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## READER

VOLUME 12 NO. 29 JULY 29, 1983 SAN DIEGO'S WEEKLY



## Part II

### Money, romance, politics, and ponies: modern times at Agua Caliente

The sun's early-morning light revealed total destruction: everything that could burn or melt or crumble had succumbed to the inferno of the night before. Tijuana's Agua Caliente racetrack lay in smoldering ruins; the grandstands, offices, restaurants—all had been destroyed. If the track's popular owner had been there inspecting the ruins, he might have cast off the pall by announcing, in his expansive manner, that he would immediately begin rebuilding, bigger and better than before. But Caliente's owner, San Diego entrepreneur John S. Alessio, was kept from witnessing the wreckage. He was in prison at the time, serving a three-year sentence for federal income-tax evasion. The grim tableau was complete that August morning almost exactly twelve years ago. Without the guiding vision of its captain, Caliente had foundered and gone down, a complete loss.

But like survivors clinging to bits of debris, the bettors would not give up. A few months after the fire, Caliente's greyhound track was back in limited operation, as was the Foreign Book (where handicappers could place bets on races taking place at a number of American thoroughbred tracks). The running surface of the track had not been substantially harmed in the fire and its aftermath, and the greyhound aficionados contented themselves with making wagers in a roped-off area near the charred grandstands.

Though very few people knew at the time, arrangements were being made for Caliente's resurrection even as the last embers were cooling. For nearly a quarter of a century John Alessio and his family had operated the track with unparalleled success. In the course of those years, he had managed to secure from the government the permit, or concession, to run Caliente and had also endured protracted court battles that eventually allowed him to purchase the track's physical plant and all the surrounding land. His efforts were handsomely rewarded with steady profits and international recognition for the track's many racing innovations.

(Continued on page 10)

By Bob Owens

Illustration by David Diaz

# City Lights

## Selling Surgery

Just a few weeks after Sharp Hospital's cardiovascular surgery unit announced plans to begin offering liver transplants, the hospital decided to forge ahead with yet another medical first for San Diego. Within a few months, Sharp will also offer heart transplants, becoming one of fewer than a dozen hospitals in the entire country to do so (the two closest are at Stanford University and Tucson, Arizona). Dr. Aidan Raney, one member of the three-man surgical team that will be performing the complicated operations, says that while no operation has yet been scheduled, his unit plans on performing its first heart transplant sometime around October. The one hitch, Raney says, is that the cost of each transplant — \$60,000 (as opposed to an average cost of less than \$20,000 for regular open-heart surgery) — will have to be borne by the patients themselves because of the rather unusual situation heart transplants are now in. The National Institute of Health has determined that heart transplants are no longer experimental, so research grants are rapidly drying up, Raney says; at the same time, insurance companies continue to regard heart transplants as experimental and thus refuse to cover them.

But Raney is hoping all that will change in the near future, thanks to the introduction of a new immuno-suppressant (anti-infection) drug called Cyclosporine-A, which has in the last two years, according to Raney, brought the one-year heart transplant survival rate up to seventy or eighty percent. "Technically, the operation itself isn't that difficult," says Raney, who was trained for eight years at Stanford and has personally performed twenty-five heart transplants. "It's taking care of the patient afterward that most of the problems set in. Via the liver transplant program, the drug has all of a sudden been made available to us, and that really brought it [the decision to offer heart transplants] into formation."

The pioneering operations will undoubtedly attract a lot of attention, but Raney dismisses that as a motive for the decision. Others in the San Diego medical community, however, tend to doubt whether Sharp's reasons are really all that altruistic. Hervey Sweetwood is the director of the Health Systems Agency of San Diego and Imperial counties, a review committee that issues recommendations to the state in regards to hospital licensing and expansion, and he feels publicity has a lot more to do with the decision than Raney will concede. "When you do special procedures like [heart transplants], you also get a fair amount of publicity," Sweetwood says. "And the general public tends to associate special procedures, especially something like heart transplants, with quality in

general, so the hospital gains in status in the community. And that helps them out a lot, because with the recession, occupancy is down, and hospitals are all of a sudden very keenly competing for patients."

While there are five other hospitals around the county with cardiovascular surgery units capable of handling heart transplants, according to Sweetwood, he doubts whether any of them will follow Sharp's lead. This opinion is confirmed by Dr. Paul Jagger, medical director of University Hospital. "Before Sharp announced they were going to perform liver transplants, we considered doing them here and decided it wasn't appropriate," Jagger said, citing equipment, staff, and finances as his reasons. The same reasons, he adds, are behind his hospital's plans not to offer heart transplants in the foreseeable future. "There's also the philosophical aspect of it," Jagger says. "Do you spend \$100,000 on one patient when the same money could affect 100 patients?" Jagger adds that he, too, agrees with Sweetwood in his belief that image has a lot to do with special procedures like liver and heart transplants. "I'd say that's one of the main reasons any hospital would get into any frontier-type program," Jagger says.

—T.K.A.



Mission Beach

## Hot Couture

What's new at the beach this summer? Well, for one thing, muscle T-shirts (the sleeveless ones) are simply everywhere. "This year the backed shirts [the ones that look as if someone took a scissors to the midriff area] aren't nearly as strong," one merchant reports. Adorning the muscle shirts most often are checkered patterns and "new-wave" style abstract shapes,

particularly in black and white or shades of turquoise or purple or pink. "The typical San Diego guy this summer is likely to be wearing a muscle shirt with checks on it, low-cut tennis shoes, a legionnaire's hat, and the Vuarnet or Phinet sunglasses," declares Bob, the proprietor of Paradise Beach Rentals on the boardwalk in north Mission Beach. Those tennis shoes usually come in bright colors like turquoise or red. The legionnaire's headgear (also known as "flip

hats") look like a baseball cap to which two neck flaps have been attached at the rear (thus resembling the French Legionnaire's chapeau); the hats come in a rainbow of colors, as well as patterns such as jungle camouflage and tiger stripes. The sunglasses to which Bob refers are the sixty-five-dollar Vuarnet model known as "cat's eyes" or the cheap "Phinet" imitations available at a tenth of the cost. About

(continued on page 30, col. 3)



Heritage Park

## Good Lookin'

Perhaps the best solution for the founding Heritage Park is to clear out the retail shops and make it a park, period. Nothing else seems to have worked on the seven-acre plot alongside Juan Street above Old Town.

While the waiting line for restaurant customers snakes around the Bazaar del Mundo courtyard 500 yards away, Heritage Park's two attempts at dining have failed miserably, and seventeen of the nineteen retail shops housed in the park's four nicely restored

Victorian homes have moved or shut down since San Diego County first funded the project six years ago.

County and federal monies — more than two million dollars to date — have built adjoining parking lots and bricked walkways, maintained landscaping and lights, subsidized rents. When those improvements and underwritings failed to sustain the businesses, Heritage Park merchants looked anxiously to the opening last year of Old San Diego Square, an \$8.5 million restaurant/shopping center with a \$250,000 initial ad campaign. Located directly across Juan Street with parking that could be shared by Heritage Park customers, Old San Diego Square seemed a sure source of spin-off clientele who would buy the knickknacks and collectors' items on sale in Heritage Park. But there have been far fewer customers than expected at the financially troubled Old San Diego Square. And last month Gladys Folkman — the Heritage Park merchant who best exemplified the fighting spirit of the park's retailers — closed her men's boutique in the Bushyhead House.

"Finally Out of Business, Hurrah!" read the sign on Folkman's door. "A travel agency and doll shop — the park's only remaining established retailers — are in the ninety-four-year-old Burton House, and antique dealer Jay Jennings last month temporarily moved the contents of two estate sales into the Burton House. By last week

—P.K.

## Hospitality To A Point

Last Friday night two young couples, obviously in high spirits, approached the San Diego Pops concert out on Mission Bay bearing jackets, blankets, and a bulging woven satchel; out of the satchel peeked the tops of four crusty loaves of French bread. As the group approached the entrance to the fenced-off concert area, a woman stepped up to the couples and asked if they were looking for the picnic area. Her tone implied that if they weren't, they should be. "No, we have tickets to the concert," they answered gaily, to which the woman replied, regretful but firm, that they wouldn't be permitted to bring their food inside. "You're

telling us we have to sneak this in?" one of the men asked with a laugh. Indeed, a few minutes later the couples managed to do

just that, having hidden the bread within the satchel so that it appeared to contain only clothing. Those particular



## Your Money And Your Life

The San Diego City Council's recent debate over lifeguard service at Black's Beach showed how reticent the city is to take on responsibility for patrolling beaches and surf. But the temptation to expand city boundaries sometimes is too strong to resist. Take the popular North Beach section of Coronado, due north of the Hotel del Coronado. Three

years ago Coronado Mayor Pat Callahan got the idea to expand North Beach to take in a 1200-foot strip of land that is the property of the Naval Air Station. That strip of beach had been used illegally by surfers who routinely paddled around the wire fence and "off-limits" signs marking the beach's northerly boundary, so Callahan figured that the potential liability and small added cost of lifeguard protection for the Navy beach would be worth the benefit of

encouraging surfers to restrict themselves to that section north of the fence. "Before it was like mixing big kids and little kids on the same playground. Someone can get hurt, so it's better to keep them apart." The Navy agreed, and the deal was signed. But when the City of San Diego learned that the Navy-Coronado agreement was up for discussion again this year, San Diego assistant city attorney Robert Teaze issued an opinion that the 1200 feet of

Navy beach was San Diego's if it was anyone's. Teaze said his legal research showed that San Diego had claimed to all beach up to the high-tide mark along the Naval Air Station coastline. When Callahan and his staff heard San Diego's claim, they sent off a June 8 letter to San Diego's parks and recreation department, noting that if San Diego wanted that strip of North Beach, it would, of course, have to provide the lifeguards and police to patrol it.

Attorney Teaze says he never saw this letter, but this month he coincidentally decided to reread the boundary agreements and decided that his initial legal opinion was indeed wrong: San Diego, he now says, can only claim the coastal waters to the low-water mark, not the high-tide line. But San Diego isn't giving up all interest in the Coronado coastline. It still insists that the 8400 sailors who are stationed aboard Navy ships that dock along the Coronado Bay pier are in fact residents of the City of San Diego, not Coronado. That interpretation allows San Diego to include the sailors in its federal census, thus reaping more of the federal tax dollars that are distributed to cities on a population basis.

—P.K.



North Beach, Coronado

# City Lights

would be picnicers were lucky. Five minutes later a man and wife carrying a Tupperware container and a grocery bag full of picnic supplies were blocked from bringing in their dinners. So was a young woman who made the mistake of carrying her refreshments in an all-too-obvious red Igloo ice cooler.

All were told it's not as if the Pops Association has anything against the idea of combining eating with musical appreciation. Indeed, in previous years the summer pops series and picnics have been almost synonymous; concertgoers were permitted to set up their blankets and munchies at such locations as the outdoor bowl at San Diego State and the Green at Rancho Bernardo. But more has changed than just the location of this summer's concerts (which are taking place at Hospitality Point, the spit of land beyond Marina Village at the end of Quivira Way on

Mission Bay).

"This is a whole different format," Pops general manager Cheryl Gaston says crisply. Gaston points out this is the first time the Pops has offered both bleacher seating (at six dollars a ticket) and ten-dollar "cabaret" tickets which seat one at tiny tables on the turf in front of the orchestra. This is also the first time the Pops has sold food. The menu prepared by the Carriage Trade caterers includes plates of plate, finger sandwiches and fruit, pasta salad, and dessert plates (each item costs six dollars), a four-dollar sandwich, two-dollar nachos, plus beer, wine, and Cokes. And Gaston acknowledges that the Pops Association decided to ban edibles brought in from the outside because "all the concessions are handled by the symphony, and it is our goal to have a break-even situation this year."

"You wouldn't take a sandwich into a theater. This is a theater," Gaston says curtly. Nonetheless the symphony itself has been reinforcing the association between the pops concerts and home-cooked food in a series of commercials in which baseball player Steve Garvey yawns the concerts and urges participants to "bring a picnic!" (Gaston says the Pops Association just assumed television viewers would realize Garvey's suggestion extends only to the area outside the back of the concert area, where picnics are permitted from 5:00 to 7:30 p.m. To correct any further misunderstandings, Gaston says the picnic-suggestion ads are now in the process of being withdrawn.

—J.D.

## Investing In Jesus

It's happened before — to tentmakers, tax collectors, and fishermen. At least one person from each of these professions quit his job, left his home, and eventually made a name for himself by preaching Christ's message to the world. Until recently, however, among the ranks of the evangelically chosen there was a nary a journalist to be found. Ray Staszewski, former financial writer for the San Diego Union, may have changed all that.

During his two years at the Union, which began in mid-1981, Staszewski used the experience he gained while working for fifteen years at the Dow Jones News Service to report the constant flux of San Diego's business community. On July 5 of this year, he resigned. One week later he left with his family for the Temple University School of Divinity in Chattanooga, Tennessee. His passage from the fiscal to the spiritual, though unusual, would have probably gone unnoticed if it hadn't been for the 215 form letters he sent out to his

(continued on page 30, col. 1)





## Run, Look Deep, Don't Point

This letter is in response to your June 2 article "City Lights" questioning Creative Enterprises' motives in promoting various 10K races. Being a member of the San Diego State University National Water Ski Team, the beneficiary for Creative Enterprises' last race, and working for Creative Enterprises promoting this event, I wish to stand up for them.

Just recently Creative Enterprises and the San Diego Olympic Committee, the local fundraising arm of the United States Olympic Committee, agreed to sanction a 10K race. After one full month of organizing this event and one day prior to printing up the flyers, posters, and magazine advertisements, the Olympic Committee backed out of its agreement with Creative.

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Enterprises. Our ski team, in great need of raising money for upcoming National Championships, asked Creative Enterprises if we could be one of the beneficiary groups for this race. It would be a perfect tie-in since our sport is up for bids in the 1992 Olympics. They agreed to our offer. The race ended up being a per cent fundraiser since Creative

## Letters

Enterprises put all the hard work into it. We only provided volunteers for the day of the race. We now have money to work with, and can now better represent San Diego State University at various water ski championships. It's too bad other race promoters have to be so upset with Creative Enterprises. What's funny is that Lynn Flanagan, who conducted the finish line for the Suburban 10K, Creative Enterprises' first race, stated in the article how upset she was how matters were settled with the beneficiary, the Battered Women's Services. Yet Lynn

Flanagan earned \$1010.24 for her race-day services. She has no room to complain since she made much more than Creative Enterprises and the beneficiary. As far as the Battered Women's Services go, if it were our team we'd appreciate the fact that we even made money regardless of the amount. It wasn't their group that had to do all the planning and organizing for the race. So often you give someone an inch and they demand a yard. On March 20 Creative Enterprises put on its second race for the San Diego Mesa College Scholarship Foundation, "The Scholarly Sprint." This event was a success. According to Zaida Daniels, Mesa College Associated Student president, they raised money to offer valuable scholarships to many students wishing to pursue their education and help defray the high cost of education. I wish to commend Creative Enterprises' hard work in putting

on these 10K races. Perhaps some people should look deeper than their selfish selves. Too often people point the finger at others instead of taking a good look at their own untrusting self. Shell Hayes  
San Diego

Shell Hayes is an employee of Creative Enterprises. —Ed.

## Trading Duncan

I am a card-carrying member of the Dump Duncan club, but I thought his Trading Places review was entirely appropriate ("Anatomy of a Movie," July 7). It was the first worthwhile article he's written since he told everyone how he likes his hair mail, about a year ago. Has anybody else noticed that most people who write to say how Shepherd's articles are confusing and verbose usually try to write just as he does? Dean Smith  
Ocean Beach

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## THE INSIDE STORY

BY PAUL KRUEGER

IT'S HARD TO FAULT THE SAN DIEGO Association of Governments (SANDAG) for taking a creative approach to its budget cutbacks. But SANDAG's fiscal innovations have thoroughly angered a group of twenty private planning consultant who say SANDAG — a tax-supported regional planning agency that gathers and analyzes census and land-use data — may be using public monies to compete unfairly against them for contracts.

Faced last year with cumulative budget cuts of \$600,000, SANDAG loaned itself \$10,000 to form a private, nonprofit corporation called SourcePoint. The two agencies share the same staff and same offices; only the letterheads and boards of directors are different. SourcePoint essentially sells some of the computerized data that SANDAG had previously given at cost to the public and private consultants; and the monies generated from SourcePoint go to subsidize the aemic SANDAG budget. This change angered the

private consultants, who reason that if SANDAG's data is collected by the grace of local and federal grants, it's public information. They're also upset that they can't get — at any cost — certain computer information they say was routinely provided at cost by SANDAG before SourcePoint was organized. But what led the disgruntled consultants — including influential Rick Engineering and Sorrento Valley's Criterion, Inc. — to hire an attorney and contemplate legal action, is their concern that SANDAG/SourcePoint has broken its promise to bid for government contracts only when it can offer a "unique service" not available from private consultants.

SourcePoint has on at least four occasions competed for contracts requiring research that private consultants routinely perform. Because SourcePoint uses SANDAG staff and office space, the consultants argue that SourcePoint bids don't reflect the usual overhead costs and give SourcePoint a competitive advantage. Not true, says SANDAG director Richard Huff, why? while refusing to



Richard Huff

release bookkeeping details to the protesting consultants, says SourcePoint bids include an overhead cost for staff time and a portion of rent, utilities, and other expenses. Huff in fact notes that SourcePoint has yet to win a contract, in part because of its high overhead quotient. But Huff admits that some of the consultants' other concerns aren't totally groundless. They complain, for example, that even a full audit detailing how

SANDAG employees split their workday between the tax-supported SANDAG and the private SourcePoint doesn't guarantee that public tax monies aren't indirectly subsidizing SourcePoint work. "One could say it's a problem," says Huff. "But I'd be a damn fool if I let it happen." Huff also acknowledges possible SANDAG/SourcePoint conflicts of interest: would a SANDAG staffer in charge of

comparing transportation systems be tempted to tilt his report in favor of a competitor who also happens to be a paying SourcePoint client? "We're going to be very careful not to get into that type of situation," Huff pledges. But SANDAG has bigger concerns right now. The agency had hoped for \$500,000 in SourcePoint revenues to supplement its budget, but SourcePoint has taken in just \$141,000; when expenses are subtracted, it has lost \$340,000.

This week's media quiz question: who is *Newsline* publisher Larry Remer's financial adviser? Hint: don't bother asking Remer, because he's not talking. Instead, the aggressive journalist, who relentlessly probes the doings of both elected officials (Senator Pete Wilson) and private citizens (publisher Helen Coppley), has gone to extremes to protect the anonymity of his financial backers.

*Newsline*'s first patron was liberal real estate developer Harvey Furgatch. He underwrote the weekly paper for two years with sums that reached an estimated \$120,000 annually before he pulled out in 1982. While Furgatch never discussed the amount of his subsidy, his partnership interest was clearly displayed in *Newsline*'s file at the county recorder's office. But

*Newsline*'s new filing divulges only that the paper's current financial backers is represented by Rancho Bernardo attorney Jack Kaufman, who serves as the partner's "trustee" (a legal device used to conceal an investor's identity).

Remer answers all questions about the masked benefactor's true identity with a stiff statement confirming the "decision to keep the identity of the other person or people in the partnership secret." He will "neither confirm nor deny that any guesses are correct or incorrect," since *Newsline* "is not a public agency and our principals are not subjected to the same disclosure requirement as are elected



Larry Remer

officials." Few of Remer's own staff know where their paychecks flow, in a September, 1982 staff memo detailing plans for a monthly *Newsline* magazine, the publisher acknowledges only that "we have some mysterious new benefactors who are financing this proposition and have given us barely enough money to break even."

Some clues: about six months before that memo was written, Remer met over lunch with La Jolla investors Jerry Dominelli and Nancy Hoover, partners in the J. David brokerage companies. Their interest in assuming the underwriting of *Newsline* when

Furgatch left was discussed. Dominelli reportedly mentioned that he owns a number of newspapers, and in an apparent reference to guarantees of Remer's editorial integrity — said he doesn't bother to read any of them.

Also in on that lunch was Tom Shepard, the political consultant whose Shepard and Associates agency is financed in part by Nancy Hoover. (Shepard ran Roger Hedgecock's mayoral campaign, to which Hoover contributed time and money.) At a subsequent meeting, Remer and Shepard discussed the hiring of a newspaper consultant. That session included Greg Dennis, who

was then a partner in Shepard and Associates, but who left the agency shortly thereafter to become *Newsline*'s associate publisher.

*Newsline* media columnist George Mitrovich, who works as public affairs director for Hoover and Dominelli's J. David companies, says he "doesn't have the knowledge to say" whether his bosses are *Newsline*'s silent backers. Hoover and Dominelli, who give generously to local charities but never seek publicity for their gifts, have been unavailable for comment. "If they are *Newsline*'s backers," they most probably wouldn't tell," says spokesman Mitrovich.

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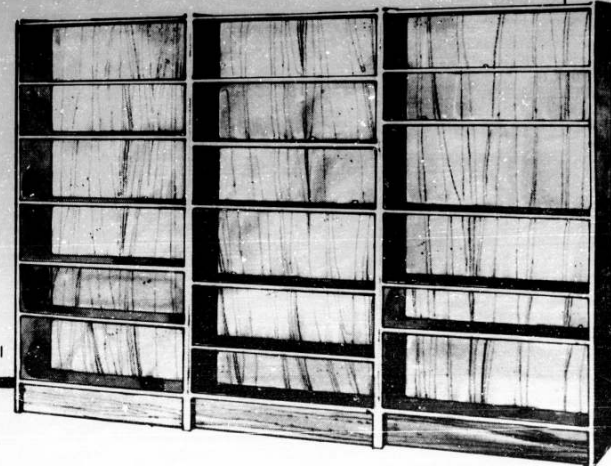
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After the fire, 1972

## Caliente

(continued from page 1)

Alessio's concession from the government expired in 1971, the year of the fire. Even if he hadn't been in prison, however, it's probable that he would not have been granted a renewal. With the election in 1970 of Luis Echeverria to the Mexican presidency, that country embarked upon a period of nationalism that discouraged foreign ownership of Mexican industries, and horse racing along the border was no exception. That Alessio's imprisonment coincided with the track's destruction made transfer of the government concession to a Mexican citizen all the easier, and that is precisely what President Echeverria did.

Published reports at the time noted that Echeverria visited Tijuana in 1972, gazed upon the rubble of Caliente, and pronounced it to be a national disgrace. According to these accounts, the Mexican president returned to the capital having vowed to

do something about the embarrassing mess in Tijuana. Supposedly he sought out the help of a friend and encouraged him to undertake the job of rebuilding Agua Caliente. That friend of the president was Fernando Gonzalez, a wealthy and influential newspaper publisher who also owned and raced thoroughbreds. At first Gonzalez is reported to have politely declined and instead suggested to Echeverria that the government ought to take control of the track's reconstruction and operation, thus bringing economic benefits directly to the national treasury. When Echeverria insisted on private enterprise, however, Gonzalez reportedly acceded and began the job of reviving Caliente.

