanigan's
White Dwarf: Le Chetel
Wizards: Baxter's, Post Soup
Anderson's

**Contemporary/
Top 40**

Ambition: Black Angus/Kearny
Mesa
Bach-a-la Tro: Tapot Inn
David Beldock: The Shepherd
Cafe
Kirby Bible: No. 1 Fifth Avenue
McP's: Hungry
Hunter/Mission Valley
Mike Broward: McDi's
Downtown
Chain Reaction: Holiday
Chime: Fox Soup Anderson's
Clutch Cargo: Sista's
Doris Cole: Hotel del Coronado
Barry Craig: Papagayo
Dennis Cole: Tom Horn's
Lighthouse
Bary Cunningham: Hill House
Ed Cunningham: Hungry

TOP CASH
For your good record & tapes
Ask about our "rent-a-record"

**WE WANT
NEW WAVE**
We buy & sell sheet music, music
books, posters & buttons.

**ENCORE
RECORDS**
3957 Goldfinch St. at University
Ave. in Mission Hills
Open 7 days a week
296-9277

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234-2500. 1000 Camino del Mar,
Del Mar 461-0414

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Jim/Escondido

Don Tension: The Flying Bridge
Third Degree: Koury Mesa Bouz
Travis: Islands Lounge
Triple Play: Hilton Hotel
Trix: Monk's
Denny Tymers: The Flying Bridge
Whisper: Broken's/Caribbea
Maggie Wright: Shepherd Cafe
George York: Coaster Saloon
Zama: Hungry
Hunter/Oceanside

Wayne Gire: Old Bonita Store
Restaurant
Leslie Gold: Sheraton Harbor
Island
Jim Hawley: Old Pacific Beach
Cafe, Crystal's/Past House
Charles Hewitt: Kraken/La
Mesa, Baxter's
Kent Horner: Shepherd Cafe
Rabb Huff: Hamburguesa, Carlos
Murphy's
Lonnie Huston and Dusty Best:
Antonio's Hacienda
Marian Jack: Shepherd Cafe
Jinnah: The Yagor
Johnny Cadillac and Ace: Mob's
Brother, Mulanney's/Coronado
Justice: The Moonlight
Kanyon: Barr-X Ranch House
Larry Keys: Pacific Lounge
Bill Kirkpatrick: Jolly
Rogers/Oceanside
Vicki Lee and Vicki Lynn: Coaster
Saloon
Gary Lehman: Coaster Saloon
Annie Levin: Coaster Saloon
Roberta Linn: Atlantis
Magie: Ramada Inn/Escondido
Main Street: Bahia Belle
Vicki McMaster: Sheraton
Harbor Island
Sue Jo Mitchell: Shepherd Cafe
The Moody Dudes: Mob's
Brother
Jim Moore: Holiday
Inn/Escondido
Jaime Moran: Soledad's
Ron Morin: Calypso Lounge,
The Wooden Nickel
Steve Mousas and Finest Action:
Bull and Bear
Ma. D'Measures: Park Place
Niteralia: Patrick's II
One + One + Doris: Hotel del
Coronado

People Movers: Hilton Hotel
Phantoms: Jolly Jive
Jack Pollack and Coast to Coast:
Lorenson's
Eddie Preston: Barmale Hill's
Jeff Pfeiffer: Firehouse Beach
Cafe
Rapture: Hungry
Halter/Oceanside
Larry Ralburn: Coaster Saloon
Real-to-Real: Ralburn's/Caribbea
Edison Riggs: Smokey Joe's
Michael Rhodes: Shepherd Cafe
Mike Sanders: Royal Vista Inn
Ray Sanders: Red Dog Saloon
Gina Serio: Shepherd Cafe
Shine it On: Vacation Village
Hotel

Signed, Sealed, and Delivered:
Islands Lounge
Smokey Joe's: Chateau Lounge
Southwind: Catamaran
Stephen and Tonya: Jolly
Rogers/Oceanside
Brian Stevens:
Mulanney's/Coronado
Jim Stewart: Tito Leo's/Mira Mesa
and Mission Gorge
Ted and Dave: Ramada
Jim/Escondido

Don Tension: The Flying Bridge
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Steve Mousas and Finest Action:
Bull and Bear
Ma. D'Measures: Park Place
Niteralia: Patrick's II
One + One + Doris: Hotel del
Coronado

People Movers: Hilton Hotel
Phantoms

TRIP TICKETS

CHARGERS
PADRES
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MARSHALL TUCKER
ALABAMA
SKY SHOW
KROKUS/BLACKFOOT
CHARLIE DANIELS BAND
AEROSMITH
CHRISTOPHER CROSS
ENGELBERT HUMPERDINCK
JOURNEY
HALL & OATES
PETER GABRIEL
RICK JAMES
QINGO BOINGO
THE TUBES
PETER TOSH
ANIMALS
CHICAGO
EDDIE GRANT
SIMON & GARFUNKEL
AL JARREAU
SUPERTRAMP
JAMES TAYLOR
RICK SPRINGFIELD
GEORGE BENSON
KENNY LOGGINS
ROBERT PLANT
MEN AT WORK
JOAN RIVERS WITH THE SMOTHERS BROS.
JUICENEWTON KANSAS
DIANA ROSS
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Louie and Pina: Jody's
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 Wild Duck Soup
 Jim Moore: Holiday
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 Ken Moran: Calypso Lounge, The
 Wooden Nickel
 Jimmy Nixon and Downhome:
 P.J.'s Lounge
 Rawhide: Kentucky Stud
 Wes Roe and the Countrymen:
 Charlie's Nightclub
 Dan Rivers and Terry: The Ox
 Bow Inn
 Rose Hips String Band: Sonice
 Lakes Park
 Ray Sanders: Red Dog
 Saloon/Volley Fort Steakhouse
 The Savory Brothers: CW's
 Saloon, Country Bumpkin
 Carl Simmons and Southern
 Comfort: Driftwood Lounge
 The Smith Brothers: Horseshoe
 Tavern, Outpost
 Southbonds: Palm Springs Inn
 Stampede: CW's Saloon
 Stee and Jerry: Silver Fox
 Stee Cray: Wrangler's Room
 Sue Stewart: Rio Ler's/Hina Mesa
 and Mission Gorge
 Sundown: Circle D Corral
 Telegraph Canyon: Pomerado
 Club
 Don Tension: The Flying Bridge
 Texas: Stagecoach Inn
 Fonda Turner and the Silver
 Spurs: Landmark Cocktail
 Lounge
 Whiskey River: Oasis Bar

Blues/R&B/ Reggae

The Johnny Almond Rhythm
 Band: Paddy Moe Co.
 Roger Bellon: Coaster Saloon,
 Grass Roots Cultural Center
 Big Sky Music: Billy Up Tavern
 Fish and the Seawaves: The
 Syndicate Night Club
 The Hurricane: The Beach Club

International Reggae All-Stars:
 Billy Up Tavern
 Rita James: Billy Up Tavern
 King Biscuit Blues: Mandolin
 Wins
 The Nomads: Joe Murphy's
 Ella Ruth Pledge: Crossroads
 The Rhythm Kings: Glenn's
 The Silas Pura Band: Monterey
 Jack's
 Starfire: Mandolin Wins
 Stone's Thyme: Billy Up Tavern,
 Panchito's
 "Blonde Bruce" Thorpe: Billy Up
 Tavern
 Trowers: Spirit
 Dave Van Ronk: Old Time Cafe
 Peggy Watson and Rick Erlan:
 Grass Roots Cultural Center

Jazz

Tom Barabaz Trio: Islandia Hotel
 Lori Bell: Prophet Restaurant,
 Elan's
 Benji: Cafe del Rio Mayo
 Pro Brightman's Preservation Band:
 Pat Jory & Larry's, Patrick's II
 The Del Bylles Big Band: Sectors
 The Bruce Cameron and Hollis
 Gentry Ensemble: Triton/San
 Diego, Old Pacific Beach Cafe
 The Birdie Carter Trio: Our Place
 Jeannie and Jimmy Cheatham:
 Bahia Hotel
 The Chicago Fifteen: Billy Up
 Tavern
 Barry Craig: Pappagay
 Dance of the Universe Orchestra:
 Elan's
 John Ford and Lole Wheeler:
 Bookworks/Paranitt
 Coffeehouse
 J.J. Frank and Zargom: Harpoon
 Henry's
 Future Primitive: Roxy
 Harvey and Shad St. Jive: Fat
 City/China Camp
 The Carl Hoffman Band: Pax Soap
 Anderson's
 The Erik Hughes Band: Billy Up
 Tavern