This account, however, is not the entire story of Fernando Gonzalez's rise to prominence in the world of horse racing. Like so much of Agua Caliente's sixty-seven-year history, details regarding this episode are more difficult to confirm than winning one of the track's fabled 5-10 jackpots. But several people who were close to Gonzalez a decade ago tell a slightly differ-

ent version from the one commonly repeated. One of those people, a former business associate of Gonzalez, says that contrary to reports of President Echeverria beseeching Fernando Gonzalez to assume the job of rebuilding and operating the track, just the opposite was true. This associate recalls that in 1969, while Echeverria was touring the country as the Institutional Revolutionary Party's candidate for president (and assured of election), Gonzalez was in attendance, assisting in the campaign. Sometime during his nationwide tour, Echeverria was approached by Gonzalez, who asked his friend to give him the racetrack concession at Agua Caliente. This Echeverria did, though it is unclear exactly when the formal decision was made.

Still another version of how Caliente passed from John Alessio to Fernando Gonzalez is related by an intimate friend of Gonzalez. This friend, who volunteered a good deal of information relating to Gonzalez's involvement with Caliente, has requested anonymity and shall be re-

ferred to here simply as Ruiz. According to Ruiz, it was indeed Echeverria who went to his friend Fernando Gonzalez and offered him the concession to operate Caliente. Certainly the choice was a logical one, given Gonzalez's business success and his intimate knowledge of horse racing, but more than logic was involved in Echeverria's decision.

In December of 1969, Ruiz says, Fernando Gonzalez had created a scandal among Mexico City's ruling elite by leaving his wife of twenty-nine years and marrying Diana Gomez Pena, a beautiful woman twenty-six years his junior. (Fernando is now sixty-six years old; Diana is forty.) Echeverria, in a gesture intended to help his friend Fernando escape the scolding eyes of Mexico City and to pursue his love affair with Diana, later offered him the racetrack concession, thus providing a legitimate excuse for moving to Tijuana. (In fact, Fernando and Diana bought a home in Bonita in 1972, where they lived together for five years until their separation in November of 1977.) Gonzalez gratefully accepted Echeverria's offer, entrusted to his sons the operation of his Mexico City newspaper *Ovaciones*, and began planning for a new family life and a new career in the racing business.

The terms of Gonzalez's arrangement with Echeverria were fairly uncomplicated. The concession for Caliente was given to Gonzalez free of charge for twenty-five years, after which time it would automatically revert to the Mexican government. Gonzalez was required to negotiate with John Alessio for the purchase of the physical property Alessio still owned; the price was reported to be \$8.3 million. (Alessio kept for himself a parcel of land to the rear of the track's stable area, on which he later built the upper-middle-class development known as Colonia Hipodromo.) Echeverria also promised to Gonzalez assistance in the form of low-interest government loans to aid in rebuilding Caliente. Gonzalez, says his friend Ruiz, proceeded to give about \$250,000 to Alessio as a down payment on the land and began making payments on the difference with profits from Caliente's makeshift greyhound operation amid the ruins. He next obtained about ten million dollars in loans from Chase Manhattan and Bank of America for construction

(continued on page 12)

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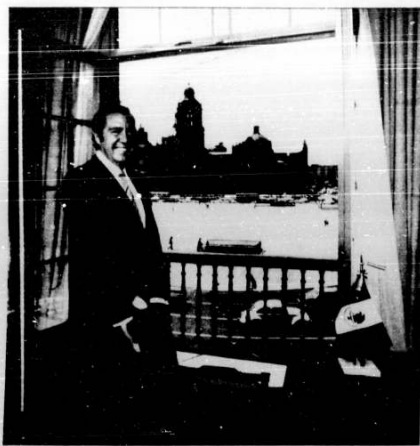
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## Caliente

(continued from page 10)

costs, expecting to pay back those loans when the promised government money arrived. He and Diana then left Mexico City and moved to San Diego, where they hoped to live peacefully and raise a family. As befits the tumultuous history of the Agua Caliente racetrack, however, Gonzalez's story did not have a happy ending.

Fernando Gonzalez now lives apart from Diana, at home on a Rancho Santa Fe estate. He no longer has any proprietary interest in Caliente, though his love of horses and racing has not waned. He reportedly owns more than three dozen thoroughbreds and races them at the top tracks, including some at the season now underway at Del Mar. When reached recently by telephone at his home in Rancho Santa Fe, Gonzalez politely but firmly declined to be interviewed regarding any aspect of his life or his involvement with Agua Caliente. But the existing published accounts of his life, and the personal recollections of several of his friends and associates, reveal a man full of contradictions, bursting with energy, and possessed of a visionary zeal matched only by his headstrong personality.

He was born to a Mexico City family with a distinguished history. Manuel Gonzalez, his great-grandfather, was president of Mexico from 1880 to 1884, and other relatives continued the tradition of high government service. According to friends, Fernando was one of ten brothers whose father had lost his business in the turbulent wake of the 1910 revolution, and when the father died, the family was left with a large house in Mexico City but not much money. Fernando was young at the time of his father's death and did his part to support the family by pursuing his inter-

ests in writing and horses; he wrote and sold stories about horses and horse racing.

One of Fernando's uncles, a former director of the Mexican social security system and a founder of Mexicana Airlines, owned several thoroughbreds and encouraged the young man to learn about training them to race. While Fernando worked for his uncle, studying horses and watching them race at the Mexico City track, the thought occurred to him that a good horse in Mexico City might be an even better horse at a lower altitude. (Mexico City sits at an elevation of about 7000 feet.)

In a 1972 interview with *San Diego Union* turf writer Nelson Fisher, he said, "I studied the *Racing Form's* American racing manual for comparative running times on North American tracks. When I found they were slowest at the Vancouver tracks, I decided that is where my horses should run. . . . I wrote Mr. Randall, the president of the British Columbia Jockey Club, that I believed the appearance of Mexican horses would be a stimulation to the interest of his fans. I said I would be pleased to take my horses there if his association would pay the shipping bills." And Mr. Randall paid the cost of shipping Fernando, twelve horses belonging to his uncle, a jockey, and a groom. Fernando's hunch was correct; as he told Nelson Fisher, "We won almost as many races as days we entered horses."

That 1945 debut in Vancouver was the beginning of a lifelong fascination with North American tracks, but Fernando returned to Mexico to pursue other interests. He obtained a law degree in Mexico City and then launched himself into the business of publishing when he purchased a little-known newspaper called *Ovaciones*. At about the same time, he bought another small newspaper, this one with an emphasis on sports. Then he had another fruitful idea: merge the two papers and employ scores of newboys to hawk the publi-



cation throughout Mexico City. The combination of news and sports in one paper proved to be as profitable as that racing season in Vancouver; *Ovaciones* quickly and dramatically increased its circulation and eventually became the best-selling and one of the most politically powerful papers in Mexico. (Today *Ovaciones* is estimated to have a paid circulation of close to 300,000, the largest of nearly a dozen daily papers in Mexico City.)

The success of *Ovaciones* brought to Gonzalez both wealth and influence. His wealth he cultivated by buying more newspapers around the country (including *La Voz de la Frontera* in Mexicali and *Baja California* in Tijuana) and investing in various real estate and business ventures, including more thoroughbred horses. His political influence he cultivated through *Ovaciones'* ties to Mexico's ruling party, the Institutional Revolutionary Party, commonly known as PRI. As his friend Ruiz says, "Fernando has been the friend of many Mexican presidents." Certainly President Luis Echeverria was acting as a friend when he provided Gonzalez with the opportunity to retreat from the social pressures of Mexico City and rebuild Agua Caliente racetrack.

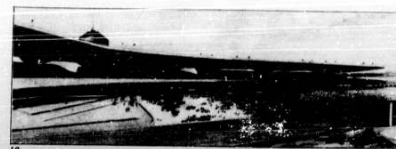
After settling into his new home in Bonita with wife Diana, Gonzalez began in earnest his stewardship of Hipódromo de Agua Caliente, the company he had formed to operate the track. Mexican law requires that corporations formed in that country, known as anonymous societies and designated by "S.A.," following a company's name, must have at least five principals as stockholders. Among those who invested money and became partners in Hipódromo de Agua Caliente were Baja California Governor Milton Castellanos and Max Paul, a German immigrant who owns Sara International import store in Tijuana. (Paul's interest in the track was held in his wife's name; Mexican law also re-

quires that corporation principals be of Mexican parentage.) Another investor, persuaded to participate by Max Paul, was General Hermenegildo Cuenca Diaz, secretary of defense under President Luis Echeverria and later PRI nominee for governor of Baja California. The fifth initial partner was the famous Mexican comedian-actor Cantinflas. (Cantinflas later revealed to Max Paul that his name was attached to the corporation even though he was not an active partner and had never invested any money with Fernando Gonzalez.)

A nationwide contest among Mexican architects resulted in two designs from which Gonzalez could choose to begin rebuilding Agua Caliente. The submission favored by Gonzalez was a modern, angular design that employed a generous use of glass. The other design was a slightly quirky and idiosyncratic amalgam of Spanish and Moorish motifs. Gonzalez sent up the two renderings to Mexico City so President Echeverria could inspect them, and he quickly heard back that, in keeping with the Echeverria regime's emphasis on nationalism, the Spanish-Moorish design would be constructed; the modern design, Gonzalez's favorite, was too American.

This minor disappointment did not dampen Gonzalez's enthusiasm for his new project. He had developed a great love for Baja California and felt that with the proper development and exploitation, the peninsula could become the "French Riviera of Mexico" and bring into the country an enormous amount of tourist money. The new Caliente was to be the first step in this development, and it would not simply be a racetrack but an entire complex, including a major hotel, a miniature version of Disneyland, a replica of a typical Mexican village, shops that would sell a variety of wares and handicrafts from the Mexican interior, and a cultural center that would introduce

(continued on page 14)



1. Carlos Hank González (Photo: Robert Phillips)
2. José López Portillo (Photo: Zeta)
3. Jesús Gudiño (Photo: Bill Neal)
4. Jack Myers
5. John Alessi (Photo: Bill Neal)
6. Caliente (Photo: Jack York)
7. Milton Castellanos (Photo: Bill Neal)
8. Billy Pevetti (Photo: Bill Neal)
9. Nelson Fisher
10. Rejected architectural design
11. Tony Lopez (Photo: Bill Neal)
12. Remedio Pineda (Photo: Zeta)
13. Buck Hopkins (Photo: Bill Neal)
14. Roberto de la Madrid (Photo: Zeta)
15. Diego Herrez
16. Tomás Perón (Photo: Craig Carlson)
17. Fernando Gonzalez (Photo: Lucio Villa)
18. Ruiz Ruiz, Edward Spencer (Photo: Patric A. Downes, L.A. Times)
19. Ernie Myers (Photo: Jack York)

# Caliente

American visitors to the beauties and treasures of Mexico.

Such grandiose plans called for millions of dollars. Gonzalez initially estimated to reporters that he would need about \$11 million to complete construction of the track and several of the auxiliary attractions. His loans from Chase Manhattan and Bank of America, secured by his operating rights to the track, would get him started and give him some flexibility until he received the government loans Echeverria had promised. That federal money was supposed to begin arriving near the end of 1972. It never materialized. According to one of Gonzalez's closest associates, the reason Echeverria did not release the money to Gonzalez was because of "other [government] priorities and also a communications gap." Not only was Gonzalez's personal relationship with Echeverria strained by this development (though they reportedly remain friends today), Gonzalez's commitments to his commercial loans also became strained. As early as 1973 Gonzalez began to seek more investors to maintain an adequate supply of capital. He turned principally to a friend in Mexico City for help. In exchange for his wealthy friend's infusion of money, Gonzalez began signing over to the friend portions of his own substantial share of Hipodromo de Agua Caliente. In time this friend, Carlos Hank Gonzalez (no relation to Fernando), would play a fateful role in the history of Agua Caliente.

Reconstruction of the track moved slowly and pressure began to build on



PHOTOGRAPH BY JACK FINE

Gonzalez from several directions. His initial investors were growing anxious for some return on their money (the greyhound racing and Foreign Book were providing Caliente's only revenue). In addition, the Sindicato Alba Roja, the powerful labor union representing track employees, was increasingly impatient with the delays — most of the union's members were unemployed from the day of the fire in August, 1971. Complicating matters were unexpected large increases in the cost of construction; at least twice, and perhaps three times, portions of the new structure collapsed and had to be rebuilt. (According to Gonzalez's friend Ruiz, the collapses were the result of problems encountered when the forty-five-year-old tunnel connecting the racetrack with the old casino, a half mile to the northwest, gave way under the strain of weight from the new buildings.)

When the track finally reopened in

May of 1974, there was no miniature Disneyland (a small children's playground in the infield hinted at grand plans severely revised), no replica of a Mexican village, no top-flight hotel, no cultural center. There was, however, a small shopping area adjacent to the track. Before long, though, even that attraction had failed; the only survivor among the shops being a liquor store. (Ironically, the liquor store was owned by Fernando's brother Guillermo.) But at least the track was open for business. After three and a half years, the horses were running once again.

To staff the management positions at the track, Gonzalez brought to Tijuana from Mexico City a number of people who had been employed at one time or another by his newspaper *Ovacion*; he also hired other professionals of his acquaintance. All of these new managers had something in common besides their relationship with Gonzalez:

none had previous experience operating a racetrack. The *San Diego Union's* well-known turf writer, Nelson Fisher, asked Gonzalez about the lack of American racing veterans in management positions. Gonzalez told Fisher that he wanted Mexicans in key management positions, but Fisher disagreed, telling Gonzalez that since the track owed its existence to American bettors, it made sense to have Americans in prominent positions. (As if to take up Fisher on his challenge, Gonzalez offered the writer a job as consultant, but Fisher declined.)

Gonzalez was not completely restricted to hiring Mexicans, however. Jack Meyers, who had worked for a number of years with John Alessio as well as at several major American tracks, was hired on as director of racing. Another American who went to work for the track shortly after it reopened was Billy Previtti, who eventually took charge of all the racetrack's American advertising and who became one of Gonzalez's most trusted American employees.

Among the Mexicans Gonzalez came to trust most was a young man named Tomas Perrin, who at age twenty three had been tapped for the position of Caliente advertising manager. Perrin had worked in Mexico City as an account executive with the advertising agency owned by Gonzalez's friend Manuel Davo. When Gonzalez hired Davo to become the new Caliente's first general manager, Davo brought Perrin along with him. In time, Gonzalez and Perrin developed close personal ties that bore the classic characteristics of father and son, and Perrin's duties at the track soon expanded beyond advertising to include confidential and personal business for Gonzalez.

In addition, there were those large

Perrin, who now runs his own printing business in Tijuana, recalls that a variety of problems plagued Caliente almost from opening day. One of those problems emerged when the Fred Harvey Corporation, brought in to run the food and beverage concessions (as they have successfully done at American tourist attractions and racetracks), found themselves bedeviled by the Alba Roja union. For example, the union, Perrin says, insisted that each bartender was to have two assistants. And when the Harvey people wanted to train twenty waiters in proper serving methods at the new restaurant, the union, according to Perrin, would send twenty different people each day, so that everyone at the track would have the opportunity to learn more than one job. Fred Harvey's company pulled out of Caliente in despair, reportedly taking a substantial financial loss for the time invested.

Among other problems Perrin battled was the budget for his own office. In Perrin's opinion, the money Gonzalez wanted to spend for promotions and advertising was paltry, not nearly enough to attract the crowds Davo and Perrin thought were essential for economic well-being. Within one year of assuming his position as general manager, Manuel Davo turned tail in frustration and headed home to Mexico City. Perrin says he, too, offered to quit but that Gonzalez persuaded him to stay on.

Though Caliente limped along between 1974 and 1977 along the huge audiences that were customary in the Alessio years, the track reportedly was making a profit over its operating expenses, but the profits were not anywhere near what Gonzalez and his investors had hoped for at the beginning. In addition, there were those large

loans from Chase Manhattan and Bank of America, which had to be paid off without assistance from the government. So Fernando Gonzalez continued to return to his friend Carlos Hank Gonzalez for more money in exchange for more shares of the track. By all accounts these transactions between Fernando and Carlos Hank were amiable dealings among friends, even though Fernando surely would have been happier had Carlos Hank's help not been needed. Carlos Hank, on the other hand, did have some interest in horse racing; he is reliably reported to have failed in his attempts to build a racetrack in Guadalajara and to wrest control of the Juarez track from the Alessio family. Still, Carlos Hank's initial investments in Caliente could not have amounted to much in comparison to his other business affairs; after all, he is generally acknowledged to be the wealthiest individual in Mexico.

Most Americans first heard of fifty-five-year-old Carlos Hank Gonzalez when the *Harford Courant* reported in February of 1982 that he had purchased a million-dollar Tudor mansion in New Canaan, Connecticut and had begun making extensive improvements to the property, including the construction of a high wall to encircle the estate and ensure privacy. Local residents took to calling the barrier the "Tex-Mex Wall." The *Courant* story received wide distribution through international wire services, in large part because at the time, Carlos Hank was serving as mayor of Mexico City, an important position the Mexican president fills by appointment. The president then was Jose Lopez-Portillo, an old political ally and personal friend of Carlos Hank. Lopez-Portillo's administration was coming to an end after six

years of unchecked inflation and increasing national debt; the peso had already suffered dramatic devaluation, and news stories at the time made note of the large number of wealthy Mexicans who were transferring their assets out of Mexico.

When the *Courant* story about Carlos Hank's ostentatious spending in Connecticut was coupled with reports that Lopez-Portillo himself was building an opulent mansion in the hills outside Mexico City, public opinion in Mexico critical of these prominent men grew increasingly strident. But Carlos Hank Gonzalez had relatively little need of favorable public opinion. His vast wealth and political power protected him fairly well.

From a one-track transportation company, Carlos Hank had parlayed his gains to enormous proportions. By 1980 his financial and business interests included manufacturing plants for steel, tools, moving cranes, automobiles and trucks, and, with International Harvester, the production of vehicles designed to search for and drill oil. He also had a substantial interest in companies that manufactured electric boilers, steam generators, tools for the mining and petrochemical industries, shock absorbers and suspension systems, the distribution of trucks and tractors, and the construction and operation of hotels and other buildings that serve the tourist trade.

Despite this absorbing array of business ventures, Carlos Hank did not neglect his politics. He began in 1955 with PRI-endorsed election to the mayor's chair in Toluca, capital of the State of Mexico. Then came important federal appointments, followed by election to the governorship of the State of Mexico, and finally, the ap-

pointment by Lopez-Portillo to the politically powerful position of chief of the Federal District Department (mayor of Mexico City). Carlos Hank had been helped along by Fernando Gonzalez's newspaper *Ovacion*, which had boosted and applauded his political ambitions. By the time Fernando first approached Carlos Hank for money to put into Agua Caliente, the two men had been friends for many years.

Fernando and Carlos Hank met a number of times in person during the years from 1973 to 1981, usually in Mexico City but also in Tijuana (twice in Max Paul's executive office at Sara International) and at least once in San Diego. Tomas Perrin, Fernando's young assistant, was present at a luncheon meeting held at the Grand Grill in downtown San Diego's U.S. Grant Hotel. Perrin recalls that the conversation was dominated by Fernando's continued enthusiasm for developing portions of Baja California as major tourist resorts. Also on Fernando's mind was yet another project — a documentary film about Baja's primitive cave paintings that were being discovered and chronicled by La Jolla author Harry Crosby. Perrin says that Fernando asked Carlos Hank for the use of official state helicopters to aid in the filming and that Carlos Hank consented. (The film, *Tama Ucmibi*, was later distributed for educational purposes by the Mexican government.)

Fernando Gonzalez's interest in film production was not limited to a single documentary about Baja. Earlier he had formed a partnership with Baja Governor Milton Castellanos in the purchase of the huge Rancho Las Juntas, about fourteen miles east of Tecate. Las Juntas was a buffalo ranch at

(continued on page 16)

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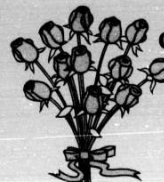
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## Caliente

(continued from page 15)

the time, and not long after Gonzalez and Castellanos made their down payment on the property, buffalo meat appeared on the menu at Caliente's restaurant. More than buffalo, though, the ranch was to be developed as a site for Hollywood film production. A substantial amount of money was reportedly invested in expensive filmmaking equipment, which would be available at no charge to movie producers. Use of the location itself would also be free. What Castellanos and Gonzalez wanted out of the deal was control of Mexican distribution rights to any film produced at Rancho Las Juntas. Tomas Perrin says that several westerns were in fact filmed at Las Juntas, but the project never met with the success either man had hoped for. Gonzalez later sold his interest to Castellanos and put his mind back on Agua Caliente's problems.

The second general manager to assume responsibilities at the track under Gonzalez was Manuel Ratner, who now lives in retirement in Chula Vista. Ratner had worked as an accountant for Gonzalez at *Ovechines*, but at the time he was called up to Tijuana, in 1973, he had been working for Carlos Hank in a government position. In a recent telephone interview from his home, Ratner said that his move to Caliente had the blessing of Carlos Hank. Ratner said he was, in effect, Carlos Hank's man at Caliente, his representative. But four years later Ratner resigned his position, left racing altogether, and permanently retired to his home in Chula Vista — pleased, he said, to be close to Southern

California's coast and away from both Mexico City and the affairs of Caliente.

Next to assume the position of general manager was Jesus Garduño, one of Carlos Hank's bright young executives. According to Billy Previti, Caliente's former advertising man, Garduño was an exceptionally capable general manager, an opinion shared by others who were there during Garduño's short tenure. When Carlos Hank was appointed mayor of Mexico City, he called Garduño back to the capital to serve in the administration. Fernando Gonzalez, it seemed, could not win the battle of the revolving door at Caliente. And while his professional life must have been frustrating, it was positively calm in comparison to his family life.

In November of 1977, his wife Diana, now the mother of two of his children, filed legal papers for dissolution of the marriage. According to associates who knew him well then, Gonzalez was upset to the point of distraction by the marital problems. (The complicated court proceedings, which dragged on for nearly three years and which fill six thick volumes in the downtown recorder's office, ended in a sort of stalemate. Fernando and Diana remain separated but also remain married.) Also about this time, according to Tomas Perrin, Gonzalez had taken a bad fall from a horse and was experiencing health problems. Perhaps not surprisingly, amid these troubles, word circulated widely that Fernando Gonzalez wanted out from under Caliente and was looking for a buyer. Gonzalez's friend Ruiz says that though Carlos Hank would have been an obvious person to solicit, Gonzalez was "too proud" to offer it all to his prosperous friend. News-

paper accounts in the *Tribune* and the *Union* noted that Baja Governor Roberto de la Madrid was actively participating in arrangements for the track's sale, either to the State of Baja California, to the wealthy Alfonso Bustamante family (they own propane and butane gas companies supplying most Baja homes), or to a group of friends and associates of San Diegoan John Alessio, former owner of the track. (Alessio's eagerness for a deal in which he would once again oversee the track was apparent when he told the *Tribune*: "You can quote me as saying I would go back in cooperation with anybody if it is for the betterment of racing and tourism because I have an interest in the track. . . I love it. I love racing. I did it for twenty-seven years. You don't forget twenty-seven years." Fernando Gonzalez let it be known that he expected \$22 million, though it was generally believed that the actual price would be much less.