Johnny Cadillac and Ace: Molly's
 Brulker, Mulaney's/Commodo
 Rob Long: Fish House West
 Dave Mackay and Louie Bell: Elan's
 Shag Moya: Prophet Restaurant
 The Jaime Moran Trio: Soleado's
 Bob Moore: Pacific Wine Bar and
 Barrio
 Gary Narramore: Gold Coast
 Lounge
 Tony Ortega and the North Coast
 Society: Glenn's, That Plaza
 Place
 The Ted Picon Trio: Carthage Zora
 Rose
 Ella Ruth Pledge: Crossroads
 The Sy Bailey Trio: Patrick's II
 The Art Resnick Trio: Islandia
 The Curt Stan Band: Warner's
 Circle
 Stan and Jerry: Silver Fox
 Stone's Thyme: Billy Up Tavern,
 Panchito's
 Tempest: Chuck's Steak House
 Tobacco Road: Old Time Cafe
 Wholly Cats: Billy Up Tavern
 Paul Yachin: Our Place

Folk/Ethnic

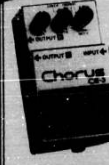
The Adams Express: Olympic
 Dave Baumgarten: Old Time Cafe
 Tom Caboon: Old Time Cafe,
 San Jose Park
 Tom and Judy Carlstrom: Drowsy
 Maggie's
 Cochran: Grass Roots Cultural
 Center
 Brian Connolly: Blarney Stone Pub
 Dancing Beers: Drowsy Maggie's
 Mark Eagle and Scott Young: Old
 Time Cafe
 Pyre Compagnies: Drowsy
 Henry's
 Doug Hewitt: Kung Food
 Debra L. Johnson: Arselmo's
 The Kato Trio: Arselmo's
 Louie and Pina: Jody's
 Sam McVicker: Blarney Stone, The
 Rags: Drowsy Maggie's
 Shanna Call Band: Drowsy
 Maggie's, Old Time Cafe
 John Twigg: Old Time Cafe
 Dave Van Ronk: Old Time Cafe
 John Walker and Carl Glass:
 Sonice Lakes Park
 Peggy Watson and Rick Erlan:
 Grass Roots Cultural Center

Everything Else

Julio Aguirre: classical guitar,
 Kung Food
 Butler and Old Comedy and
 music: Jody's/Ragor/Sawport
 Village, Doc Masters
 Walter Charles: classical and
 Romantic guitar, Prophet
 Restaurant, Villa Rosalee
 Paul Craig: piano bar, Double's
 Art Hall: piano bar, Rudy's Hidden
 Acres
 Joseph Hoey: classical guitar,
 Pappagay
 Steve Hulse: comedy and music,
 Boat House
 Dick Johnson: piano bar,
 Springfield Wagon Works
 Just Practicing: comedy and
 music, La Plaza House
 Lamey: classical guitar, Kung Food
 The Newport: variety, Sheraton
 Harbor Island
 Old Ridge: comedy and music,
 Crystal's First House
 Tony Pappas: piano bar, Pomerado's
 Restaurant
 Dale Pappas: piano bar,
 Bookends Restaurant
 Bruce Robbins: "goodtime variety"
 92115, Bookends
 Restaurant
 Rebecca Roberts: classical guitar,
 Under One and Co.
 Coffeehouse
 Dave Rodgers: piano bar, Gold
 Coast Lounge
 Tommy Stude: family
 entertainment, Organ Power
 Pizza/Lemon Grove
 Swann Niles: "goodtime variety,"
 Tabla Man's
 Jo Treasurer: piano bar, Springfield
 Wagon Works
 Bob Ward and Terry Raitt: light
 classical, Bookworks/Paranitt
 Coffeehouse
 William Wright: piano variety, Cafe
 del Rio Mayo

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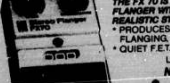
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 • EXHIBITS BASS
 PROXIMITY EFFECT
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 • QUIET FET SWITCHING
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STRATOCASTERS
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JULY 14, 1983 3

COLAGE - SINGLE car garage, 5/5 month, a 3 month minimum 4281 Street, Sagar, dr. Near 435-1959 297-0329

HILLBEST - 1 bedroom large, w/ winter mfgs, full conv. dr. start parking, parking laundry clean new draper, smooth building, new all 2nd floor, 3350 security deposit 5150 298-1912

STUDIO APARTMENTS: 12 to 12.25. Near Belmont Park and downtown. Pet-friendly, plants only. Secured building. Washer and dryer facilities. 234-4081 or 464-1811.

CONDO! Spacious 2 bedroom, pool, jacuzzi, all new appliances, balcony, top end unit. 1515 a month, 3550 security. Available August 1. Claremont, 942-2216.