None of the prospective deals came to fruition. For unknown reasons de la Madrid withdrew the State of Baja from consideration. As for the Bustamantes and Alessio's associates, Gonzalez's friend Ruiz says, "Fernando was also too proud to sell to John Alessio, and the Bustamantes weren't offering enough money." Tomas Perrin agrees that Gonzalez had long nurtured a mild jealousy of John Alessio and his great success with Caliente in earlier years, but says that in fact Gonzalez could not have sold the track to Alessio's group even if he'd wanted to, he couldn't get approval from the federal government to do so.

Ruiz, Perrin, and Billy Previti are just three among many people who know Gonzalez well and who greatly respect him and admit openly their loyalty to his friendship. Ruiz says,

"Fernando is a terrific man, a thoroughbred in his blood. He always thought big and he was betrayed by those who could not comprehend his vision." But men such as Fernando Gonzalez, who can summon up such admiration in some, oftentimes can also engender strongly opposite feelings in others. One man who knew Gonzalez well and who today does not hold a particularly high opinion of him is Max Paul, owner of Sara International imports and one of Gonzalez's original investors.

Paul had built his store on Revolution at Fourth in downtown Tijuana. Adjacent to it he constructed a multi-level parking structure, which he operated for a time on a concession basis from the owner of the land. In the basement of the parking structure was a large area that seemed to be suitable only for storage and which he had difficulty renting. He had been told that the new owner of the racetrack was seeking a spot downtown to locate Caliente's off-track betting (the *Foreign Book*), so he flew to Mexico City to meet with Fernando Gonzalez. "We talked about the lease," says Paul, "and within half an hour I knew this guy was a millionaire. He told me that I looked like an honest man and said to me, 'I'd like to be partners with you in this racetrack. It's a good business, and we can make a lot of money.'"

Paul consulted with friends in Mexico City (he lived there for many years) and they told him that a gambling business always makes money, so he gave Gonzalez more than \$150,000 and received in return about five percent of the track. The one thing Paul stipulated as a condition of his participation was that he would be-

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# Caliente

(continued from page 17)  
come Caliente's treasurer.

Initially Paul was enthusiastic, so much so that he talked his good friend General Cuenca Diaz into becoming an investor as well. As Paul tells it, a year or so after making his investment, Cuenca came to the track and demanded some interest on his money. Gonzalez (without informing Paul, the treasurer) took 500,000 pesos out of the operating fund and presented the money to General Cuenca as "interest." A few weeks after this incident, according to Paul, Gonzalez asked Paul to suggest to his friend Cuenca that he make another big purchase of track stock, now that he saw what a fine business it was. Paul, angry about

the lack of notification regarding the pesos, concluded just the opposite. A fine business it was not. Within another year, Gonzalez was pressured into buying back all of General Cuenca's shares and made a partial reimbursement to Max Paul for his shares. Given Fernando Gonzalez's silence on these and other matters, confirmation of Max Paul's accounting of these events will likely remain impossible. But Paul's bitterness in discussing his involvement with Caliente is clearly apparent. For at least one associate, Gonzalez was not the ideal business partner.

In July of 1981, Gonzalez flew to Mexico City for a meeting with another associate, who may well have also thought, by that time, that Gonzalez was not the best possible business partner. That meeting between Fernando and Carlos Hank is another of those events the details of which

may never be known. The result, however, was historic. Carlos Hank Gonzalez now owned Agua Caliente racetrack.

From Mexico City Fernando called Amancio Ortiz (who was then the general manager of the track) and broke the news. No formal announcement was made, but word of the sale spread quickly among Caliente's managers. A few weeks later Fernando returned to Tijuana and spoke with Billy Previtti. Previtti recalls that Fernando confirmed he'd sold the track to Carlos Hank and said he hoped Previtti would be able to work amicably with the new people, who, he said, would be arriving soon. Previtti says that Fernando confided that Carlos Hank's people "are not our kind of people." Previtti now admits that despite his affection for Fernando, this ominous comment was actually somewhat encouraging. Maybe these new people will be better

with racetracks. Previtti thought, maybe things will start moving again. Edward M. Spector reported for work at the Agua Caliente racetrack sometime in the fall of 1981. His title then was "consultant"; today it is "executive director," and his influence on the operation of the track is acknowledged to be profound. Spector, however, has declined repeated requests for an interview, and some details regarding contemporary Caliente in general and his role there in particular remain unclear. In his reticence, Spector is, of course, carrying on a time-honored tradition at Agua Caliente.

Clearly, Carlos Hank Gonzalez was looking for someone with the proper experience to run his new racetrack. He had sent word to the respected Cuban-born horse trainer Laz Barrera that he would appreciate Barrera's asking around about Ed Spector, the man

who had such a good reputation that his name had come to Carlos Hank's attention. What Barrera learned and passed along to Carlos Hank obviously impressed the new owner. When Spector arrived in Tijuana, he soon met Billy Previtti, who recalls Spector telling him that he, Spector, was "calling the shots." A number of other hold-over employees from the Fernando Gonzalez days concur that Spector made it clear he was now in charge and that he was answering directly to the owner, though Spector rarely seems to have used Carlos Hank's name openly. While it was well known among management-level employees that Carlos Hank was the track's new owner, no public announcement was made in the summer of 1981, and to this day spokesmen for Agua Caliente decline to confirm or deny whether Carlos Hank Gonzalez owns Hipodromo de Agua Caliente.)

Spector's background in preparation for his Caliente job began in New Jersey in 1974, when he joined a firm called National Labor Relations Association, which represents management interests in union bargaining and contract talks. (The company occasionally represents professional employees as well; several years ago, for example, engineers and scientists at Convair here in San Diego asked National Labor to represent them after they had decided to affiliate with the United Auto Workers.)

Spector learned about labor negotiations and about racetracks simultaneously, as his job with National Labor introduced him to racetrack-employee disputes as well as overall racetrack management. By most accounts, he was a quick study to all aspects of labor and racing. Several of the tracks at which he was hired for labor problems subsequently kept him on for some

time as a consultant or in a full-time position. In the seven years before he was hired by Carlos Hank Gonzalez to supervise Caliente, Spector had negotiated a number of labor disputes to the satisfaction of racetrack owners and had risen to the position of assistant general manager at Garden State Park racetrack in New Jersey. In addition, he had picked up a scrapbook full of testimonials from others in the business for whom he worked and with whom he was associated. Naturally, he had collected a number of detractors as well, from some who didn't care for his personality to the more predictable negative reaction of labor union officials he faced across the bargaining table.

In the spring of 1982, there was a great deal of apprehension among certain employees at Agua Caliente, those who had signed on during the Fernando Gonzalez years in particular.

New faces had appeared on the scene from Mexico City, among them Ronaldo Pinedo as general manager of the racetrack and Raul Baz as chairman of the company Carlos Hank Gonzalez created to supervise the entire operation. Between Spector and Pinedo and Baz, those from the old regime now say they didn't know what to expect. Billy Previtti recalls that Spector had told him he intended to make "sweeping changes," and as Previtti and a number of others were soon to discover, Spector meant what he said.

Fernando Gonzalez's last general manager, Amancio Ortiz, was the first to leave (replaced by Pinedo). Next to go was Billy Previtti himself, who walked out in the middle of a Saturday program after a confrontation with Pinedo and after unsuccessfully attempting to speak with Ed Spector.

(continued on page 20)

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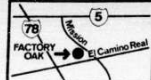
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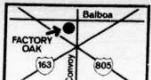
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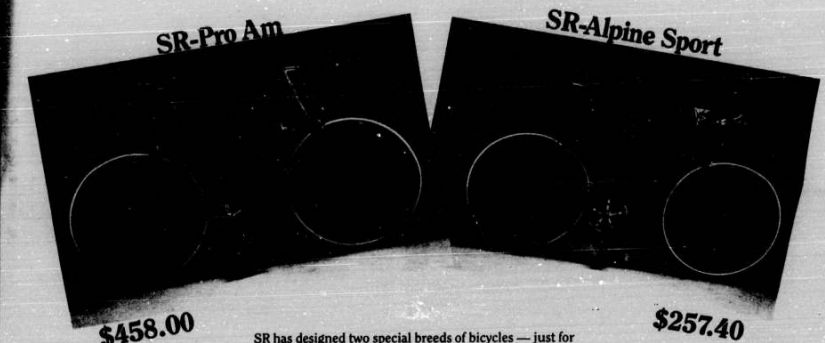
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# Caliente

(continued from page 13)

Then in June of last year it was the venerable San Diego radio announcer Ernie Myers, who had called the horse races at the track on weekends since 1975. (Myers says that he was asked to retire. "I told 'em, hell no, I won't retire, so they fired me.") In the fall of last year, longtime Caliente cinematographer Bill Neal quit instead of taking a pay cut. And finally, veteran racing secretary Buck Hopkins, who had

been at Caliente since 1950, left in the spring of this year after a bitter pay dispute. It wasn't a complete purge (a number of people hired during the Fernando Gonzalez years remain at the track today), but nearly all those ousted agree that their walking papers were delivered graciously.

The new managers have, in the meantime, turned their attention to making other changes. The Kentucky Derby Future Book, a popular part of the Caliente lore throughout most of John Alessio's reign, has been reinstituted this year. Simulating of some American races has come to the

Foreign Books (bettors can watch their race on television as it takes place). The track's paddock has been relocated to a position more convenient for viewing by patrons. Purse values have been raised substantially, causing much gleam among horsemen. Numerous physical and technical improvements have been completed in and around the track. And even the labor union, Alba Roja, initially hostile in the extreme to Ed Spector (and still constantly suspicious), has reacted positively to some of the changes — for example, the new and profitable Foreign Book that was recently opened

in Tecate, and another that is planned for Rosarito.

Spector, Baz, and their associates still face problems, of course, and not the least of them remains with the suspicious Alba Roja union. Diego Herroz, who died recently, had been second in command at Alba Roja. In an interview conducted shortly before his death, he was emphatic in his conviction that his fellow workers would not be intimidated by the presence of a new owner with great wealth and power, nor by anyone hired by the owner. "We are not the servants of the company," Herroz said. "We want

fairness. And please, let me make something very, very clear. This Mr. Spector — we do not want to see that man down here." Herroz then hinted that his union was hopeful for favorable treatment by the new federal administration of President Miguel de la Madrid, the reasoning being that Carlos Hank Gonzalez is not as close to the new president as he was to the old one. Herroz also mentioned a chronic point of contention between his union and the new management. Alba Roja has told Raul Baz that the union would like to buy the permit to run the track. "We would like to have the track, yes,"

Herroz said. "We feel we do have the expertise, the know-how to do a first-rate job. We know the American people and we feel we can bring them back to Caliente, like in the old days. But they [management] are keeping us away from the track because they are losing money. So we say, fine, let us have the concession, and they tell us, No way!"

Besides the traditional friction that exists between strong-willed management and organized labor, Caliente faces other potential problems. When James Coffroth had the track sixty years ago, his success was largely

based upon the fact that there was no horse racing allowed in California at the time. In the Alessio years, Sunday racing and the 5-10 jackpots brought the crowds south of the border. Today there is racing at Del Mar and in Los Angeles. There are continuing communications with Mexico's economy and the weakened value of the peso. There are the traffic jams at the border crossing. There are new wagering gimmicks this year that could lead to million-dollar jackpots at nearby Del Mar. There is the continuing threat that California will legalize off-track betting — and if that happens, the flow of

gambling dollars into Tijuana could dry up like a desert creek in August.

But one bit of speculation deserves another, especially when the subject is a gambling emporium. If Carlos Hank Gonzalez wanted to, he could probably match any exotic betting scheme Del Mar might devise. If off-track betting came to California, Carlos Hank might see to it that the green-felt tables reappeared in Tijuana and a new casino would rise from the rubble of the old. And if Carlos Hank himself should disappear tomorrow... well, Caliente will remain. Such is the power of a legend.

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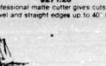
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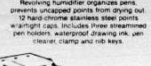
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**M**e and Gary Blackman (see photo) have been writing this collaborative serious-fiction thing since 1970, writing it *one word at a time* via postcards. Like I did the first word, he did the next one, back to me and so on, with only minor foul-ups in who's supposed to do what and no single gap (without a word from either party) of more than 6-8 months. Started kind of slow 'cause I was in New York and him in San Francisco and ocean-to-ocean mail service is *slow*'s been speeding up lately with me down the coast and occasionally we'll even do ten words at a time (or more) and the other guy fills in the blanks and does ten (or more) newbies himself.

Anyway it's coming along real good and twice we've almost had a title. Like I'd offer two words and he'd offer two and once we almost settled on *Doggone Celtic Pugilium (Minor)*, which I thought was (damn) good but not him, and other time it was *Current Fromage Follage Currents*, which no soap vice versa. So anyway here goes, the sum total of our soon-to-be-titled work in progress; please "excuse" the (uh) slapdash nature of some of our earlier passages, but Gary and myself have certainly *improved* in both vocabulary powers and writerly acumen in the 13 years since first we began. Not to mention we've both — ahem — lived a little during the interim; when it comes to novels, experience can't hurt.

C'mon, I wouldn't make this up — you think I could've written this much fiction myself?!! I did it! Gary Blackman (see photo) helped me. And I helped him.

**T**he fart reminded Hoff of a 10-pound chore miff. It had that chalky solidarity but, instead of infusing, extreme pressure filled its *curve*. Nobody in clothing blinked or giggled except Hoff.

Across carpeted jowls energy hugged space cowgirls' addles entirely juiced on freedom. Undaunted, Hoff admonished civilities despite assholes. "Oh triumphant hackles," ousured he.

"Ah, you summed up another goldmine! Silvermine! Mudmine! Pudmine! Etc!"

"Yes! Let's goldmine! Fa-la-la!" said a person. Cavoring near that well, Swedish well, Colonel pondered whether Thimble Thighman's thumb thuck thru Thursday's thwallowed the biscuit. Some goddam prince charmin'.



Gary Blackman

## Richard & Gary Write Their Novel

By Richard Meltzer

puckered pussy (cunt) together with lasting supine focusts cunt-lapping pincome earrings. "Just" injuns and "unjust" cowboys never ever squatted shuffling coonsh-t.

"Coonshitt?" bellowed Hoff (ugliest mother *Italiana*).

Roller skating vomiters map their boxes squeamishly. Gold, Churchill's — also (Walter) Fombery's — since 1910, 1911, 1951, (1938?), and nuc-cess exhibit inhibit their? spasmodically.

Dolphin # 5 foot bowl 1886 tee 4-2-2-4 youse 43 skippers.

Gary? Sux! Whores, shores, bores, whys-'n'-wherefores, greetings! "Slick" blitz muthas angel! Weewees thud pukers' waltz tempoed tempoed TEMPOS. Ove idiotic wind mackerel-scented COYOTE-BLUNTED & Jewish Arabian Mousaigne fans? St. Francis wouldn't 've sinned against PO' lution. Commodore dodyin' mommy's clit. ECSTASY! Rocky Kalingo Sol Hurok boxed

12-/15-rounders; word? Squankjuicy Joyce auto-assfuck ROPE! Noshit! Blonde cooze-zippy gosh golly blonde menstu-a-ting Solidarity! Bushleague BIG-TIME blubberbuts! truelove syndrome. Huey jazz'd shippards autistically vim sudded onna plankton participle. MAMMOTH "phosphorescent" astral plung plucky, bridge-to-bridge snuff (Osterbein) peripheral canal-n next words yse. David gashed 18 fungrock tunein-turn-on-drop it! Pursuant of a certain Jersey Island roostrock hepcat marathon one-who-knows chemotherapy Hoff. Profits pissed the "cowgirl sickness" pisses streeter grouch rainforest. Heidigame slang wicker am pissed sting same gaucho pincome a Paree. Profit Karl Hoff Hoff drenched. Commatoes. Tampon. Scorpions pursuant. Overt under . . . upside down . . . upon amidnight . . . fumigate exterminate . . . various objects *otra spacetra* ductile Alien (insects) muff n'suck fuck shithouse walls Mr. Poetry. Dylan? spillin' geographic dream; geodesic geography — jeep beep

Sheena geeewhiz. Jeeperscreepers miz lugubrious son-of geography scaling Everest & summercamp rampumps . . . divorce.

(She overate dix-huit nefarious capgun geology fulgent. Fall sloppy geophysics spread jeepers dry-puss gee *do-it* g-spot romcoms.) That peewee didn't ghost-talk Zoot Sims biased *outra* galactic solar-winds softened girl arctic heating dripping-pussy inna pinch onus opus of O. ditto sandwich storm. Oh, fuggy Joe Bipboy did bussin' fib boy cat dix cad von fly me-moon nix suz me cunny my!

"Sir, may de bird migraine surely hang-aroun' sourwell blue raisins baylor bung king kung e.g. f'rinstance before foursquare."

"Inn-reply I-ye meters oud d'doublejabjab jabjabjockey jabberwocky yowdy clever whither clue le hidden din somewhere e-z warm HOT cold b'blaggin' bingo! Clearly Kevin you-who congregate smacking' good jackson 'whacking fried livers completely naked." jam i.e. the simple tace threequare!!!

Tempest strips — wavy gravy good bye — waxy maxy, evil is oft raybeat rhesus drama dregs death dreg, RSVP.

Owl dooly inside Rosemarie, baby, France, Saskatoon, 7th Ave.; birchbark willow weeps, leaves wimpy Anthropological jealous "Anxiety," timeless lucky curtains. Paradise slicing lost ice-cold black icy rapids icing tape spicedog driftwood drad-dog lugubrious Hi-dee-ho antique — er — swissarmyknife cola/soula rainforest gracias *mucho* umbrella.

Cocktails . . . highheels the telephone the telegraph the television the *tefl*, the clock the mirror the calendar ultra Luxembourg tepah magazine n'est-ce pas castle *ne plus ultra* elf n'est goatee . . . . . hon' ducks queue wabbit or caustic or elbow or haute-cuisine. OR llama.

Uh goatic pizza gnu, ah, nothing um-uh solitude WHOA! lightyears das rendezvous de motorcycle bicyclette . . . Comics true-to-celtic FART: sanddunes REMINDED, spectacular HOFF subterranean OF, airplane A meat-market 12-POUND civilization OCHRE, ballet MUFF pencil-sharpener suit . . . Giants dig handeye — goin' indigenous, "Nuh."

We the towering infernos covered

with speedo, earl; matrix, marty scumbo bag d.a. orders scum tag to shirtless factory glower, marge, fecitly recty types corrected!

Rosa: riveter.  
Hoff: statelly.  
David: plump.  
Z S: T S.  
Bipboy: Bipboy.  
Colonel: Parker.  
Cowgirls: maidensindian. [They asked horsey-horsey swinesore pinecone kryptonite (green) dazed fazed fuckproof chinese toenail-cookies annual becatoff, *bakeoff*.]

Walt: Ut.  
Sol: Hurok.  
"Rocco": Vanzetti.  
Willie: Mays.  
Kevin: Lyons.  
Gigi: Garcia.  
Doc: Holiday.  
Rich: . . . "Wop".  
Duke: . . . (Gershwin) Ira.  
Me: Tarzan.  
Me: Tarzan.  
We: whee!  
That's notall.

ZipZip: UpUp.  
(Centaur: & minotaurs.).

**A** statelly (correct) plump (dizzy) buck (stupid) Morgan (fair) movie (blank) book (in some *cowpussy* game! (Wan) start (ly) finish!

**T**he Rainbow Redphone satyr's Redriver vol.: Reddoor painted-black, takeoff sun, strip set straight — twang! — arrow-of-love heart haight. Call-then Lucky, dad, ducky. Aye, fucky says wen, a robin and cock and hen, a farm of-love slammer your "gang" starring: Chemo, . . . sullen Gehe, . . . pullin' Joe, . . . pollen Jack, . . . "Crutlers" Gary, . . . "Coffee" Rich, . . . Flatty Patty, . . . "Wop" Duke, . . . (Gershwin) Ira, . . . *midog* Realgeorge O., . . . *Laundromat* GATORS' dishwashers, their sewingmachines

yellybeans shew celtic valueless clue to cute maybe caustic — ahem — cavernous, *gulp*, muddingcrowd. (Carry on wet, "nurse" grapes) take! Tar it wrap! Woe's break, Cake! Returnof towel means sheet to chindie plus *oggy* addition, brute flowing roomie andgoing.

Androgynous + dead.  
Ann Drogynous + debt.  
Andy Ognous + downriver Al.  
And Roger Nuts + bunnies.  
Ann Boleyn + her seepage.  
Andbolting + bitimes.  
And toiling + trucking.  
And belles + bottles, bells + hell's cockshells.  
Bleak stark stirling — moss disturbance crash! hedon heron. Nuh-nuh-no! aargh — first-aid pretest — fix-fix pinecum. Forest counsel jagged crags points, doll-daggers/brief, bye-bye points, doll-daggers/cryptic, hob nob hob nod, points — doll-daggers! kelly-green-&-stole-out-of-a-store.

Thief! SNORE cops tendrils mopey dopey — morning dew drawbridge cross-the-damask — jet-lag water early-morning — to-do, wisass *janis* cotnamund.

He takes out a notebook page. *Uri-ing* sop-with, woma-nize nog-inize burr-tisize wallpa-perize. *haysia*-skies *carro-tize* genu-genu *cule*-ulazite *frage*-ulazite dust and . . . Redglung. Darling notes between lines Mellow-Yellow looks worried, smitten, taken (Hoff and Danny-Boy.)

Wasted mellow especially today. Drastic saturday-night special (y'know, *buddy!* dickdeath cutnick *jesus buddy!* hop-head dies Outback with turtles, plushwhite teeth). Wondering hop-queen phones Bobbydarin splash-splash Sing-Sing; daughter's birthmark birthright of stick-in-mud ended marriage to J.C.'s sidekick pipedick thushly (taunted).

"Darl-ing," scoffed Hoff politti. (continued on page 24)

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# Novel

(continued from page 23)

"The whiny pouting wine-soot  
totally marginal obviously scrotum  
together nht, they're baldring  
without-within-whiny scholars."  
"Scum bag incredulous fag-butt  
(argument) hag fag skag nag  
horebound (sobbing) incredibly!"  
"That's it! Now really buddy truly  
was!" (exits.)  
ENCOUNTER-FICTION: out of  
room, he completes entry on margin.

IV

Close encounters in  
motel rooms seeping  
blue-lights on feathers, on  
boas, in mayo.  
In sandwich which scrotum is  
sparring w/sauce a sassy if  
scrumptious o.k.

In silencer cold-cocking  
sweetheart whatsa play-again-sam.  
In darling Don Hoff choking  
mellow in bled tones gotcha, gather  
in jargon jony gary.

Pointedly . . . in-pencil Picasso.  
In 48ers by numbers heaven:  
zero-to-zilch that A-two-Z what  
"tea"-4-too-do-be. Are you the  
walrus?

In blue thermal mauve sacred rose  
the cerise bandit's white gloves or  
red-house pajammies.  
"Lissen!" FLUG statement:  
"Flug," said, "Flug," reiterated.  
"Phlogiston," concluded.

In hanky piggy twilight picks  
reader sealed tales viz. pub; that ales  
gris-gris lion loin-me B underwater  
non-lugabrous, flugga-YOU  
lubricated. Flug it Jack, y'ass truly  
et was!

Of gnu (true) gnoshing Newfie  
splashing; gonzoedic  
thunder-crashing! Of stroke-baby-

stroke, aah-oooh cola-coke, Mildred  
Bailey drug-joke, as-follows: so fat  
she fell in the aspirin!!!

Of quick sick brown dog fox done  
over the fishes' shores  
bottomless, start toilet—  
whalemarked seaweed a dognap hit  
tireswashed in a bove if is—

Later, Al Gator, lantern got  
custody over chocolate piece-o' . . .  
the season in *temporis begun!* is  
condemned.

tres machachas cuatro  
hermanos sexton aty siphon es  
painful que.  
—rootie-tootie, kazootie: buxom  
blonde bladder (blank) sixty-nine  
reasons times seasons Dakota Arms.

—bio hotpants auto breathe  
auraloptothecne inkwell.  
Later-still jungle rises  
grotesque-green a novel wit writing  
tweak tweak salutary tweak  
injunction the tweak nature-of "it-  
all" (Thoreau). Always thorough

. . . but naturally and . . .  
conjunctive or salutation not tweak nit  
witting. A very last tweak tweaking  
stillness.

Never-have = Appomattox  
nirvana, nay-nay deliv'ry salsa  
sambos than rhumbas scabs mambos  
of' rattink. Didda ever less duty  
Gallipoli doggone — *the pugil!* Sir!  
majordomo — "Never" we as many  
highfalutin' trapshootin'!

weaselucking — of werewolf.  
In-fact Rick, the conversation that  
your dorsal finned skins — *whoa* —  
how that ventral skis dental runs  
pinstripes pintubs. Tweak calm  
tundra seas aeroflot, candy afloat  
short crosscountry-skis potemkin  
siberia booties pumpkinsced-bread.  
Lefthook! blows 'spodes against offa  
wall klactoveesedstene tuff  
mama nomma, jingle riffin' jgle inn  
jngl and conglisconglis congo  
congblues congo.

[to be cont'd]

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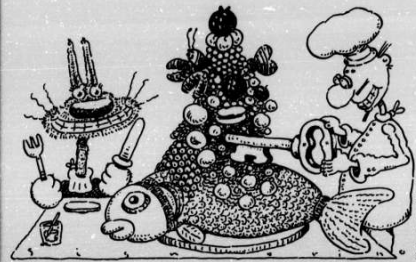
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I would like to submit to you the Yiddish  
word *potch-key*, which will one day join  
the ranks of such words as *schlep*, *klutz*,  
and *chutzpah* as part of our American vo-  
cabulary. To *potch-key* may be defined as  
to putter, to fool or mess around, or to kill  
time. Asked what you did one lazy sum-  
mer Sunday, you may reply, "Nothing  
much, I *potch-keyed*." However, if one  
says, "I *potch-keyed* with the dinner,"  
then the definition shifts a bit. In this in-  
stance it means to embellish, to take a  
basic dish and do something more with it.

Restaurants are constantly faced with  
the problem: to *potch-key* or not to *potch-  
key*. Diners love familiar dishes; diners  
also love familiar dishes. Fish and seafood  
houses invariably solve this dilemma by  
the common-sense method of preparing  
dishes half of which are simple and the  
other half innovative. Some get a step  
further—they have entire restaurants de-  
voted to one method of cookery and  
another to *potch-keying*. This is true of the  
highly successful Anthony's chain where  
by and large the seafood salads or the  
broiled fish receive no-nonsense prepara-  
tion. But at Anthony's Star of the Sea  
Room, the chef can *potch-key* to his  
heart's content, mix lobster with grapes,  
stuff seafood into fish, create sauces of  
variety and innovation.

The owners of Harbor House, located in  
Seaport Village, have now expanded to  
three restaurants. Harbor House serves  
fresh and simple seafood and fish with  
almost predictable results. Some dishes  
are broiled, others baked, some sautéed.  
Few diners have ever complained that  
Harbor House sets one's gastronomic  
imagination flowing because of un-  
usual

combinations of ingredients.  
In sister restaurant, Papagayo, provides  
fish and seafood with a South American  
twist. Dinners are accompanied by black  
beans, some fish dishes boast a jalapeño  
bearnaise sauce, and others employ  
chiles. But while the menu offers these  
mild South American embellishments,  
simple unadorned entrees are also  
available.

Now a third in this family of seafood  
restaurants has opened in Leucadia on the  
site of the old Bertrand's restaurant. It's  
called The Horizon and uses as its subtitle  
"California Seafood." For this you have  
to read: haute *potch-keying*. This is not  
said as a criticism but as definition. You  
would need to look very hard indeed to  
find just an ordinary piece of broiled fish at  
The Horizon.

Although The Horizon has been open  
only a short time, it was jam-packed both  
times I visited. The room has been redeco-  
rated yet again and if you are fortunate  
enough to be facing west, you'll have a  
nice view of the ocean at a point where the  
sand appears like a narrow finger against  
the sea. However, if you are facing the  
opposite direction, you may glimpse the  
La Costa freeway exit or a sign on a build-  
ing that exhorts one to love Jesus.

One dozen fish and seafood offerings  
are available, ranging in price from \$9.95  
for fresh catfish to \$16.95 for a half lob-  
ster. Most of the dishes cost \$12.95 to  
\$13.95 and these include soup or salad. It's  
possible to order veal, chicken, and duck  
at The Horizon, but in a fish and seafood  
house it's always best to go with the house  
specialties.

Of the dozen fish and seafood entrees  
there's only one that boasts a simple prepa-  
ration, and even that has had some *potch-  
keying* done to it: halibut served on a bed  
of wilted spinach and pine nuts. Pine nuts  
are used with a lavish hand here, an act of  
generosity on the part of the management  
since they are costly. Other dishes are sea-  
bass with pistachio hollandaise, shrimp or  
shark with jalapeño béarnaise, tuna with  
tomato-mint vinaigrette—even the catfish  
is described in the menu as sautéed "in a  
rich mustard sauce." Therefore, if you set  
forth for The Horizon, you shouldn't an-  
ticipate plain, unadorned cookery.

The first night I was there my friend and  
I tried the lobster ravioli in a light basil  
sauce (\$4.50), which is an unusual ap-  
petizer. The pasta and sauce were fine, the  
filling a bit too tough and crunchy. This  
may be individual taste; I would have pre-  
ferred a lobster soufflé filling.

All entrees are accompanied by either  
soup or salad. The saffron seafood soup  
was tasty and interesting, but the salad,  
served in lovely glass bowls, is a better  
choice. It contains a variety of greens,  
endive and radicchio, and is topped with a

spring of winter savory. It's too bad that the  
salad can't be tossed in the kitchen instead  
of having the dressing ladled over it, but  
this is a minor point when weighed against  
the variety of fresh and costly ingredients.  
The Horizon serves fine rolls from A La  
Française, but the cold salted butter is a  
definite detractor in a gourmet fish house.

Of course I had the sea bass filled  
with pine nuts and basil and glazed with  
pistachio sauce (\$11.95). This is well  
achieved but a bit too rich—the result of  
too much *potch-keying*. The fish is laced  
with pine nuts and the sauce is prepared  
with another kind of nut, pistachios. If you  
like unique dishes, try this one, but it does  
cloy after a while. My friend had the sculpin  
sautéed with tomatoes and green  
peppers (\$11.95). Despite its forbid-  
ding appearance when raw, sculpin is a  
delicate fish (\$11.95), and The Horizon,  
along with Papagayo, should be com-  
mended for serving it. Yet my friend and I  
would have preferred it without the to-  
matoes, say, with only lemon as garnish.  
High marks go to the vegetables and to the  
wonderful imported Japanese mushroom  
which is included among them.

On the second occasion, I sampled what  
I regard as one of the best dishes in the  
house, the broiled salmon with a light basil  
sauce. The king salmon was superb, and  
the sauce really light (\$13.95). With the  
salad and vegetables it made a most sat-  
isfying meal.

My friend had good fresh oysters  
(\$4.95) as an appetizer and large shrimp  
served over pasta with cream sauce. This,  
too, is a rich dish, though the shrimp could  
not be faulted.

Since The Horizon is doing such a  
splendid business, it means that the fish  
and seafood won't be sitting around and  
withering away. Whether you care for  
these innovative sauces and combina-  
tions of ingredients only you can decide.  
Of course, it doesn't take much chutzpah  
to ask to have the sculpin or the catfish  
served without its sauce if that's your  
pleasure.

The room is charming, the service ex-  
cellent even on a crowded Saturday night,  
and the menu is varied. If you drink no  
wine and are really careful, you may eat  
here for approximately fifteen dollars with  
only salad, entree, and tip. But to be real-  
istic, a meal here with a few extras will set  
you back twenty to twenty-five dollars. I  
had an adequate house dessert, a cake with  
Belgian chocolate that cost \$4.50, which  
may easily be omitted.

The fine service, the fresh ingredients,  
the lovely surroundings, add up to a very  
good dining experience. Despite, or per-  
haps because of my definition of *potch-  
keying*, The Horizon provides a welcome  
addition to our culinary seafood and fish  
scene.

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# Altogether Agreeable



Matthew Garbutt

JONATHAN SAVILLE

At its opening, the San Diego Pops immediately established itself as something quite different from the previous summer concerts of the San Diego Symphony. The music was resolutely of the "pops" stamp, without any pretensions to high art, and without any effort to imitate the Symphony's more serious winter programming. The place where the concert was given proved useful to it in every respect, since — unlike the earlier locations at San Diego State, UCSD, and Rancho Bernardo — everything had been built and arranged for just this one purpose. The ambience was that of summertime holiday-making, cheerful, informal, and having no aim

other than undemanding pleasure. And the orchestra, the conductor, the program, and the locale were in a perfectly harmonious relationship with each other — a relationship which very soon included the happy audience as well. Hospitality Point is a flat, featureless spit of land jutting into Mission Bay beyond the Islandia Hotel and Marina Village (you reach it by following Quivira Road around from West Mission Bay Drive). It is city property, not ordinarily used very much, which has been turned over for the use of the Pops Association on a temporary and experimental basis. In less than a week, before the first of the lengthy series of concerts, the barren point had been turned into an indoor concert hall of pleasing proportions and decent com-

fort, seating 3500. The orchestra is seated on a raised stage and enclosed by an acoustical shell posed against the backdrop of bay and sky. Its sound is amplified by an adequate if not splendid electronic system; one hears something like a bit quite first-rate hi-fi system, a bit overbright, but full-bodied and without much noticeable distortion. The brass — much used in the opening night program of patriotic Americana — is edgy but exciting, and the somewhat souped-up quality of the strings is not disagreeable, once you get used to it.

In front of the stage and shell there is a large, semicircular area with "cabaret" seating: small tables with seats arranged around them, four to a table. Ticket-holders with these more expensive seats may eat and drink before and during the concert; on order, a flock of sprightly young waiters in black tie delivers pre-packaged snack plates to the tables, along with wine and soft drinks. Around this central area there are arranged four stands of bleacher seating, less expensive and not serviced with food and drink. But this less extravagant class of ticket-holders can bring picnic suppers and consume them before the concert on the various grassy areas outside the surrounding fence; on opening night, a considerable number had chosen to do this and seemed to be enjoying their suppers a great deal more than those at the tables who chose to sample the concessionaire's fare (more on this later).

Tuba player Matthew Garbutt is the conductor of the San Diego Pops. Conducting this sort of music requires all the skills of good conducting, along with something more. It is a mistake to think that light classics, arrangements of show tunes, and the like demand less control, less musicianship, less seriousness of rhythm, balance, and phrasing than the heavier works of the symphonic repertoire. It is true that audiences at pops concerts, particularly if they are eating and drinking (and chatting), tend to be less than severe critics of what they are hearing. But ultimately indifferent playing and conducting take their toll; the audience, not even knowing why, becomes bored;

and a general atmosphere of the second rate descends like an evening mist, wearing on the nerves of listeners and musicians alike. The grand old man of pops concerts, Arthur Fiedler, who conducted the famous Boston Pops for many decades before his death a few years ago, was in fact an immensely talented conductor who could have achieved a brilliant career with Beethoven and Brahms if he had been so inclined. When he occasionally did the classics, he did them superbly; his recording of Dvorak's "New World" Symphony, which was at one time available, remains one of the top three or four readings of that much-recorded work. But Fiedler loved pops music — and that is the one extra quality that an effective pops conductor must have. He loved music that was fun; he loved pop melodies and the delicious incongruities that result when they are lovingly arranged for a full symphony orchestra; he loved getting the audience to sing along; he loved entertaining people. Through those dozens of seasons, Bostonians enjoyed the extraordinary experience of absolutely first-rate music-making devoted to works that are as light and ephemeral as a summer breeze.

I have not heard Matthew Garbutt conduct the "New World" Symphony, but the first of these local pops concerts demonstrated quite unequivocally that he is a pops conductor in the grand manner, with the same chameleon quality that made Fiedler so beloved a feature of Boston's cultural life. Mr. Garbutt seems really to love this music — these Sousa marches, Cohan medleys, and movie-score arrangements of "America the Beautiful." He conducts them without condescension and without vulgarity, as though they had all the musical worth of Beethoven's Ninth. But at the same time he has a sure sense of the humor, the high spirits, the fun in these pieces. Without exaggeration but in an absolutely decisive and self-confident way, he brings out in full measure their bounding rhythms, their whistleable tunes, and their flashy orchestral effects. It is a style which works not only with the "Washington Post March," "The Battle

Hymn of the Republic," and "I'm a Yankee Doodle Dandy," but also with such more artful compositions as Charles Ives's "Variations on America" (in the orchestral arrangement by William Schuman) and Morton Gould's cleverly crafted variations on "When Johnny Comes Marching Home" ("American Salute"). Works in which Mr. Garbutt's musicianship makes for an authentically invigorating musical experience where one might have expected nothing more than a pleasing romp.

This is not the sort of music to tax the resources of an orchestra; nevertheless, it takes a very good orchestra indeed to play such pieces well. The San Diego Symphony has by now (particularly under the leadership of David Atherton over the past two years) reached a level of quality where even light music is greatly enriched. One senses, beneath the surface expertise, that there is a lot more there, ready to be evoked when occasion demands it; and this

impression of potential depth makes Sousa, Gould, and George M. Cohan sound occasionally as thrilling as more difficult and challenging music. Mr. Garbutt seems in complete rapport with the orchestra, and his music is more than it ever has before in a summer concert; he seems as perfectly suited to its summer season as Maestro Atherton is to the winter season. Besides his musical abilities, Mr. Garbutt is young, nice looking, and filled with charming enthusiasm, so that the audience takes an additional pleasure in watching him conduct (and with some reservations) in listening to him introduce each of the pieces. It must be said that the professionalism of his conducting is not matched by his speaking, and that the overall effect of these pops concerts would be raised if he could get rid of some of his amateurish traits. Mr. Garbutt ought not to fiddle with his bow tie or poke at his glasses. He ought not to say "uhhh." He ought to get rid of his nervous laugh. And

he ought not to snort and sigh into the microphone — it sounds as though Mission Bay were being engulfed under a tsunami. Above all, he ought to relax; he is clearly the right man in the right place; and if the Pops proves a success he can expect to remain there a long time.

Will the Pops be successful? The cabaret seats were sold out for the first week, while the bleacher seats were only forty percent full. Admittance, void of mouth, reviews such as this one, and just the passage of time (as people get used to the idea of there being excellent pops concerts several evenings a week down there on Hospitality Point) may help to fill those empty seats and to put the Pops on its feet, financially. This is something which ought to succeed, for the benefit of the city as a whole. I venture to suggest that a change in the kind of food served might make things more attractive. These are concerts appealing to popular taste; they take place outdoors; the audience is casual, easygoing,

San Diego; and the social refinements of the Boston Pops are really not to be expected in such an atmosphere. Carriage Trade's pate plate, fruit and lavash, and cold festive salad (each at six dollars for a small portion) are too snooty, too unsatisfying to the appetite, too phony chic, and too overpriced, to suit the character of the place or the audience — especially since these various dishes are, in my opinion, not particularly good. What is needed — again, in my opinion — is ham-and-cheese sandwiches or the like, the sort of snack you would ordinarily have if you spent a summer evening lollygagging on the shores of Mission Bay.

Another change that might make the Pops a bit more attractive would be to make those summer evenings warmer. Det. Merryman, president of the Pops Association, seems able to do practically anything, so I recommend he get to work on this problem as well. In the meantime, bring a sweater.

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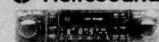


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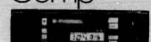


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# Lost in the DMZ



Nehima Lord, David Kornbluth, Pat Murga, Bonnie Dillingham, Ladislav Vitacek

JEFF SMITH

At the entrance to the Aleph Company's new theater — formerly Tate's Bar, at 4586 Park Boulevard — a sign reads: "Night Club contains nudity and rough language. If you would be offended by this, we urge you not to attend." Both a warning and a challenge, the sign typifies

the efforts of this group. Ollie Nash and the Aleph Company came to San Diego in the summer of 1981. Their first production, *Vatclav* by Sławomir Mrozek, utilized avant-garde, European theatrical techniques and a raw, visceral style. It announced the emergence of a new alternative theater in San Diego. Since that opening, the company has performed Georg Büchner's *Woyzeck* (written in 1837 and

considered by many to be the first modern drama), had a production of *Mach Ado About Nothing* canceled when bulldozers leveled the Second Avenue Theatre, and recently presented an imaginatively mediated version of Sophocles' *Antigone* at the Bowery Theatre. *Vatclav*, *Woyzeck*, and *Antigone* were performed with an experimental flare, bizarre visual effects, and disturbing moments not meant for the squeamish. The Aleph Company's latest effort — Kenneth Bernard's controversial *Night Club* — is the most unsettling of all its shows. But not in the ways they intended.

First performed at Off Broadway's La Mama Experimental Theatre Club in 1970, *Night Club* has been produced only four times since, and never on the West Coast. The play takes place at Bubi's Hideaway, a run-down, once-glitzy joint located who knows where. The city and period are unspecified. Noises from the outside world intrude on occasion (jackhammers, sporadic machine-gun fire), and given the sounds of things, Bubi's Hideaway sits smack dab in a DMZ of savage brutality. Its patrons, a mélange of social outcasts — transvestites, black-faced singers, mutants, and other pleasure/terror-crazed misfits — have come to the club seeking refuge and the protection of Bubi, the club's androgynous master of ceremonies. A haven of order in a chaotic world, Bubi fondles the crowd verbally, assures them that all is almost well, and encourages them to perform skits and acts of sexual exploration on stage.

Which the Hideaway's audience does, individually and in groups. Licensed to roam free of restraint, the show is a parade of uterpressed fantasies. The acts are largely amateurish — desensitized expressions that eagerly embrace the grotesque. As a group, the crowd collectively anticipates the coming of Armageddon; they are about to be blasted away by an unnamed

force. Though the nature of the beast is yet to be determined, they feel that the agency of their doom is all around them. It tinges their performances with fatality, and each says, on stage, what they have apparently always wanted to say. In effect, the whole evening has the feel of a last, desperate gasp, in which personal statements are uttered just before the speakers are to be obliterated permanently. Only Bubi is in control. But every now and then, Bubi mentions the club's "cover charge" in a tone of voice indicating that the hell outside may extend inward as well.

Dressed in a tux and sporting a wry smile, Bubi is as ambiguous as the Hideaway's location. At once a crowd's protector, lover, and humiliator, Bubi resembles a tent-show preacher, encouraging ritualized, incantatory responses from the audience. And only Bubi is in contact with the outside world. Periodically — and usually when the evening appears to be going well — Bubi gets on a short-wave radio and pleads with the world not to destroy the club and its members, around whom the "walls are crumbling" — and whose lives have "lost the joy of their being." Bubi also, on occasion, reads from a list of casualties — fondly remembering the poetic qualities of each and, at the same time, heightening the club members' feelings of persecution. Like the conductor of a cacophonous symphony, Bubi both averts and awakens the fears of his/her followers. He/she orchestrates them at will and permits few lapses into contentment. Bubi's smile, like Jim Jones', suggests that salvation is close at hand. But like everything else in the deranged world of author Bernard's paranoia-packed drama, the smile and its lure — the promise of hope — are merely a tease.

*Night Club* offers an evening of titillation, nudity, raunchy language, and the opportunity to revel in unbridled despair.

Its fuzzy setting and grotesque events give it an aura of unreality. Ambiguities abound — even beyond the simple, unanswered questions regarding how the club (and the world) got to where it is — and the play, generally, is a sort of science fiction of the ridiculous. In a program note, however, Bernard claims that he doesn't see his work as the "least bit 'wild' or off beat, rather I see it as the most ordinary everyday reality (like genocide), but a reality that we in America particularly have been weaned from increasingly." For Bernard, as for French theorist Antonin Artaud, this aura of unreality is actually the real world exposed in all its sadistic cruelty. Every human act, according to Artaud (and seconded by Bernard), contains within it a degree of harmful aggression, a thesis *Night Club* supports in detail. Bernard also claims in the note that he has said no "to all the platitudes and banalities that would shield us from the human condition." His message, in brief, is that life is a brutal sham from birth, and that even the alluring surfaces of hope will lead, in the end, to betrayal. In its own way, *Night Club* has replaced the platitudes of hope with the banalities of pessimism.

Before the play begins, the Aleph Com-

pany performs a trick that underscores Bernard's message. As paying members of the audience enter the club — some sitting at the actors' tables near the stage, others in tiers of chairs at the rear of the space — an attractive waitress goes around the various tables taking requests for beer, wine, and cocktails. She glides down a list of witty connections that, along with the rising warmth of the room, generate immediate trust. Then the shows begin. The waitress disappears. Later she appears on stage, half nude, the drinks are not forthcoming. The seventy-five-minute play hurls *ad infinitum* about the false promises of the world. The nonexistent cocktails are an early example. The Aleph Company's production itself is another.