SUPER EXECUTIVE country estate, enormous Spanish home. Pool, jacuzzi, etc. Only \$1500/month. Inquire

1 MILK, 13 MESSAGE Bay, London, 2 bedrooms, 2
parking spaces, drapes, appliances, patio, pool, jacuzzi
Pacific Beach area near Pier Club, carpet, \$495
582-2537

SAO CARLOS, Beautiful 1 bedroom terrace, pool, all equipment. \$375. 459-8333.

LARGE 3 BEDROOM, 2 bath condominiums pool, gym, spa, 24 hr. security, parking, laundry, new Colfax park in La Jolla. Call 444-1111.

1260 1 BEDROOM apartment, unfinished, water, gas and electric paid. Ready August 1, 1983. 131 West 12th Street, New City 583 2417.

2 BEDROOM APARTMENT, with 6 built-in drawers, linen closet, storage in each bedroom. No pets. Call 46th Street, north of El Cajon Blvd. 582-3257.

2 BEDROOM PLUS screened patio area, large kitchen, East San Diego near home & Vermont Ave. Front yard area. \$325 monthly. 272-2231.

STUDIO, HILLCREST. Large furnished or unfurnished apartment. Clean, quiet, and secure. On busline, laundry, long term mature adult. 5265. Senior discount. 459-6738.

SINGLE ROOM AVAILABLE. B3-B4 school year. A11 Conquistador Dorms. All meals included. Must sell self. 272-5510.

WINDY AND BEAUT. 2 bedroom house, refrigerator & stove. Mature couple. \$300. References required. Available August. San Diego, Carl Urbanus, 4107 Citadina Drive, Spring Valley, CA 92077.

WANTED 1 BEDROOM studio, cottage or duplex for mortgage investors with about 400-1300 range. Call: 444-1444. Hills, Hillcrest, North Park. Excellent references. 276-4244.

JUNIOR EXECUTIVE, 1 bedroom, 1 bath. Laneside home, fenced yard, pool, jacuzzi, fireplace, patio, extra large living room, etc. Ask about others. 444-4020.

LA AREA A nonrent luxury condos, best view in town
2 bedroom, 2 bath, huge living room, carpeting,
steps down through. Lease \$11500. Owner 459-2146.

1850 NORTH HAVENVIEW of Mission Valley. 2 bedroom,
1-1/2 bath, patio, fireplace, 2 car garage, pool, jacuzzi,
tennis. 792-8262

1495 COLLEGE AREA townhome, 2 bedroom, dining
room, 2 baths, patio, fireplace, 2 car garage, pool, jacuzzi,
tennis. 792-8262

th patio, balcony.
OCEAN BEACH, 1 bedroom apartment in nice urban & quiet building. 2 blocks to beach. 5031 Longbranch Avenue. 1325. No pets. 273-0770.

both fireplace,
washer, 1240 sq ft,
building, secure

1400 SQUARE FEET fenced & cemented yard storage

South of San Diego 427-9621

1375 LARGE 2 BEDROOM apartment near SDSU Very clean Has laundry facility, off-street parking, huge kitchen. Singles and students welcome. Available immediately. 563-9237 9am-6pm only

LOVELY LARGE 1 bedroom apartment close to SDSU buses, markets with laundry, pool, air conditioning.

Ground level, 1 water, \$150 de-

1345, NORTH PARK, duplex, 1 bedroom, unfurnished apartment, full security building. Available immediately. 4254 Felton Street, 272-5682, \$62-4635.

1325 LARGE 2 BEDROOM apartment, 1 bath, repaired, new carpets, drapes, stove, refrigerator, disposal, clean No pets, some parking, adults. \$433 \$495.

2 BEDROOM 1 BATH duplex, Ocean Beach. 1385 monthly. Drapes, carpet, stove, refrigerator, disposal. Call 331-6722

fully equipped. 274-2076

Unfurnished 1 bed-
room, parking, no
weekdays

front view con-

wooding, parking, quiet neighbors, new beach. No
pets. adults only. 276-3459.

QUIET COUNTRY LIVING in Crest. Big Capri, 1 bed-
room apartment on 1/3 acre with organic garden &
spectacular mountain view. Nonsmokers only. \$250
monthly. 579-8154

CLAREMONT HOUSE for rent. 4 bedroom, 2 bath, 2

Car garage newly painted inside! 3825 first tile
& 1000 deposit. Available August 10, 1983. 457-1855.

[illegible]

CLEARBROOK HOUSE for rent 4 bedrooms, 3 baths, 2 car garage, newly painted interior, 1825-195, 188 & 1300 deposit. Available August 12, 1983. 457-1855

Table 1. Demographic characteristics of the study population