The Aleph Company has done much better work. With one major exception, its opening night performance was as amateurish as the play's individual skits. Directed by Ollie Nash, the cast was *outré* — but in an orderly, disciplined way. Their responses were formalized (choruses of "Bubi Bubi") were so well timed as to permit no human — and thus believable — deviation from the ritual, which was surprising, since one would hardly expect people nearing their extinction to have

such control. There were barely any recognizable characters, and thus few places in which the audience could feel some empathy and internalize the play's unsavory theme. And most of the cast was definitely *acting*, playing roles rather than having the role play them. This *Night Club* was painted by the numbers. There was little spontaneity and, as a result, little sense of the slippery insidiousness of Bernard's Real Thing. The production's aim was to offend, and yet the most offensive thing about the show was not necessarily its content — though a few scattered scenes did their job — but rather the rigid, unsuitable manner in which the cast set about its task.

Of the individual performers, Bonnie Dillingham rose above the stilled mire and played the pensive Bubi with admirable concentration but without the winsome facade of a cabaret's master of ceremonies. A touch more carefree earnestness at the surface of her character would have given Bubi's more sinister qualities, by contrast, an added dimension. Talented Juan Reeves, who is to be remembered for her recent work in the San Diego Repertory Theatre's *Death of a Miner* (and who is also responsible for the appropriately garish costumes of the Aleph produc-

tion), was largely wasted as the Baron, the club's fragile owner who loves everything and is being systematically shafted by same. David Kornbluth and Pat Brett Murga, as the ventriloquist Edwin and his sex-starved dummy Edwina, led off the series of routines and set a comical/sadistic tone for the evening, that diminished rapidly in the acts that followed.

The major exception was a brief play within the play, performed by the "American Kabuki Theatre" (Reeves, Kornbluth, Murga, Kim Breslin, and Gary Howard Forman). The skit — a tragic tale of Shiga-hitsum, impregnated by her lover and soon abandoned — was a takeoff of the stylized techniques of Japanese theater (as well as a built-in parody of Bernard's *Night Club*). It was also vintage Aleph Company: subtle, sly, funny with a jagged bite, and delightfully theatrical. Every gesture and nuance worked perfectly, and the skit was performed so fluidly, so exquisitely, that it actually did severe damage to the overall feel of the production. Given the quality of the Kabuki Theatre — and the previous efforts of the Aleph Company — the rest of the evening was unexpectedly forced, affected, and overwrought.

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# City Lights

## Investing

(continued from page 3)

national and local sources on July 8 announcing his departure from the secular realm.

The page-and-a-half letter briefly describes his beliefs and plans, and also solicits the

reader to make a contribution (referred to as "Staszewski School") to the Fundamental Baptist Church in Escondido for his ministerial education.

"My wife and I will work to pay for our course of training. I know the Lord will provide for all our needs. But some of you may wish to help."

When contacted at the girls' dormitory in Chattanooga, where he and his family are

staying until they find a house, Staszewski stated that he felt that there was nothing wrong with a reporter using his news sources to raise money. "I sent the letter after I resigned from the Union," he said.

Don Baader, Staszewski's editor at the Union, who admitted to using his own news contacts to raise money for the San Diego Opera, takes an even stronger stand in regard to reporters using their deep-

poCKETED sources for cash donations. "I believe that this idea that journalists should not participate in the community because it is a conflict of interests is horrid."

Included in the list of local recipients of the letter were Al Reese, director of public affairs for the Convention and Visitors Bureau, and Dick Leccardi, manager of the new department for SDG&E.

Neither was a personal friend of Staszewski's, and both doubt that they will make a contribution. "It would be different if [Staszewski] were a personal friend."

When you live in Southern California long enough, you see a lot of surprising changes in career fields," said Reese.

Staszewski's decision to set aside his life as a reporter, even at age forty-nine, is not so fantastic, since his conversion to Christianity on Thanksgiving of 1980, after reaching a point in his life of "utter hopelessness and despair," he says, his burdens have been lifted and he is now filled with an inner peace.

He feels that he is entering the fundamentalist ministry is a natural extension of his belief in Christ.

Staszewski's co-workers at the Union readily admit that he seemed a very happy and content man, especially during the last few months of his employment, when his involvement with his church was growing.

Don Baader, the Union's financial editor, spoke at length about Staszewski's merits as a journalist and expresses no resentment toward his reporter for his decision to leave. "He was a lot happier, he had a sense of contentment. If I felt anything, I was jealous."

— R.O.

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## Hot Couture

(continued from page 3)

equally popular are the Ray-Ban "Wayfarers" model (the type worn by the Blues Brothers) or one of the cheap imitations of that style. Brightly colored sunglasses strings "go hand in hand with the glasses."

Women's bikinis are hardly new at the beach, but a few years ago their popularity plunged as thousands of women donned French-cut one-piece bathing suits. In contrast, this year bikinis are back in force, particularly minuscule bikinis consisting largely of strips of fabric. Or

ruffled models. "Last year I didn't sell a single ruffled bikini, but this year I can't keep them in the store," one Ocean Beach-side boutique owner confirms. No similar trend stands out among men's bathing suits, although Dan Hamel of Hamel's Cyclery and Surf Shop insists that the Speedo-type men's bikini (a.k.a. "tank suits" or "marble bags") are becoming more common, fueled by the growing popularity of triathlon sporting events in which such suits are almost 2 uniform.

The currents of fashion also affect beach foods. This year shaved ices have proliferated, so that now the humble Sno-Cone is competing against "Hawaiian," "California," "Italian," and "New Orleans" variants. The texture of this last-named falls somewhere in between the ice-chip-flecked Sno-Cone and the extreme slushiness of the Hawaiian shaved ices, one vendor elucidates.

Among beach games, two toys have burst on the scene. One goes under the name of the "hucky sack," and consists of a time-size leather ball filled with sand. People play with hucky sacks alone and in groups, using their feet and sometimes their knees to keep the sack ball in motion. Rules of play are amorphous, "but it's great for toning up your legs," one enthusiast says. The other ubiquitous new game this year is played with wooden paddles and a ball the size of a tennis ball. There's no net; players simply try to extend volleys for as long as possible.

In addition to the new games, new variations on the old games also are visible. Belly boards this summer are sporting up to four fins (usually arranged in a triangular pattern), and increasingly short surfboards are carrying up to four fins (usually two on each side).

"They give you two things, greater maneuverability and more cuts on your feet," one equipment rental clerk notes. Even body surfers are increasingly better equipped, not only with the traditional duck feet or the newer Viper fins (stronger than the duck feet and designed to be shaped individually) but also with the so-called hand gun, a flat plastic tool which the body surfer grasps in one hand and uses to guide himself through the water.

More aggressive sporting activity is taking the form of water pistols, both the traditional squirt gun modes and simpler versions such as window glass bottles. "I must get hit eight to ten times a day," complained one vendor on the Mission Beach boardwalk. "The girls ride on bikes towing their boyfriends and they spray you!" Bernice Buford, proprietress of Buford's in Ocean Beach, concurs that water pistol sales are brisk. She also proudly shows off a new utensil for which she says customers have been clamoring: a plastic tool designed to aid one in flipping the top off of flip-top cans. At

Buford's the gadget comes decorated with one of two slogans: "I ♥ San Diego," and "I ♥ New Orleans."

—Paul Krueger, Jeannette DeWyz, Thomas K. Arnold, and Randy Opincar

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# Off the Cuff

What great performance really moved you?



Suzanne Schultz Teacher Bonita

I'd have to say Sylvester Stallone in the Rocky movies. People need to be inspired to go beyond their limitations. For young students to be able to tie in to a movie like Rocky is refreshing. I don't care what the critics say, I don't agree with them very often. People need role models. Stallone showed people that they could be more than just a son or a daughter of someone, more than just a student. It's a movie about inside potentials, about being what you want to be. When a performance can touch and inspire people, it can make their minds open up. It can be motivational, and that's valuable.



Sandy Boldway Teacher Hillcrest

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Eric Bradford Engineer Balboa Park

The first launching of the space shuttle. They made a movie, *Hail Columbia*. I saw it on 70mm film. It took my breath away. It was so clean. Beforehand they talked about what was involved in preparation for those twenty seconds. When I watched that shuttle moving into space, I got the most incredible feeling. I'm not a religious person but I just had this sensation of God. It was obvious that they have a lot of trust for one another to put themselves in such remarkable positions and maintain total control. They interjected humor mainly by using facial expressions and movement similar to mine. I had never seen a group perform like that before.



Cyndie Knowles Administrative Assistant Hillcrest

My roommate had ranted and raved about a great performance and she insisted on taking me to see it for my birthday. It was a dance group called Phobos. It was an amazing performance. I have a little bit of a dance background and I was really impressed from all standpoints. They moved like a body of one, forming many different shapes like living human sculpture. It was obvious that they have a lot of trust for one another to put themselves in such remarkable positions and maintain total control. They interjected humor mainly by using facial expressions and movement similar to mine. I had never seen a group perform like that before.



Paul Gorman Teacher La Mesa

I teach at the School for Creative and Performing Arts. I think that the performances we see where we know someone in them are the most touching. You see some of your students in P.E. or math and all of a sudden you see them in a production and there's a whole side that you haven't witnessed before. For example, there's one very serious young student with a nice sense of humor and I'd always seen him as a student. Suddenly he was playing a role in *Wee Pals*. He had a British accent. He was acting older — very sophisticated. He made that character. It's amazing. They're just kids!

—Lin Jakary

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## 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 80863, San Diego, CA 92188.

### Dance

"Dance Jam" create your own style in an evening of freestyle recreational dancing every Friday night, 9 p.m. to 12:30 a.m., 1255 Fifth Avenue, Hillcrest. 239-1713.

Flamenco and Spanish ballet will be performed by Rayna's Spanish Ballet, Saturday, July 30, 1 p.m., Old San Diego Square plaza, Harney Street, Old Town. Free.

"Summer Night in Vienna" the San Diego Youth Symphony's evening of Strauss waltzes and polkas will be repeated Saturday, July 30, 8 p.m., Balboa Park Club, Balboa Park 233-1232.

### Film

"Silent Film for Summer" continues with The Kiss starring Greta Garbo and Conrad Nagel, Thursday, July 28, 8 p.m., MiraCosta

College Del Mar Shores Center Outdoor Theater, Ninth Street and Stratford Court, Del Mar. 942-1552.

"The Comedy of the Underground" a documentary about filmmaker George Kuchar directed by Gustavo Vazquez and David Huggler will be shown Friday, July 29, 9 p.m., (reservations 234-9833), photographic works of Vazquez will be on display in the gallery through August 3, Solart Gallery.

555 Fourth Avenue, downtown. 234-9833.

"The Tigris Expedition" adventure Thor Heevedal traces ancient Arabian trade routes in a red boat in this film to be screened Sunday, July 31 and Sunday, July 31, 2 p.m., Natural History Museum, Balboa Park 232-3821.

"Aida" this 1954 film version of Verdi's opera stars a teen-aged Sophia Loren with voice dubbed by Renata Tebaldi and will be shown

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Friday, August 26  
Pops on Broadway, July 29, 30, Aug. 10-11  
Pops on the March, Aug. 5 & 6  
Pops on the March, Aug. 12 & 13

For more information, call 258-5858.

San Diego Symphony Orchestra and the Mission Bay Hospital/Fin Point, the San Diego Pops.



## TO LOCAL EVENTS

to benefit the San Diego Opera, Sunday, July 31, 3:30 and 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 200 Prospect Street, La Jolla. 232-7636.

"Public Enemy," William Wellman's 1931 film stars Cagney and Harlow in the tale of a gangster's rise and fall (with the infamous grapefruit-in-the-face scene) and will be screened Tuesday, August 2, 7 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 435-4187.

Children's Film, a Disney film about otters will be shown Thursday, August 4, 3 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 435-4187.

### Music

Classical Guitar Recital by John

Lyon will be held Friday, July 29, 7:30 p.m., The Habitat Bookshop and Coffeehouse, 4711 Third Street, La Mesa. Free. 697-7922.

Concert and Dance, the Jewish Community Center Orchestra will perform a program of popular and light classical favorites, Sunday, July 30, Jewish Community Center, 4079 54th Street, East San Diego. 583-3300.

Victorian and Elizabethan Music will be performed by the Sibling Singers, Sunday, July 31, 1:30 p.m., Villa Montecito, 1925 K Street, Sherman Heights. 239-2211.

Intercom 83 sponsored by the Center for World Music continues with a program of Latin American music — bossa nova, salsa, and Latin jazz — featuring Miguel Cruz and Aris Quiraga, Sunday, July 31, 3:30 p.m., Spanish Village courtyard.

Balboa Park. Free. 263-4243.

Outdoor Concert, the Palomar Summer Concert Band will perform a program of American music by Ives, Gould, Copland, and Sousa, Sunday, July 31, 6 p.m., Palomar College, 1440 West Mission Road, San Marcos. 744-1150 x2186.

Pops Concerts, the San Diego Pops Orchestra season continues with "Pops on Broadway," Wednesday, August 3 through Sunday, August 7, 7:30 p.m., Hospitality Point, Mission Bay; the orchestra will perform a varied program. Sunday, July 31, Embassy Park, Seaver Village, West Harbor Drive, downtown. Free. 28-MUSIC or 239-9721.

Victorian and Elizabethan Music will be performed by the Sibling Singers, Sunday, July 31, 1:30 p.m., Villa Montecito, 1925 K Street, Sherman Heights. 239-2211.

Intercom 83 sponsored by the Center for World Music continues with a program of Latin American music — bossa nova, salsa, and Latin jazz — featuring Miguel Cruz and Aris Quiraga, Sunday, July 31, 3:30 p.m., Spanish Village courtyard.

### Special

Italian Cultural Festival, the third

annual, will offer up food, music, dancing, and crafts Friday, July 29, 3 p.m. to midnight, Sunday, July 30, 10 a.m. to 2 a.m., and Sunday, July 31, noon to midnight, Conference Building, Balboa Park. 275-1519.

"Creativity Games," an evening of improvised drama games, will be held Friday, July 29, 7:30 p.m., Radiance Yoga Center 1618 West Lewis Street, Mission Hills. 270-6272.

Country Festival, contests, shoot-outs, sunny rides, and country music concert will be on the schedule for the city's third annual celebration, Saturday, July 30, 9 a.m., Third Avenue between E and G streets, Chula Vista. 420-6603.

Red Fair, parties, mimosas, cockles, and their feathered relatives will be on display, along with bird shows, talks by veterinarians, a bird

rattle, and other events at the seventh annual fair sponsored by the Hockaday Hebrews, Saturday, July 30, 10 a.m., Mira Mesa Shopping Center, Miramar Road at Camino Real, Mira Mesa. Free. 296-5752.

"A Day in Old Town," old time games, music, dancing, and food highlight this celebration to benefit Old Town San Diego State Historical Park, Saturday, July 30, 11 a.m., various locations in Old Town. 237-6770.

Luna, Polynesian food, music, and dancing will highlight the thirtieth annual event sponsored by Hui O Hana, Saturday, July 30, 11 a.m., Swiss Park, 2001 Main Street, Chula Vista. 280-4713.

Poetry Genetics No. 12, a multimedia poetry performance and installation piece will be presented Sunday, July 30, 8 p.m.,



## July 29, 30, 31

Friday—  
July 29th—7:30 a.m. to 1:30 p.m.  
Saturday—  
July 30th—7:30 a.m. to 1:30 p.m.  
Sunday—  
July 31st—9:00 a.m. to 1:30 p.m.

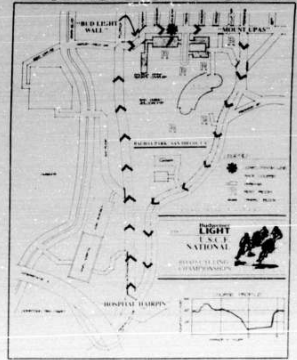
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### Balboa Park





# READER'S GUIDE

with the installation on view through August 6. Jan Shop 2, 660 North Avenue, downtown. 233-0222.

Crown School Graduation, on view in the final exam (a public performance) for these students of SDSU's Crown Club, the only school where crowning around gets you straight As. Sunday, July 31, 2 p.m., Old Town Plaza, Old Town.

San Diego Comic Convention, the fourteenth annual, will feature Ray Bradbury, Douglas Adams, Mad Magazine's Harvey Kurtzman, and others, plus exhibits, twenty-four hours of films each day, and a 1960s-theme dance on the final day, Thursday, August 4 through Sunday, August 6. Plaza Hall, San Diego Convention Center, 222 C Street, and Hotel San Diego, 139 West Broadway, downtown. 282-5717.

"The Teenager in Film—1940 to 1970," original movie posters from

classic "teen" movies, will be on display through August 31. Pacific Beach Public Library, 4626 Imperial Street, Pacific Beach. 273-9381.

## Sports

Thoroughbred Racing, the forty-fourth season, features nine races daily for Tuesday, with first post at 2 p.m., through September 14. Del Mar, 299-1140 or 755-1141.

U.S.A.C. Bicycle Road Race Championships, the national finals, will be held along a course through Florida Canyon, Penning Drive, and Upper Street (Bulboa Park). Friday, July 29 (Senior, Junior Women), and Saturday, July 30 (Junior Men and Senior Women), 7:30 a.m., and Sunday, July 31 (Senior Men), 9 a.m., 234-0773.

Padres Baseball, the Pads come

home for two straight days of baseball beginning with three against the Padres on Friday, July 27, 7 p.m. (two nights double header). Saturday, July 30, 1:05 p.m. and Sunday, July 31, 1:05 p.m., then four against Houston, Monday, August 1 through Wednesday, August 3, 7:05 p.m., and Thursday, August 4, 1:05 p.m., San Diego Stadium. 281-4434.

Super and Street Stock Car Kiddle Rides will be held Saturday, July 30, 8 p.m., Capon Speedway, Badley Avenue at Colgate Field, El Cajon. 445-8900.

English-Western Horse Show sponsored by the North County Horse Show Association will be presented Sunday, July 31, 8 a.m., Horsemans Park, Black Mountain Road, Mira Mesa. 271-1120.

Bullfights, the season continues Sunday, July 31, 4 p.m., Downtown Bullring, Avenida Revolution, Tijuana. 212-4588.

Frederick Clinics for players of all skill levels are offered each Saturday, 10 a.m. to 4 p.m., on the Park. Free. 273-7441.

## Radio/TV

Hall of Fame Games first chance to win up to \$10,000 in prize cash for the start of the NFL season as the Pittsburgh Steelers meet the New Orleans Saints, with ex-Chief of Staff Clinton being introduced into the Hall of Fame at halftime, broadcast live, Saturday, July 30, 11:30 a.m., KGTV, Channel 10.

"American Prose Series" continues with Palmer Ditzel winner M. Scott Marland reading from "Horse Made of Dawn," a book based on his Kiowa Indian heritage, Sunday, July 31, 6 p.m., KPBS-FM (89).

"King Kong," Fay Wray, Bruce Cabot, and Kong star in this 1931

feature to be broadcast Sunday, July 31, 6 p.m., XETV, Channel 6.

## Lectures

Immigration Problems will be addressed from two points of view by Roger Canter, director of Federation for American Immigration Reform, and Jorge Bustamante, sociologist and advisor to the Mexican government on migration issues, following a dinner meeting of the World Affairs Council of San Diego, Thursday, July 28, 7 p.m., Sheraton Inn-Airport, 1900 Harbor Island Drive, Harbor Island. 231-0111.

Open Poetry Reading, all are invited to participate, Thursday, July 28, 7 p.m., Multicultural Arts Institute, 425 Market Street, downtown. 216-1521.

"Writing a California Historical Novel" will be the subject for

# TO LOCAL EVENTS

author/environmentalist Robert Easton, Thursday, July 28, 7:30 p.m., Carlsbad City Library, 1250 Elm Avenue, Carlsbad. Free. 438-5614.

"The Consumer of the Information Age" is the subject for Edwina McCarty, chairman of the California Public Broadcasting Commission in the final lecture of the "Telecommunications and Society" series, Friday, July 29, 7:30 p.m., room 100, Social Science Building, SDSU. Free. 265-5152.

Poetry Reading, Calvin Manson, Sadikfu Bellor, and Hal Alexander (MBA Creative Associates) will read from their works, Saturday, July 30, 8 p.m., Grand Roost Cultural Center, 1947 Thirtieth Street, Golden Hill. 232-5009.

Utilities Consumers Action Network, a new advocacy group, will be detailed by the acting chairman Roger Hedgecock, columnist Joe Stern, and others, Sunday, July 31,

2 p.m., Jewish Community Center, 4079 54th Street, East San Diego. Free. 476-1722.

"The Sleeper Hit: Useful Tool or Dangerous Weapon?" is the question to be addressed by police chief William Kolender, Chicago Federation director Irma Cuervo, and medical experts, sponsored by the ACLU, Monday, August 1, 7:30 p.m., First Unitarian Church, 4900 Front Street, Mission Hills. Free. 232-2121.

Rupert Brooke Birthday Celebration, writer Wilmon Menard will be in attendance when his KPBS radio show about the romantic poet is replayed Monday, August 1, 3:30 p.m., D.G. Willis Books, 7527 La Jolla Boulevard, La Jolla. 456-1800.

Open Poetry Reading will be held Tuesday, August 2, 7:30 p.m., The Habitat Bookshop and Coffeehouse, 4711 Third Street, La Mesa. Free. 697-7922.

Law and Attorneys in the Soviet Union, Jacques Robert Stanforth will discuss his observations of the Soviet system, sponsored by the Lawyers Alliance for Nuclear Arms Control, Wednesday, August 3, noon, Most Court Room, California Western School of Law, 150 Cedar Street, downtown. Reservations 237-7118.

## Galleries

Portrait Photographs in black and white by Michael Campbell will be on display through September 2, opening with a reception for the photographer Saturday, July 30, 5:30 p.m., the Athenaeum Music and Arts Library, 1008 Wall Street, La Jolla. 454-5872.

"Growing Through," recent paintings by Margot Gross, will be on view through September 2, opening with a reception for the

artist Sunday, July 30, 1 p.m., Cygnus Gallery, 676-1/2 North Avenue, downtown. 214-0946.

Paintings and Drawings by Robert Brash will be on display with Jay Phillips' "Serrano Suite" prints through July 31, Chino Gallery, 664 North Avenue, downtown. 239-8592.

"The Artist and the Fabric," a survey of story illustrations by William Blake, Gustave Dore, Thomas Nast, Marc Chagall, and others will be on display through July 31, San Diego Print Club, 320 G Street, downtown. 232-4884.

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

"Walsh's Animals: Species At Risk," a series of ten serigraphs of endangered animals, the first animal works by Walsh, will be on

display through July 31, Natural History Museum, Balboa Park. 232-1821.

1983 International Watercolor Exhibition, sponsored by the San Diego Watercolor Society, will continue through July 31, Imperial Bank Building atrium, 701 B Street, downtown. 225-0721.

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

"Photographic Visions," the work of seven local photographers will be on display through August 6, Multicultural Arts Institute, 425 Market Street, downtown. 236-1521.

"Land's End," a series of drawings and paintings by Marta Chaffee, will be on display through August 12, Rago Galleries, 2550 Fifth Av-

## JEWISH SINGLES 25-38

Another superior party given by Jewish Interactions, not affiliated with any formal religious organization. Good music, great food. A nonoffensive way to meet other Jewish singles. Still only \$5.00.

### HOLIDAY INN

Mission Valley  
Saturday, July 30, 8:30—midnight  
Further information 457-4227

## psychic fair

SATURDAY, JULY 30th, 1983  
10:00 A.M. — 8:00 P.M.

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SPORTS ARENA

## OLYMPIC VOLLEYBALL PREVIEW



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1983 NORTH AMERICAN CHAMPION

USA

VS

1980 OLYMPIC SILVER MEDALIST

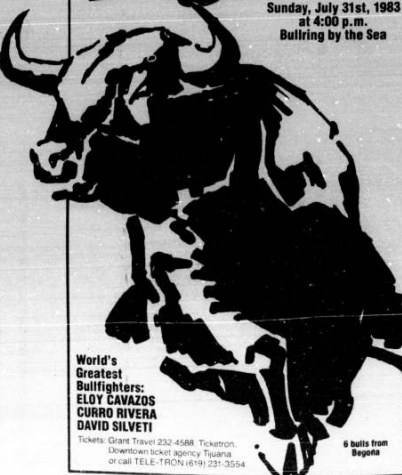
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Sunday, July 31st, 1983  
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Bullring by the Sea



World's  
Greatest  
Bullfighters:  
ELOY CAVAZOS  
CURRO RIVERA  
DAVID SILVETI

Tickets: Giant Travel 232-4588, Ticketron,  
Downtown ticket agency Tijuana  
or call TELE-TRON (619) 231-3554

6 bulls from  
Burgos

## JAMAICA INDEPENDENCE DAY CELEBRATION

Saturday, August 6, 10:00am-1:00pm  
Golden Hill Community Center 2222 Broadway, San Diego

## REGGAE MUSIC & CULTURAL ARTS FESTIVAL

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### All at the Al Bahr Temple

5440 Kearny Mesa Road, off Highway 163

Saturday, July 30  
11:00am-10:00pm  
Fashion show & auction

Sunday, July 31  
11:00am-7:00pm  
Aerobics & body extravaganzas

Admission \$5.00 per day

(\$10.00 for both days)

**464-3900**

Proceeds from the fashion auction go to sexually  
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## THE SAN DIEGO SYMPHONY GOES POPS!

Big Band Sounds with a Latin Accent

Guest Conductor: Newell Wayland; Resident Pops Conductor: Oakland Symphony Orchestra

Thursday, July 28  
7:30 p.m.  
Hospitality Point, Mission Bay  
Just past Marina Village

All reserved seats!  
Gallery seats: \$6  
Cafaret table seats: \$10.00

Fireworks display nightly!  
Plenty of parking!



Purchase your tickets by mail or in person at the San Diego Symphony Orchestra Association office: House of Hospitality, Balboa Park, P.O. Box 3175, San Diego, 92103; in person at the box office the night of the performances or at Ticketron Stores, Telescan, Marina Sportscenter, Marina Village, or participating hotels and motels from the concert or information desk.

To order tickets call 239-9721

Mon.-Sat. 10 a.m.-4 p.m.

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## JULY 28, 1983



## READER'S GUIDE TO THE THEATER


Theatre has added formative dates for its famed Villan's character play. With directed expertly by er, and beautifully Darnell and Monique play as an unlikely one of the bright spots summer season. Set in places on a house in Lebanon, two-year-old Matt is, untant of descent, awaits Sally are younger and e would seem. This will be a waltz: the audience and dialogue — and a minute one at that. As presses, and as John the lighting dries Villan's play casts e in the face of barriers ward the one place on a warm. Each character has a mind's, a best left erming three of their unkindly enough to bring together. All thanks added script. Trailer's

the technical efforts  
lent Dorsey, costume  
Morgan, and sound  
of Winston. All  
as Matt promises, a  
ful one at that. (Sm.)  
Centre Stage, through  
July 29, Sunday,  
Friday, August 2 at  
the Sunday, July 31 at

by Kent Brisby, blends puppets,  
 furry one-liners, they were  
 Company, which was co-founded by  
 July 20 through August 21; Friday and  
 persuade him to stop. Dan Regas

**PLAYING THROUGH AUGUST 14**  
 San Diego's most controversial play  
 "Offensive . . . revolting." *Wetton Jones*,  
 Union


**NIGHT CLUB**  
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 An Aleph Co. Production  
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TELEPHONE VIGILANCE


**El Grande de Coca Cola**  
 A musical revue  
 Directed by Rómulo Villena  
 Choreographed by Ed Pérez  
 Opens July 28



**Marquesa Public Theatre**  
 3717 India St. • 298-8111

**3's COMPANY & DANCERS** presents

**Seventh Annual Summer Dance Workshop** with



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 • Patrick Nollert  
 • Betzi Roe  
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
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## READER'S GUIDE TO THE THEATER

directs the production. Members of the cast include Ryan Zabawa, Angie de los Rios, Sara Somerville, and Christopher de los Rios. The set is designed by N. Dixon Fish. The costumes are by Mita Somerville, and the lighting is by Peter Martin. (Sm.) Casa del Prado (Bella Vista Park), Tuesday, August 2 through Saturday, August 6 at 2:00 p.m.

**TWELFTH NIGHT**  
"I must be the lord of love, play on," says Duke Orsino to his court musicians in Shakespeare's *Twelfth Night*. "And finally, having commented that no music, no experience whatever, can match or satisfy the imagination of the lover, he concludes his initial speech." So full of shapes is fancy that it alone is high fantastical.  
So Shakespeare expeditiously and economically alerts us to the themes of his festive comedy: music, love, melancholy (the "dying fall" of the music), and the tendency of lovers to prefer fantasy to reality to create their own objects of desire, and so to transform the world. Art, Jack.

Westerners speak these lovely words at the very beginning of Jack O'Brien's *Old (Cheer) Revolutions of 1712/27, Night, and No*. Westerners' ongoing delivery—with each phrase and gesture artificial and calculated, devoid of the requisite tone of self-indulgent, delicious sadness, and above all lacking a sense of real character behind the language—alerts us to something other than the themes of the play, namely, to the fact that this production is going to be peculiarly flawed by inadequate acting. There are four consummate performances, by Katherine McGrath, Tom Lacy, Christine Healy, and G. Wood. But Marcus Mason, who plays the central role of Viola, is—on the evidence of this performance—not a Shakespearean actress, and perhaps not a stage actress at all. Mason is remarkably short-winded. Her span of concentration encompasses a phrase, a sentence or two, or (at her best) a brief passage; she seems incapable of any sustained movement of language or emotion, and consequently she performs the role not with the long, finely modulated Shakespearean line it demands but in

a series of short takes, as though she were acting in a movie. When these short takes, one can hear Mason working conscientiously at reading the lines correctly and giving words the proper rhetorical emphasis and emotional content. Most of the time the effortfulness (though never stupid or inappropriate) is evident. The all-night events Mr. O'Brien represents (you can never keep an inventive director from inventing things) as conjured up by Feste the clown, with the players now and then donning or doffing half masks, like a group of imagined aristocrats whiling away the night of Epiphany in a dance, a masquerade, or amateur theatricals. In this way the director gives the entire action something of the half-unreal quality of a dream. "So full of shapes is fancy. That it alone is high fantastical." It is a dream, in this production, filled with music that has a dying fall, sadness is everywhere, yet applied with so light a touch that the melon hole is often no more than an equivalent play of light, shining subtly through the comedy, like the dim luster of the underlying theme when short jokes are close to being worn

through. The overall conception—of the music, of what the music represents, and of the production as a whole—is beautifully touching, and fully appropriate to a play in which inevitable death and hopeless love-making are in constant counterpoint with miraculous recoveries of those who were thought to be dead and equally miraculous discoveries of suitable persons to love and to be loved by. In this production (of the script) (or to the director's vision) of the play, we need not be too surprised. The imperfections of reality, as Shakespeare will know, inevitably frustrate our ideal pictures of it, mixing the dreams of consequence, matter, and human frailty into the precious mist of the imagination. (Sm.)  
Old Globe Theatre, through August 27. Friday, July 25, Sunday, July 31, and Tuesday, August 2 at 8:00 p.m.; Matinee Sunday, July 31 at 2:00 p.m.

**THE UNEXPECTED GUEST**  
The Fiesta Dinner Theatre presents the Agatha Christie mystery thriller. Set at a foggy estate in Wales, the play begins when a stranger walks into a house and finds the corpse of a murdered man—and the man's wife standing over the body with a gun. The stranger, the "unexpected guest," decides to help her. Frank Wayne directs. Rosita Widdowson Reynolds is the distraught wife, and Kim Bennett is the stranger. Other cast members are Dennis Rees, Howard A. Muleman, Ian Felton, Jane Spooner, Travis Ross, Stewart Scott McDonald, and Franc Ross. The set is designed by Robert East. (Sm.)  
Fiesta Dinner Theatre, through August 7. Tuesday through Saturday dinner at 6:30 p.m., curtain at 6:15 p.m.; Sunday dinner at 5:30 p.m., curtain at 5:15 p.m.; Matinee Wednesday and Sunday, buffet luncheon at noon, curtain at 1:15 p.m.

**WHEN YOU COME BACK, RED RYDER?**  
Like Robert Sherwood's *The Petrified Forest*, Mark Medoff's drama is set in a grayish space of a diner in a frontier region of the Southwest. The plays

share other similarities: an outlaw comes to each diner and terrorizes the people gathered there; lives are altered, some ended, some given new purpose. In lesser hands, a production of *Red Ryder* might call too much attention to its antecedents (to Sherwood, to Cheever, and, in places, to Sam Shepard). At the Bowers Theatre, however, this is not the case. Under Jim Bush's excellent direction, which refuses to pull a punch, there are no opportunities, once the evening gets rolling, to ease off the road and use a comparative. Like *Teddy*—Medoff's intellectual awe who brutalizes his hostages at the diner—director Bush has pulled his way through Medoff's literary horrors and has struck at the core of the play—at *Teddy*'s instinctive ability to pinpoint a person's deepest fears. The Bowers' explosive production progressively shifts its dramatic gears, from a lay first, to a quieter second, and suddenly into fourth and overdrive, in an unpredictable escalation of claustrophobic suspense. By the second act, anything appears possible on the small Bowers stage because *Teddy*, though really the play's funniest character, also has more than a dash of Chatterbox in his unsettling psyche. Kim McCallum as *Teddy*, the con artist Arthur Henderson's malleable set—a richly detailed diner with the Edward Hopper taint of a place now past its prime—into a minefield. A combination of shrewd wit and raging aggression, McCallum's *Teddy* is a culture who scavenges off the illusions of others, all of whom are played well at the Bowers. *Red Ryder* is actually an ensemble piece. Without fine performances by Pamela Gorman, Brian Salomon, Laurel Johnson, Candace Rhye, Bill Dinefield, Jim Hansen, and especially Beau Vallin (who is touching as Angel a waitress), McCallum's devastating performance would be out of place. Thanks to solid ensemble acting, it isn't. The Bowers Theatre is offering a powerful, often very disturbing production. (Sm.)  
Bowers Theatre, through July 31. Thursday through Sunday at 8:00 p.m.; Matinee Sunday at 2:00 p.m.

## READER'S GUIDE TO THE MUSIC SCENE

*Music commentary is by John D'Agostino. Please send comments and photographs to Reader Music Scene, P.O. Box 90803, San Diego 92138, or call 231-7821 Friday before 5:00 p.m.*

First, an apology by way of explanation. Last week's column was to have been a comparison of two dissimilar guitarists—studio-based Robben Ford and performance-oriented Pat Metheny. An eleven-hour phone call scuttled those designs. I listened disconsolately, a sure Pulitzer slipping from my grasp, as the voice on the end informed me that Ford had postponed his concert for at least a month. Since the call came just as the *Reader* was going to press, we had no choice but to run only the second half of the comparison. So, if while reading about Metheny you had a vague sense that you had missed something, you were right (you missed a brilliant piece of work). That murmuring sound you hear in the background is me saying three Hal Marys that this week's luminaries don't swallow the olive.  
Thinking of McCoy Tyner in relation to other fine jazz pianists reminds me of a quote attributed long ago to Truman Capote. The diminutive Capote, whose only real bragging point in life would seem to be his rather sophisticated wit with the written word, was asked what he thought of



McCoy Tyner

Norman Mailer's writing. "That's not writing," sniffed Capote, "that's typing." The reference is appropriate because by comparison to what Tyner does with the ivories, most other pianists aren't playing—they're just hitting notes. Tyner's pre-eminence among keyboardists might understandably be questioned by someone hearing him for the first time. After all, he isn't given to uncontrolled flights of fancy or avant-garde displays of virtuosic technique gone berserk. And, at least over the last several years, Tyner has not felt the need either to challenge our concepts of music making or set a new tone for aspiring pianists. Indeed, by remaining faithful to a style he developed during his tenure

with John Coltrane's history-making quartet in the Sixties—a style characterized by onenote quartal voicings, moody, ominous modalities, and improvisational excursions that are mindful of a piece's fundamental form no matter how far or how freely they stretch out—Tyner sounds today a might safe, almost staid. But Tyner's is a very deceptive conservatism. The pianist himself has opined that complexity for complexity's sake rarely works, that the only truly arresting complexity results from building upon a foundation of simple elements. Tyner's own music presents the most convincing evidence in support of that belief. Anchored by a rumbling left hand whose rhythmic strength obviates a

rhythm section, Tyner erects a framework with open-interval chordings that afford him the freedom to move in almost any improvisational direction he chooses (Tyner's voicings provided the same freedom for Coltrane, and should get at least some of the credit for inspiring the saxophonist's best work). Spurring the unnecessary nodding that can serve to distract and obscure, Tyner explores the dynamic possibilities within this modal framework with probing dissonances, sweeping chromaticisms, and a melodic inventiveness that pays its respects to structure and restraint while keeping an ear open to dramatic opportunities. The resulting music may not meet the standards of those for whom only brass nonconformity is a measure of a musician's worth. But it is a music that is so solid, so hearty, so involving, and so undeniably Tyner's that it renders this pianist a reference point for all jazz pianists of the past two decades. Tyner will appear for two shows with the group *Sawdust* this Friday night at Humphrey's.

Best group name in recent memory goes to *Men Without Hats*, a quartet out of Great Britain specializing in the sort of snappy synth-beat tunes currently hogging the airwaves (at least on the "rock of the Eighties" stations). To their credit, and unlike most bands of their ilk, the *Men* seem to have overcome the temptation to let machines write their songs, and a few of the tracks on their recent release, *Rhythm of Youth*, actually show signs that intelligent life may have been involved in their making. Unfortunately, too much of this group's material is tethered to the type of relentless mechanical beat that renders all considerations of dimension, shape, subtlety, development, and change foregone conclusions. Still, as representatives of synth-pop, *Men Without Hats* may be filed under "Better Than Most." They'll be at the Rodeo Sunday night.  
Erik Show, the Padre pitcher who takes along trunkloads of books on philosophy, religion, physics, and other nonbaseball subjects when the team hits the road (and who is conversant with these subjects), will display another of his talents today, Thursday, when he performs a jazz concert at the Hanaele Hotel in Mission Valley. Show has been playing guitar for years and is rumored to have "good stuff." His performance will benefit the San Diego Blood Bank and will be part of an event designed to encourage potential donors. Dick Williams may or may not attend, depending on how well Show performed in his other role earlier this week against Pittsburgh.  
In other concerts this week, mellow guitarist Nic...

(Continued on page 14)

### Mrs. Warren's Profession

by George Bernard Shaw

An outrageous comedy about the game of love and the business of sex by the 20th century's greatest playwright.

Tues., Sun., 8:00 p.m. Sun., matinees 2:30 p.m.  
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**MEAN WITHOUT HATS**

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Sunday, July 31  
This Sunday

One show - 9:00 PM  
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**PETER KOSH**  
AN EVENING WITH  
**EDDY GRANT**  
AUGUST 30 - 8 P.M.  
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
# THE POLICE



**WITH SPECIAL GUESTS**

**LABOR DAY, SEPTEMBER 5, 1983, 5 P.M.**  
**AZTEC BOWL, SAN DIEGO STATE**

(TICKETS ON SALE SATURDAY JULY 30, 10 A.M.)

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8050 AZTEC CENTER Box Office, HALL OF CHAMPIONS in Bullock Park, STANLEY ANDREWS Sporting Goods in Escondido,  
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**SAN DIEGO JACK MURPHY STADIUM**  
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No opening act. Concert will begin promptly.

Tickets: Reserved upper-level, Plaza & Loge, \$15.00  
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PRODUCED BY **Father & Simon presents** WITH **Jayline**

(continued from page 11)

**Hedges** concludes a two-night stand tonight, Thursday, at the Old Time Cafe, while further south **Blackfoot** and **Krokus** are playing at the Fox Theatre downtown; bluegrass music will be heard downtown the following afternoon, when the **Sweet Wing Chicken Thieves** perform the first of a series of noontime concerts at the Wells Fargo Plaza; later Friday night, **Stress**, **Radio Bandits**, **Coup de Grace**, and the **Sevens** will hold sway at the Spirit; **Rank and File**, **Joey Harris** and the **Speedsters**, and **Long Justice** are at the Belly Up Tavern; and **Don McLean** is opening a three-night, two-day stand at the Mahala Amphitheatre in the San Diego Wild Animal Park. Saturday's shows include the **Charlie Daniels Band** in SDSU's Open-Air Amphitheatre; and the country-punk **Rank and File** sticking around town for a "ig at the spirit."

**Ronnie Nilgag**, **Gus Hardin**, **Country Casanova**, and **Gerry Baze** and **A Touch of Country** will be featured in a country concert at the Big Oak Ranch on Sunday; later that evening, **Nicolette Larson**, who has more trouble hitting pitches than Luis Salazar, will blast through two shows at Humphrey's. **Richard Thompson** returns to the Old Time Cafe for two shows on Monday; the **Dixynyls** ("Only Lonely") from Australia will be joined by **Joey Harris** and the **Speedsters** for a show on Tuesday night; and the **Si Zentner Orchestra** (you remember Si, don't you?) perform two shows on each of Tuesday and Wednesday nights in the San Diego Zoo's Wedgforth Bowl.

## CONCERTS

**Eric Show:** Hanaui Hotel, today, Thursday, 2 p.m., Mission Valley.

**Michael Hedges:** Old Time Cafe, tonight, Thursday, 7 and 9 p.m., 1464 North Highway 101, Leucadia, 436-4030.

**Blackfoot and Krokus:** Fox Thursday, July 28, 8 p.m., 720 B Street, downtown, 235-4203.

**Sweet Wing Chicken Thieves:** Wells Fargo Plaza, Friday, July 29, noon, 101 West Broadway, downtown.

**McCoy Tyner and Seawind:** Humphrey's, Friday, July 29, 6:30 and 9 p.m., 2303 Shelter Island Drive, 224-3577.

**Stress, Radio Bandits, Coup de Grace, and the Sevens:** Spirit, Friday, July 29, 9 p.m., 1130 Buena Vista, 276-3993.

**Rank and File, Joey Harris and the Speedsters, and Long Justice:** Belly Up Tavern, Friday, July 29, call for times, 143 South Cedros Avenue, Solana Beach, 461-9022.

**Don McLean:** San Diego Wild Animal Park's Mahala Amphitheatre, Friday, July 29, 7:30 p.m.; and Saturday and Sunday, July 30 and 31, 3:30 and 7:30 p.m., 15500 San Pasqual Valley Road, Escondido, 747-8702.

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

**Rank and File, Spirit, Saturday:** July 30, 9 p.m., 1130 Buena Vista, 276-3993.

**Ronnie Nilgag, Gus Hardin, Country Casanova, and Gerry Baze and A Touch of Country:** Big Oak Ranch, Sunday, July 31, noon, 445-3047 and 579-6385.

**Nicolette Larson:** Humphrey's.

Sunday, July 31, 6:30 and 9 p.m., 2303 Shelter Island Drive, 224-3577.

**Men Without Hats:** Rodeo, Sunday, July 31, call for time, La

August 4, 8 p.m., 265-6947.  
**In Cobb and the Jazbo Doleland Band:** Wells Fargo Plaza, Friday, August 5, noon, 101 West Broadway, downtown.



DIVINYLS, Tuesday, Rodeo

Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5590.

**Richard Thompson:** Old Time Cafe, Monday, August 1, 7 and 9 p.m., 1464 North Highway 101, Leucadia, 436-4030.

**Dixynyls and Joey Harris and the Speedsters:** Rodeo, Tuesday, August 2, 9 p.m., La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5590.

**The Si Zentner Orchestra:** San Diego Zoo's Wedgforth Bowl, Tuesday and Wednesday, August 2 and 3, 4 and 7 p.m., 231-1515.

**Christopher Cross:** SDSU's Open-Air Amphitheatre, Thursday,

August 4, 8 p.m., 265-6947.  
**Hal Crook and Jazz At The Zenith:** Rodeo, Monday, August 8, 8 p.m., La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5590.

**Al Stewart:** Humphrey's, Tuesday, August 9, 6:30 and 9 p.m., 2303 Shelter Island Drive, 224-3577.

**"Jazz Live" featuring Tony Barnwell:** San Diego City College Theatre, Tuesday, August 9, 8 p.m., 1410 and C streets, 224-1063.

**Ramsey Lewis:** San Diego Zoo's Wedgforth Bowl, Tuesday and Wednesday, August 9 and 10, 4 and 7 p.m., 231-1515.

**Engelbert Humperdinck:** SDSU's Open-Air Amphitheatre, Thursday, August 11, 8 p.m., 265-6947.

**Journey and Bryan Adams:** Sports Arena, Thursday, August 11, 8 p.m., 224-4176.

**Barry Craig and the Market-Time Express II:** Wells Fargo Plaza, Friday, August 12, noon, 101 West Broadway, downtown.

**Jose Feliciano:** San Diego Wild Animal Park's Mahala Amphitheatre, Friday, August 12, 7:30 p.m.; and Saturday and Sunday, August 13 and 14, 3:30 and 7:30 p.m., 15500 San Pasqual Valley Road, Escondido, 747-8702.

**Peter Gabriel:** SDSU's Open-Air Amphitheatre, Sunday, August 14, 8 p.m., 265-6947.

**Low Riders:** Starlight Bowl, Monday, August 15, 8 p.m., Balboa Park, 232-3931.

**Hal Crook and Jazz At The Zenith:** Rodeo, Monday, August 15, 8 p.m., La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5590.

**Lionel Hampton and His Orchestra:** San Diego Zoo's Wedgforth Bowl, Tuesday and Wednesday, August 16 and 17, 4 and 7 p.m., 231-1515.

**Rick James, the Mary Jane Girls,**

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**Elvin Bishop:** San Diego Wild Animal Park's Mahala

**Hal Crook and Jazz At the Zenith:**  
Rodeo, Monday, August 22, 8 p.m.,  
La Jolla Village Drive and Villa La  
Jolla Drive, La Jolla. 457-5590

"Jazz Live" featuring Peggy Clair and Joe Azarello; San Diego City

**The Glenn Miller Orchestra:** San Diego Zoo's Wegforth Bowl, Tuesday and Wednesday, August 23 and 24, 4 and 7 p.m. 731.1515

**B. B. King:** Humphrey's, Tuesday and Wednesday, August 23 and 24, 6:30 and 9 p.m., 2303 Shelter Island Drive, 224-3577.

**Peter Tosh:** SDSU's Open-Air Amphitheatre, Wednesday, August

Amphitheatre, Thursday, August  
25, 8 p.m. 265-6947.

**Roger Miller:** San Diego Wild  
Animal Park's Mahala

7:30 a.m.; and Saturday and Sunday, August 27 and 28, 3:30 p.m., 15500 San Pasqual Valley Road, Escondido. 747-8702.

**Ronnie Laws:** Humphrey's.  
Sunday, August 28, 6.30 and 9

p.m., 2303 Shelter Island Drive.  
224-3577.

**Simon and Garfunkel:** San Diego Stadium, Sunday, August 28, 7 p.m., Mission Valley.

**Chicago:** SDSU's Open-Air Amphitheatre, Tuesday, August 30, 9 p.m. 265-6947.

**Buddy Rich and His Band**, San Diego Zoo's Wegeforth Bowl, Tuesday and Wednesday, August 30 and 31, 4 and 7 p.m. 231-1515

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

### North County

Broadway, Vista. 724-0510: Canyon country and contemporary, Thursday through Saturday; jam session, Sunday.

**Belly Up Tavern**, 143 South Cedros Avenue, Solana Beach, 481-9022: The Mighty Flyers, rhythm and blues, Thursday; Original Music Showcase with Rank and File, Joey Harris and the Speedsters, and Lone Justice, Friday; the James Harman Band, rhythm and blues, the Bob Long Band, pop, boogie, and jazz, Saturday; Dreamer, rock and roll, the Johnny Almond

Rhythm Revue, rock and blues, early afternoon Sunday, the Mar Dels, vintage rock, Sunday evening, Dirk Debonaire, rock and roll

**Bobby G's**, 485 First Street, Encinitas. 436-7397: The Johnny Almond Rhythm Revue, rock and

blues, Thursday through Saturday; Illusion, rock and roll, Sunday through Tuesday; Radio Romance, Wednesday.

**Bookworks/Pannikin Coffeehouse and Bookstore**, Flower Hill Mall, 2670 Via de la Valle, Del Mar. 755-3735: The Vince Cooper Trio, jazz, Friday; Randy Porter, classical piano, Saturday.

**Charlie's Nightclub**, 680 West San Marcos Boulevard (at Highway 78), San Marcos. 744-4120: Wes Reo and the Countmen, country.

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

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

**C.W.'s Saloon**, Carmel Valley Road at Via Cortina, Del Mar. 275-6556: Stampede, country, Wednesday through Sunday.

**Distillery East**, 75G Metcalf Street, Escondido. 741-0002: OXO, rock

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**KPRI FM 106** with Gary Kelley

The New **Dallas Collins** Band

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The New **Dallas Collins** Band

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Two dance floors \$3  
Three bars  
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In Lehr's Cabaret

**TOYS**

TUESDAY

Tuesday August 2

In Lehr's Concert Theater

In Lehr's Cabaret

The New **Dallas Collins** Band

WEDNESDAY

Wednesday August 3

The New **Dallas Collins** Band

SUNDAYS  
Margaret's \$1.10  
TUESDAYS  
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WEDNESDAYS  
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THURSDAYS  
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and roll. Thursday dance to recorded new music with Rockin' Steve W. Friday through Sunday

**Distillery Nightclub**, 140 South Sierra Boulevard, Solana Beach 755-6734. This club, rock and roll. Wednesday through Saturday. Inaugural Rockers, rock and roll. Sunday. The Reflectors, rock of the 80s. Monday and Tuesday.

**Duck Soup**, 2747 Carlsbad Boulevard, Carlsbad 434-4361. Slim Mackin and the Descanso Kid. Country. Saturday.

**The Flying Bridge**, 1103 North Hill Street, Oceanside 722-1551. Kenny Turner, contemporary. Tuesday through Saturday. Don Temmison, contemporary. Sunday and Monday.

**Fish House West**, 2633 South Highway 101, Cardiff 722-6435. Bob Long, jazz. Thursday through Saturday.

**Glenn's**, 380 North E7 Camino Real, Encinitas 742-1678. The rhythm kings, rock and rhythm and blues. Thursday through Saturday. Tony Ortega and the North Coast Jazz Society, jazz. Sunday. Live music. Monday through Wednesday. Call club for information.

**Henry's**, 244 Elm Street, Carlsbad 729-9244. Solitare, contemporary. Tuesday through Saturday.

**Hill House**, 2730 Via de la Valle, Del Mar 755-6614. The Mar Del, vintage rock. Thursday through Saturday. Barrie Cunningham, rockabilly and ballads. Sunday. Live music. Monday through Wednesday. Call club for information.

**Hungry Hunter**, 1221 Vista Way, Oceanside 431-2633. Rapture, featuring Gino Robles, contemporary. Wednesday through Sunday. Zuma, contemporary. Sunday through Tuesday.

**Julio Roger**, 1800 North Harbor Drive, Oceanside 722-1551. The Russ Kirkpatrick Band, rock and country rock. Wednesday through Saturday. Bill Kirkpatrick, contemporary. Sunday.

**Monterey Jack's**, 1190 Bernardo Plaza Drive, Rancho Bernardo 946-2400. The Breakers, rock and pop. Wednesday through Saturday. Double Dase, contemporary and oldies. Monday and Tuesday.

**Old Time Cafe**, 1464 North Highway 101, Leucadia 436-4000. Maciel Rhodes, jazz. Thursday. The Unstrung Heroes, bluegrass and country. Friday. Chris Proctor, fingerpick guitar. Walt Richards, bluegrass banjo. Saturday. Tobacco Road, "riverboat jazz" and swing. Sunday afternoon. Stone's Throw, vintage jazz, swing, and rock. Sunday. Old Time Hot Night. Tuesday. Blue Plate Special. American and Latin American music. Wednesday.

**Pancho's**, 1309 Camino Del Mar 481-0414. Stone's Throw, vintage jazz, swing, and rock. Thursday through Saturday. The Bob Long Band, pop, boogie, and jazz. Sunday afternoon.

**Pea Soup Anderson's**, 690 Palomar Airport Road, Carlsbad 438-0880. Wizard, rock and roll. Wednesday through Saturday. The Carl Hoffman Band, big band swing. Sunday afternoon.

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

**Powerside Club**, 12237 Powerside 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, 266-2070. Third Degree, pop. 40s, Thursday through Saturday.

**Ralph and Eddie's**, 390 Grand Avenue, Carlsbad 729-2989. CW

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Rockin' Harmonized Blues

Friday July 29 9pm  
with **ROD PIAZZA**

**AN ORIGINAL MUSIC SHOWCASE**  
Blush Recording Artists  
**RANK & FILE**  
with **LOVE JUSTICE**

Saturday, July 30 9pm  
Rockin' Harmonized Blues

Sunday, July 31  
**ORIGINAL MUSIC SHOWCASE**  
1pm  
Emergence Rock & Roll from L.A.  
**DREAMER**  
from San Diego  
**JOHNNY ALMOND RHYTHM REVIEW**  
6pm  
40s Rockabilly & Swing  
**THE WHOLLY CATS**  
8pm  
Nostalgic Rock & Roll  
**THE MAR DELS**  
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Every Monday night 9pm  
Disk will buy 100 drinks for has live and sounds

Every Tuesday Night 9pm  
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**THE CAMPERS**  
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Wednesday August 2 9pm  
Nostalgic Rock & Roll  
**THE MAR DEL**

Thursday August 3 9pm  
The Rockabilly  
**PAPA JOHN CREACH**  
with guests **JO TOKYO**

Friday August 4 9pm  
The Rockabilly  
**THE CAMPERS**  
with guests **RIGHTSHOOT**

Saturday August 5 9pm  
The Rockabilly  
**THE CAMPERS**  
with guests **RIGHTSHOOT**

Sunday August 6 9pm  
The Rockabilly  
**THE CAMPERS**  
with guests **RIGHTSHOOT**

Coming  
Friday, August 5  
Saturday, August 6  
Sunday, August 7  
Monday, August 8  
Tuesday, August 9  
Wednesday, August 10  
Thursday, August 11  
Friday, August 12  
Saturday, August 13  
Sunday, August 14

**FREE AFTERNOON CONCERTS 6 TO 8 PM**  
**STONE'S THROW** Wednesday  
Vintage Jazz & Swing  
Come celebrate the return of  
**CHICAGO SIX** Friday  
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**HAPPY HOUR 7 DAYS A WEEK 7 TO 11 PM**

Serving lunch, dinner & snacks 7 days a week  
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Happy hour every night 50¢ well drinks

Thursday, Friday & Saturday  
Only weekend this summer!  
Back from their Southwest tour

**this kids**

plus

**Rock n Video**

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79¢ Karaoke  
**INCOGNITO Rockers**

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**THE REFLECTORS**  
91X Night  
The Return of the New Wave Dance  
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Come win a day at the races, jersey & dinner - plus many other prizes.

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Thursday July 28  
**OXO**  
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**Rock n Video**  
Experience the largest video dance machine in Southern California

**Rockin' Studio 21**  
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contests  
Our video cameras will showcase you on a 20 foot stadium size screen  
See some of your favorite groups on video clips  
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The Bee Gees, Berlin, Devo, Stray Cats  
Michael Jackson, Duran Duran, Men At Work

All concerts minimum age 16  
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741-9393  
Every Wednesday, Sunday 8:30 pm - 11:35 pm  
Ages 17 & up  
Further concert ticket information  
741-9394  
All bands subject to cancellation

Express, country rock. Thursday and Saturday

**Rancho Inn**, Scotty's Pub, 2500 South Escondido Boulevard, Escondido 745-5000. Pop and contemporary. Tuesday through Saturday. Magic, contemporary. Sunday and Monday.

**Rancho Bernardo Inn**, 17500 Bernardo Oaks Drive, Rancho Bernardo 481-1611. 277-2146. Dismantling Lounge. Bob Pace, Martin, and York, contemporary. Tuesday through Saturday. Dining Room. Peter Roberts, Sunday. Sarsars, country and pop. Friday and Saturday.

**Red Dog Saloon/Valley Fort Steakhouse**, 2727 South Mission Road, Fallbrook 728-1998. Ray Sarsars, country and pop. Friday and Saturday.

**Reuben's**, 2515 El Camino Real, Carlsbad 434-1766. Whiskey, contemporary. Thursday through Saturday. Rock 'n' Roll, contemporary. Tuesday and Wednesday.

**Hayes**, 307 East First Street, Encinitas 436-5001. Future Primitive featuring Toros, jazz. Friday and Saturday.

**Ruby's Hidden Acres**, 3700 Carmel Valley Road, Del Mar 481-9606. Art Hall, piano bar. Friday and Saturday.

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

**Stage Coach Inn**, 1965 Vista Way, Vista 724-9909. Teas, country. Thursday through Saturday. Four Way Real, country. Wednesday and Sunday.

**Trequila Plaza**, 3296 Mission Avenue, Oceanside 757-7757. The Hippos, rock and roll. Thursday through Saturday.

**That Pizza Place**, 3832 El Camino Real, Carlsbad 434-3171. Tony Ortega and the North Coast Jazz Society, jazz. Friday.

**Valley Center Inn Saloon**, 27555 Valley Center Road, Valley Center 748-1466. The Blue Demos Express, country rock. Friday and Saturday.

**Vista Entertainment Center**, 435 West Vista Way, Vista 941-1032. Jockey Club. Modern rock and roll. Thursday through Saturday. Live rock and roll. Tuesday and Wednesday. Call club for information. Turf Room. Live contemporary music. Friday and Saturday. Call club for information. Derby Room. Recorded music with DJ Lou Taverna. Friday and Saturday.

**The Western Frontier Saloon**, 422 West Mission, San Marcos 748-7201. Jack Johnson, country. Thursday through Saturday, early evening Sunday.

**Whiskey Plaza**, 1260 West Valley Parkway, Escondido 745-8640. Flared, rock and roll. Thursday through Saturday. The London Brothers, rock and roll. Sunday and Monday. Live rock and roll. Tuesday and Wednesday. Call club for information.

**Winnier'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 McChael, country. Tuesday through Sunday.

**The Wooden Nickel**, 13003 Poway Road, Poway 466-1019. Ron Morin, contemporary. Tuesday through Thursday. Almost Live, country rock. Friday and Saturday.

# RODEO

457-5590

Thursday, July 28  
**Rodeo**  
continues every night  
The 1st Annual Artists & Models Ball.  
Complimentary hors d'oeuvres, soothing drink specials and entertainment 7:00pm-2:00am. Dress code.

Friday & Saturday, July 29 & 30

Sunday, July 31  
91X presents  
**MEN WITHOUT HATS**  
and  
**QUIET CIRCLES**  
Monday, August 1  
**Club Land**

Tuesday, August 2  
KGB welcomes  
**THE DIVINYLS**

Wednesday, August 3  
**Club Land**  
Happy hour - \$1.25 drinks 4-7 pm  
Coming Events:  
The Return of the  
**RIGHTEOUS BODY CONTEST**  
starring  
**RUSS T. NAILZ**  
and you & your bathing suits - Big prizes

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.



## Beaches

**Anselmo's**, 3750 Sports Arena Boulevard, Loma Portal 224-2107: Deborah La Jolana, contemporary and originals, Friday and Saturday.

**"Bahia Belle,"** at the dock, Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 228-0601: Main Street, contemporary music for dancing, Friday and Saturday.

**Bahia Hotel**, 998 West Mission Bay

Drive, Mission Bay, 488-0551: Mercedes Lounge, Signed, Sealed, and Delivered, contemporary, Tuesday through Saturday; Piano Bar, Brady Reed, Tuesday through Saturday; Beverly Reyes, Sunday and Monday.

**Beach Club**, 1921 Bacon Street, Ocean Beach, 222-6822: Ginger and the Sharks, rock and roll, Thursday; Reel and the Ratners, rock and roll, Friday and Saturday.

**Castina Zena Rosa**, 5599 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 Saturday; with Rich Faulkner, contemporary, Saturday; Robb Huff, contemporary, Monday; magic shows, Wednesday.

**Casina Valadier**, 4445 Lamont Pacific Beach, 270-8650: Phil Becker, guitar variety, Friday and Saturday.

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

**Chuck's Steak House**, 1250 Prospect Street, La Jolla, 454-5325: Tempest, jazz, Wednesday through Saturday; the Mark Lessman Quartet, jazz, Sunday through Tuesday.

**The Comedy Store**, 906 Pearl Street, La Jolla, 454-9176: Live comedy, Thursday through Sunday; amateur night, Monday.

**Elmo's**, 7955 La Jolla Village Drive, La Jolla, 459-0541: The Ron Satterfield Quartet with Jan Tober, jazz, Thursday through Sunday; the Kevin Lettau Trio, jazz, Monday through Wednesday.

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

**Haleyon**, 4258 West Point Loma Boulevard, Loma Portal, 223-5539: C.J. Haral, rock and roll, Thursday through Saturday; live rock and roll, Sunday and Monday; call club for information; Wheels, rock and roll, Tuesday and Wednesday.

**Hilton Hotel**, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay, 276-4000: One + One + Dots, contemporary, Tuesday through Saturday.

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

**Joe Murphy's**, 4302 Mission Boulevard, Pacific Beach, 270-3220: Heroes, rock and roll, Tuesday through Saturday; the Hurricanes, rock and blues, Sunday and Monday; Vicim, rock and roll, Tuesday and Monday.

**La Avenida**, 1301 Orange Avenue, Coronado, 435-6282: The Richard James Trio featuring Contessa, jazz, blues, and pop, Thursday evening

and Sunday afternoon; the Cheatham Quartet with John Harris and Gamar Biggs, jazz, Friday and Saturday.

**Le Châlet**, 5046 Newport Avenue, Ocean Beach, 222-5000: White Dwarf, rock and roll, Thursday through Saturday; the Hurricanes, rock and blues, Sunday and Monday; Vicim, rock and roll, Tuesday and Monday.

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

**"Mission Rose,"** Islandia Sportfishing dock, 1531 West Mission Bay Drive, Mission Bay, 224-0605: The Choice Revue, country variety for dancing, Tuesday through Saturday; Joy Chess, piano variety, Sunday and Monday.

**Moby's Broiler**, Adam's Rib Restaurant, 1401 Rosecrans Street, Point Loma, 226-1871: Johnny Cadillac and Ace, contemporary, Wednesday and Thursday; the Moody Dudes, contemporary, Friday and Saturday.

**Mulvaney's**, 1031 Orange Avenue,

Coronado, 435-4660: Robb Huff, contemporary, Wednesday; Lee Henning, contemporary, Thursday; Brian Stevens, contemporary, Friday and Saturday.

**Old Pacific Beach Cafe**, 4267 Mission Boulevard, Pacific Beach, 270-7322: Jim Hawley, contemporary, Wednesday through Saturday; the Bruce Cameron and Hollis Gentry Ensemble, jazz, Sunday, Ocean, contemporary, Monday and Tuesday.

**Rodas**, 8980 Via La Jolla, La Jolla, 457-5508: The Ron Bottom 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**, 3527 Garnet Avenue, Pacific Beach, 273-0909: Stan and Jerry, blues, country, and jazz for dancing, Friday and Saturday.

**The Syndicate Night Club**, 2176 Vintonville La Jolla Village, Point Loma, 226-4578: Live rock and roll, call club for information.

**Vacation Village Hotel**, Bay Lounge,

## Tickle Your Tastebuds.



Attend our gala  
1ST ANNIVERSARY PARTY  
Thursday (July 28) 8 p.m.

### DOS AMIGOS MEXICAN FOOD

1904 Quivira Road • On Mission Bay • 223-8051

"Two minutes west of Sea World's tower!"



4302 Mission Blvd. Pacific Beach 270-3220

## DOLLAR DRINK NIGHT

every Tuesday  
and Wednesday  
includes . . .  
well & call, all  
beer and wine.

Thursday-Saturday

**THE HEROES**

The new

**Nemads**

Sunday & Monday

**THE HEROES**

Tuesday & Wednesday

**DOLLAR DRINK  
NIGHT**

WE'RE DEALING  
LIVE ROCK AT

## THE ALAMO



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

**TUESDAY T-SHIRT NIGHT WITH KPRI**  
60th consecutive week & bigger than ever! Free drinks from KPRI's Gary Kelley to the first 100 people before 9:55.


**WEDNESDAY IS ROCK DANCER'S NIGHT**  
Men customers get a chance to dance! Free drinks to first 100 people before 9:55.

**THURSDAY IS "A CHORUS LINE" NIGHT**  
Dancers in a sensational, glamorous comedy variety show. Free drinks to the first 50 people before 9:55.

**75¢ ANY DRINK IN THE HOUSE**  
Every Tuesday, Wednesday, Thursday from 8:00 pm to 9:30 pm.


**BIG FUN ROCK WEEKEND! FRIDAY & SATURDAY**  
Door charge: Tues. - Thurs. \$2, Fri. & Sat. \$3. Most \$2.50 with proper I.D. Adjacent to Clatsworth Hotel.





**3093 CLAIREMONT DRIVE • SAN DIEGO  
276-3437**



at the Shelter Island Marina Inn  
Phone 223-2572

**Thursday-Saturday, July 28-30**

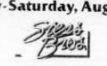


**Thursday, July 28  
50¢ DRAFTS  
8pm-close**

**Sunday & Monday, July 31 & August 1  
MOODY DUDES**

**Tuesday-Saturday, August 2-6**



## SEXTON'S Restaurant & Night Club

Del Bybee's Big Band  
Monday evening 8:30 pm-1:00 am

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

**Clutch Cargo**



**Tuesday Ladies' Day**  
11:00 am-2:30 pm  
Complimentary glass of wine with lunch for ladies  
8:30 pm-12:00 midnight—all well drinks & domestic beer 75¢

**Wednesday Hump Day Special!**  
6:00 pm-10:00 pm—all well drinks & domestic beer 75¢

**Thursday Bud Night**  
\$1.00 all night

**Banquet facilities available**  
7353 El Cajon Blvd., La Mesa 460-1500

## ENTERTAINMENT

Live Nightly! = OLD pacific beach = 4287 mission bluff = CAFE

**Wednesday-Saturday**  
9:30 p.m. - 1:30 a.m.

**Sunday Night JAZZ**  
9:00 p.m. - 1:00 a.m.

**Monday & Tuesday**  
9:30 p.m. - 1:30 a.m.

**Monday is**

**Tuesday is**

**Jim Hawley**

**Bruce Cameron/  
Hollis Gentry Ensemble**

**Oozo**

**Ladies' Night \$1.00 drinks**

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

4287 Mission Blvd. Pacific Beach, California 270-7522

**91X Rock of the '80's!**

wishes to thank Fahn and Silva Presents  
for their successful efforts in bringing

## The Police

to San Diego State's Aztec Bowl on  
Labor Day, September 5th!  
Stay tuned for 91X pre-Police Parties...  
for emergency concert details call the  
91X "Police" Department: 233-5891.



# MY RICH UNCLE'S

6205 El Cajon Blvd.  
1 1/2 Bl. East of College  
287-7332

Thursday, July 28  
The Dean says celebrate with  
**45° DRINKS**  
from 8:00 pm - 10:00 pm  
plus

**NO COVER CHARGE**  
UNTIL 10:00 PM ON THURSDAY

Moving  
Targets



Friday & Saturday, July 29 & 30

**KPRI FM106 NIGHT**  
Your host KPRI's Jeff Dean this Friday only

**50° DRINKS**  
8:00-8:30 PM  
Friday & Saturday

**3 BARS**  
**2 LARGE VIDEO**  
**SCREENS**

**FANTASY AUCTION**  
STARTING BID 5¢ FOR DRESSES &  
JUMPSUITS RETAILING FROM \$60-\$200!



Moving  
Targets

Sunday, July 31

**\$1 DRINK SPECIALS**  
**VOYAGER**



Monday, August 1  
**ELLA RUTH**  
**PIGEE**  
**NO COVER CHARGE**

Tuesday, August 2

**KGB-FM**  
**101**  
**SHOW**

**YOUR HOST**  
**JIM McINNES**  
\$1.00 off with KGB cards  
**25° DRINKS**  
8:00-10:00 PM

Wednesday-Saturday, August 3-6

**THE INCREDIBLE**  
**SNOWMEN**



plus Wednesday, no cover charge all night. 50¢ drinks 'til 10:00 pm.

Vacation Isle, Mission Bay.  
274-4638. Show it On  
contemporary. Tuesday through  
Saturday. musical entertainment.  
Sunday and Monday. call club for  
information.

Windrose, 1905 Quivira Road,  
Marina Village, Mission Bay Park.  
223-2335. Dirk Debonaire, rock and  
roll. Thursday through Saturday.  
live rock and roll. Sunday and  
Monday. call club for information.  
Illusion, rock and roll. Tuesday and  
Wednesday.

## San Diego North

The Abilene Lounge, Town and  
Country Hotel, 500 Hotel Circle  
North, Mission Valley. 291-7131.  
Carl Simmons and Southern  
Comfort, country. Tuesday through  
Saturday.

The Alamo, 2093 Clairemont Drive,  
Clairemont. 276-2240. Flywed, rock  
and roll. Tuesday through Saturday.

Black Angus, 5247 Kearny Villa  
Road, Kearny Mesa. 279-3100.  
Ambition, contemporary. Tuesday  
through Sunday.

Black Angus, 10370 Friars Road,  
Mission Valley. 563-5862. U.S.  
Male, rock and roll. Tuesday  
through Sunday. "Bumper Bummy"  
the Magical Rabbit, magic, early  
evening Sunday.

Barney Stone Pub, 5617 Balboa  
Avenue, Clairemont. 279-2033.  
Brian Connolly, Irish music.  
Wednesday through Saturday.

Bunbury's, 3906 Mira Mesa  
Boulevard, Mira Mesa. 578-8666.  
Thunderbolt the Windmill, rock  
and roll. Wednesday through  
Saturday.

Crystal's Frat House, 5404 Balboa  
Avenue, Clairemont. 279-2390. Oh!  
Ridge, comedy and music. Tuesday  
through Saturday. Jim Hawley,  
contemporary. Monday.

Donaghi's, 5323 Mission Center  
Road, Mission Valley. 297-6370.  
Larry Rathburn, acoustic rock and  
roll. Tuesday through Saturday.

Flanigan's, 5373 Mission Center  
Road, Mission Valley. 291-8635. The  
London Brothers, rock and roll.  
Thursday through Saturday.  
Prophet, rock and roll. Tuesday and  
Wednesday.

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

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

Holiday Inn/Mission Valley,  
Crickets, 360 Hotel Circle South,  
Mission Valley. 291-5726. Chain  
Reaction, contemporary. Tuesday  
through Saturday. live  
entertainment. Sunday and  
Monday. call club for information.

Islands Lounge, Haralei Hotel,  
2270 Hotel Circle North, Mission  
Valley. 297-1101. Fantasy,  
contemporary. Thursday through  
Sunday. California Transfer,  
contemporary. Tuesday and  
Wednesday.

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

La Hacienda Cantina, 878 Hotel  
Circle South, Mission Valley.  
298-8281. Jesse Davis,  
contemporary. Tuesday through  
Saturday. Larry Charnock's High  
Society Jazz Band. Discontinued.

Mr. Club  
ROCK N' ROLL

MOM'S  
210-1852  
915 DARTMOUTH

Tonight through Saturday, July 28-30

**BRATZ**



**Thursday Ladies' Night**  
Free admission  
plus  
Long Island iced teas \$1.25

July 31 & August 1

**NETWORK**



**Beer — 50¢ a glass**  
(Sunday only)

Tuesday & Wednesday,  
August 2 & 3

**THE LONDON BROTHERS**

Next weekend  
Thursday through Saturday, August 4-6

**THE LONDON BROTHERS**



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

Every night's a special night  
at M's Club  
**WE ROCK PACIFIC BEACH**  
For booking information  
contact talavisions  
275-4315 755-3443

Sunday afternoon.

Lehr's Greenhouse, 2828 Camino  
del Rio South, Mission Valley.  
299-2628. The New Dallas Collins  
Band, rock and roll. Tuesday  
through Saturday, with prowl.  
rock and roll. Friday and Saturday.  
Tops, rock and roll. Sunday and  
Monday. Rock Wars 83 Preliminary  
No. One, Lehr's Concert Theater  
Monday.

Moni's, 10475 San Diego Mission  
Road, Mission Valley. 563-1060.  
Devocian, contemporary. Tuesday  
through Sunday.

Monterey Whaling Company, 887  
Camino del Rio South, Mission  
Valley. 291-1638. The Spud  
Brothers, 50s and 60s rock.  
Tuesday through Saturday.  
The Breakers, rock and pop. Sunday  
and Monday.

## C.W.'s SALOON

Carmel Valley Rd. exit, Del Mar, formerly Little Bavaria

Wednesday-Saturday  
Dance to the live country music of



Sunday Jam Session with STAMPEDE  
6:00 - 10:00 pm (open to all musicians)

Tuesday: Ladies' Night — Bar until 11:00  
Thursday: Domestic beer \$1.50

Clogging lessons Tuesday 7:00 - 8:30 pm  
Couples & line dance lessons  
Wednesday 7:00 - 9:00 pm with Borden & Mary  
Lunch & dinner 10:00 am-2:00 pm. Now open Mondays.

## DANCE ★ DANCE

Thursday, July 28

Spend an unforgettable evening with

**THE MONSTERS**

Friday, July 29 ... and every Friday

91X The Rock of the 80's, 1 Night

with

**INCOGNITO Rockers**



With special guests—THE PINSTripES  
\*Free giveaways all night—from 91X's Billy Bones\*

Saturday, July 30

**RV & THE SHADOWS**

Plus special guest

**TONY CREED & THE SQUAD**

Performing their hit "Jumpin' Jack Flash"

Coming Friday, August 5

91X and The Syndicate are proud to present

the long-awaited return of the

**SURF PUNKS**



Hosted by 91X's Billy Bones

Advanced tickets on sale now at all

Ticketron outlets or charge by phone—231-3554.

Dance open at 9 pm.

**THE SYNDICATE** Nightclub

2176 Chatsworth Blvd.

At corner of Chatsworth and Voltaire

in Point Loma. Take 805s exit

from I-5 or I-8, go right on Lytton,

follow to Chatsworth. For more

information: 226-8575.

Ages 17 and up welcome.

Dance open at 9 pm.

The Moonglow, 4615 Clairemont  
Drive, Clairemont. 273-1222.  
Justice, top 40. Tuesday through  
Saturday. Larry Prewitt and  
Cinnamon Ridge, country, Sunday  
and Monday.

Nanjo Inn, 8355 Navajo Road, San  
Carlos. 465-1720. Diamond, rock  
and roll. Tuesday through Saturday.  
Spectra, rock and roll. Sunday and  
Monday.

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

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

Peter D's, 5149 Clairemont Mesa  
Boulevard, Clairemont. 277-3217.  
South Forty, country, Thursday  
and Saturday.

P.J.'s Lounge, 10789 Tierrasanta  
Boulevard, Tierrasanta. 292-2538.  
Jimmy Nixon and Downhome,  
country. Thursday through Sunday.

Seven Sea Lodge, 411 Hotel Circle  
South, Mission Valley. 291-1300.  
Mary Perini, contemporary.  
Monday through Saturday.

Smuggler's Inn, 402 Fashion  
Valley, Fashion Valley East.  
292-7170. Edison Riggs, easy  
listening. Tuesday through  
Saturday.

Spirit, 1130 Buena Avenue, Bay  
Park. 276-3993. Heavy Metal Night  
with Claude Corna and the IV,  
Defiant, plus guests. Thursday  
Trotters, ska and reggae. Tony  
Creed and the Squad, rock and roll,  
the Seventh, rock and roll. Friday,  
Rank and File, rock and roll, Bruce  
Joyner and the Plantations, rock  
and roll, the Paladins, western and  
pop, Will Stench, rock and roll.

Saturday: Luna, rock and roll, the  
Spirit All-Star Blues Band, rhythm  
and blues, with live video recording.  
Tuesday: the Monthly San Diego  
Songwriter's Showcase, open stage  
for original music. Wednesday.

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

The Leo's/Mira Mesa, 10787  
Camino Ruiz, Mira Mesa. 695-1461.  
Joe Stewart, contemporary.  
Wednesday and Thursday: Espresso,  
contemporary. Friday and Saturday.  
Wednesday and Thursday.

The Leo's/Mission Gorge, 6333  
Mission Gorge Road, Mission  
Gorge. 280-9944. Joe Stewart,  
contemporary. Tuesday, Friday, and  
Saturday: Espresso, contemporary.  
Wednesday and Thursday.

Wrinkler's Root, 6608 Mission  
Gorge Road, Mission Gorge.  
280-6263. Steer Crazy, country.  
Tuesday through Saturday. live  
country music. Sunday and  
Monday. call club for information.

## San Diego South

Anthony's Harborview, 1255 North  
Harbor Drive, downtown.  
232-6358. Forward Motion, top 40.  
Tuesday through Saturday.

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

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

Cafe del Rey Morn, 1549 El Prado.  
Baltos Park. 234-8311. William  
Wigalt, piano bar. Tuesday through  
Saturday. Robin Tate, Sunday.

Chico's Lounge, 1549 El Prado.

Avenue, College Grove. 582-5820.  
The Coopers, variety — swing  
through top 40. Thursday through  
Saturday.

Crossroads, 345 Market Street,  
downtown. 444-1820. P.M.A.,  
featuring Mitch Marker, jazz.  
Thursday. Ella Ruth Piggee, jazz  
and blues. Friday and Saturday.

Doc Masters, 2051 Shelter Island

Drive, Shelter Island. 233-2572.  
The Siers Brothers, rock and  
Rollies music, Tuesday through  
Saturday. live entertainment,  
Sunday and Monday. call club for  
information.

Doodle's, 6225 El Cajon Boulevard,  
East San Diego. 283-6581. Paul  
Grigg, piano bar. Wednesday  
through Monday.

## TOMMY ROCKER

Rock & Comedy



Mulvaney's  
Pacific Beach  
Thurs. Sat.  
July 26, 30

Monterey Whaling Co.  
Sunday & Monday  
July 31 & August 1

## Le Chateau

Entertainment by the Sea

**DANCING**

Nine Nightly! Never a cover charge.  
Le Happy Hour 5-7 Mon.-Sat.



## WHITE DWARF

Thursday, Friday & Saturday, July 28, 29 & 30

Le Chateau Ocean Beach's innovative night club, introduces the  
newest addition to the rock 'n' roll scene in San Diego. It's WHITE  
DWARF — featuring Michael Sherman and Claudio Martin, lead  
guitar and vocals, Mark Taylor, Latin percussionists, Don Rosolino,  
bass, and Craig Marshall, drums.

The new **HURRICANES**

Sunday & Monday, July 31 & Aug. 1



## VICTIM

Tuesday & Wednesday, Aug. 2 & 3

Victim consists of four seasoned musicians. The band is very  
diversified and can perform many of your favorite requests. They  
will make your night one to remember.

5046 Newport Ave., Ocean Beach  
222-5300



**CLUB AD**

rap in 3D funk punk junk

Every MONDAY AND Thursday AT THE COPA club (SORINO'S)

Bloody Ghastly Horror!

Drowy Maggie's, 31st Street and University Avenue, North Park, 298-8584. Cuts, country, folk, and originals. Thursday, George Moon Trio, traditional music. Friday, Raggle Taggle, country. Reunited to see. Saturday, Zimroz, klezmer music. Sunday, Old Time Flood Night. Monday, Drowning Heart, folk music. Tuesday, Salsa Club. Wednesday, Salsa Club. Thursday, Salsa Club.

Fat City/China Camp, 2337 Pacific Highway, South San Diego, 252-2895. Harp and 2nd Street Jaz, jazz, swing, standards, and show tunes. Thursday through Saturday.

Grass Roots Cultural Center, 1947 Thornhill Street, Golden Hill, 252-5099. Open stage. Friday night. Friday.

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

Holiday Inn/Embarkadero, Portofino Lounge, 1335 North Harbor Drive, downtown, 232-3861. Jim Mace, contemporary and oldies. Tuesday through Saturday.

July Roger, 807 West Harbor Drive, Seaport Village, 233-4300. Larker and Orr, comedy and music. Wednesday through Saturday.

Kung Food, 2949 Fifth Avenue, Hillcrest, 298-7302. Michael Rhodes, contemporary. Tuesday. Llama, classical guitar. Wednesday. David Pandell, classical guitar. Thursday. Doug Hest, folk and originals. Friday. Lex and Rachel, classical guitar. Saturday. John Lyon, classical guitar. Sunday.

Mandolin Wind, 308 University Avenue, Hillcrest, 297-3017. King Biscuit Blues, blues and rhythm and blues. Thursday through Saturday.

My Rich Uncle's, 6205 El Cajon Boulevard, East San Diego, 287-7332. Moving Targets, rock and roll. Thursday through Saturday. Ella Ruth Pigges, jazz and blues. Sunday and Monday. Live rock and roll. Tuesday and Wednesday. Call club for information.

No. 1 Fifth Avenue, 3845 Fifth Avenue, Hillcrest, 299-1911. Kirby Bible, contemporary. Monday, and Thursday through Saturday. Sunday and Monday. Live rock and roll. Tuesday and Wednesday. Call club for information.

Old Town Saloon, 2495 San Diego Avenue, Old Town, 298-2299. Luna, rock and roll. Friday through Saturday.

Our Place, 2424 Fifth Avenue, Hillcrest, 252-1773. Paul Yatch, jazz. Thursday. The Joe Azarelli Quartet, jazz. Friday and Saturday.

Pacific Wine Bar and Bistro, 480 Market Street, downtown, 239-9839. Mel Gook, jazz, early evening Thursday through Saturday (downtown).

Papagayo, West Harbor Drive, Seaport Village, downtown, 232-7781. Barry Craig, contemporary and jazz. Tuesday through Saturday. Joseph Hoey, classical guitar. Sunday brunch.

Parick's II, 428 F Street, downtown, 233-3077. The Sy Rainey Trio, jazz. Wednesday. Fri. Brigham's Preservation Jazz Band, jazz, early evening Thursday. NiteTrain, '50s and '60s light rock for dancing, early evening Friday and Saturday.

Prophet Restaurant, 4461 University Avenue, East San Diego, 283-7448. Walter Clark, classical and flamenco guitar, early evening Wednesday and Saturday. Levi Bell and Friends, jazz, early evening Thursday. Ron Bell and Shep Meyers, jazz, early evening Sunday.

Recher E. Lee, 880 Harbor Island Drive, Harbor Island 291-3880. Flyte, contemporary. Tuesday through Saturday.

Sheraton Harbor Island, 1380 Harbor Island Drive, Harbor Island, 291-2906. Reflections: The Newporters, variety. Monday through Saturday.

## Don McLean

\*July 29-31  
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

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For your convenience we accept personal checks and credit cards  
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For your dancing pleasure  
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Wed. & Thurs. 8:30 pm - 12:30 am  
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Bill Kunkpatrick  
7:00 pm - 11:00 pm, Sundays

The Jolly Roger

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### KEHL and THE RATNERS

Tonight, Friday and Saturday. New rock, for sure a good time  
— come on down and dance.

W.O.W. Wild on Wednesdays. Well doubles from 7pm till  
the music starts. W.O.W.

1921 Bacon St. at Newport Ave., O.B. 222-6222



### JESSE DAVIS

Tuesday thru Saturday, Beginning at 9 p.m.

Watch for our 3rd Anniversary Fiesta  
beginning August 9th

\*Special Drinks \*Free T-Shirts \*Special Prices \*Prizes



MISSION VALLEY INN • 875 Hotel Circle South 298-8281

## The Trojan Horse

6179 University (College & University) 582-1070



Wednesday  
\*25 drawing & \*2.50 pitchers of beer

Thursday Ladies' Night  
Margaritas & tequila drinks \$1.00

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

Saturday: Ducktail Revue, vintage rock, Friday happy hour.

Scholar's, 825 West 9 Street, downtown, 232-7386. Jack Coleman, contemporary and oldies. Wednesday through Friday.

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-9119. Dusty and Melissa, contemporary. Wednesday through Sunday. Donna Cole, contemporary. Monday and Tuesday.

Triton, 6011 El Cajon Boulevard, East San Diego, 582-3240. 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, 2351 University Avenue, North Park, 295-0426. Live music. Friday and Saturday. Call club for information.

Upstart Crow and Co. Coffeehouse and Bookstore, Seaport 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. Jinnah, contemporary. Friday and Saturday.

### East County

Alpine RV Resort, 5635 Willows Road, Alpine, 443-3182. Loneta, country. Saturday and Sunday.

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

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

Black Angus, 1000 Graves Avenue, El Cajon, 440-9635. Quest, rock and roll. Tuesday through Saturday.

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

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

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

The Cabyne Lounge, 975 Greenfield Avenue, El Cajon, 440-3526. Ron Morin, country. Thursday through Saturday.

Circle D Corral, 1013 Broadway, El Cajon, 444-7443. Country. Tuesday through Thursday, and Terry Payne, Friday and Saturday. Sundown, country. Sunday and Monday.

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

Horseshoe Tavern, 7664 Broadway, Lemon Grove, 689-6344. The Smith Brothers, country rock. Friday and Saturday.

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

Kentucky Club, 11377 Woodside Avenue, Santee, 448-3402. Country. Tuesday through Thursday through Saturday. Rawhide, country. Sunday.

Dr. Jim Soules' **HEADQUARTERS**  
SHORT CLUB PERFORMERS

NEW MUSIC OF QUALITY & DISTINCTION  
KCR DJ BART CHEEVER

THE RIPS AW  
JIMMY & THE VANDALS  
ROCKIN' DOGS

PLAYGROUND SLAP  
LOUIE AND THE KODDIES  
PLAYMATES

Friday, July 29  
Saturday, July 30  
Sunday, August 1

Early Tuesday - 10:00 pm to 1:00 am  
Admission \$1.00  
4617 Mission Bay Dr. # 8  
Concert time 210-7625

**THE RON SATTERFIELD QUARTET**  
with JAN TOBER  
Thursday-Sunday, 9 p.m. - 1 a.m.

**KEVYN LETTAU TRIO**  
Monday-Wednesday, 9 p.m. - 1 a.m.

Clarico's  
Summer House Inn 7955 La Jolla Shores Dr.

**Carl Simmons & Southern Comfort**  
Tuesday - Saturday beginning at 9 p.m.

Weeknight Happy Hour 4 - 9 p.m.  
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Ladies' Nite Wednesday \$1 Margaritas  
Free Dance Lessons Tues. - Thurs. 7 - 9 p.m.

SUNDAY COUNTRY BRUNCH - 10 a.m. - 2 p.m.

San Diego's Classic Country Saloon  
**ABILENE**  
Town and Country Hotel, 300 Hotel Circle North  
Mission Valley, 294-7431

**THE RED COAT INN**  
The Club of the '80s

Tuesday - Saturday, July 26-30

**DESTINY**

Sunday, July 31  
**TOYS**

Monday, August 1, 2:00 pm - 10:00 pm  
**91X The Rock of the 80's! NIGHT TOYS**

Sunday \$1 Drink Night	Tuesday 8-10 pm \$1 Drinks
Wednesday KPRI Night 2 drinks for \$1.00 8-10 pm	Thursday 8-10 pm Blowout 50¢ Drinks
	Friday & Saturday 5-9 pm \$1 Drinks

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

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*William Ernest Brown*  
FINE STATIONERS

**50 %  
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7305 Clairemont Mesa Blvd., San Diego  
(619) 576-0622

San Diego  
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**5.50**  
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p.m. daily

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**Home of the Carne Asada**

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at pm

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Our Mexico City  
recipes here for you  
to enjoy.

We also have food to  
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and cater  
for parties.

Beer &  
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**Mexican Restaurant**  
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Between Fashion Valley and  
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1. *Author's name* (14)

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

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



constant condition: wood  
by 1 in. (140) or best offer  
1.  
constant condition: \$285.  
upright freezer, piano,  
dial rail chairs, barwood  
wood carpet, desk, green  
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Stover, 23, "for 1/2  
number  
use headboard, wovens  
2 years old, 1/2 of best  
in spring set, never used  
white leg slippers, cover

Table is dark woodgrain  
wired chairs have yellow &  
red. 140, 265-2111.

portable 64K computer, 1

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
**Bar:** Quality items at bar  
#4 50th Street, 2 blocks  
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only **\$2.75** per box  
Our lunch mix is only **\$3.75**  
Pick up a box, take it to the beach, or have it here.  
Also, as always, lowest prices on our  
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**Chicken Teriyaki \$3.45**  
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New featuring shaved ice  
5 different flavors like:  
Open Mon - Sat 10-9  
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Food service from 11  
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**Try our nutritious,  
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dishes**


featuring saffron, baylani & ghee  
Devilish dishes at heavenly prices.

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This is an excellent opportunity  
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**Bally Dancin'**  
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Please call for  
Compliments

**Baklava**  
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**Banquet and catering available.**

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**Veal, Shrimp or Chicken \$13.95**  
**Dinner for Two** Regular value \$21.90  
 Any of our veal, shrimp or chicken dishes with antipasto salad & basket of bread. **GOOD ANYTIME**. Expires Sept. 15, 1983. Limit 2 dinners per 4 p.m. - closing.

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 cordially invites you to attend  
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 Admission \$2.00. Call 275-3519.  
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Chicken Wings**

Served in our special sauce (mild, medium, hot, a hint!)  
Includes every stick with homemade blue cheese dressing.

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50-piece Party Pac  
\$9.99**

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Call ahead for take out:  
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Corgies stop through Aug. 4, Limit 1 per customer.

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now try our specially prepared camarones (shrimp),  
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**RESTAURANT & CANTINA**

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2 for 1 margaritas  
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- 22 varieties of gourmet coffee beans
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The experience starts with the commencement of the first pouring when you find a moment to enjoy everything from Cognac to Champagne. Outside the Vineyard, guests to a Field of Chives, with an array of local, organic, seasonal produce and a variety of locally produced, responsibly sourced, specialty dining experience. Make it the date, after hours, or anytime.

**New Summer Hours**

12-11 PM (7-10)	11-10 PM (7-10)	11-10 PM (7-10)	11-10 PM (7-10)
12-11 PM (7-10)	11-10 PM (7-10)	11-10 PM (7-10)	11-10 PM (7-10)

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Don't you decide to stop to take the time to enjoy everything from Cognac to Champagne. Outside the Vineyard, guests to a Field of Chives, with an array of local, organic, seasonal produce and a variety of locally produced, responsibly sourced, specialty dining experience. Make it the date, after hours, or anytime.

**PACIFIC VINEBAR & BISTRO**

480 Market Street  
San Diego  
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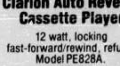

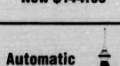





















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 <p><b>Bovada BE546 6 1/2" Dual Cone Speaker</b> Includes wire &amp; grill cover, 40 watt. <b>\$7.77 ea.</b></p>	 <p><b>Digital Clock &amp; Radio Display</b> Cassette AM-FM car stereo by Unic. Model RV555. <b>Now only \$73.95</b></p>	<p><b>Cable Hook-up for FM Stereos.</b> Connect your home stereo to your cable system with this kit. Receive cable music on your stereo. Do it yourself! Kit including instructions. <b>Only \$7.95</b></p>	 <p><b>Tecsonic Mini Jogging-Style Stereo Cassette Player</b> No KC248 with headphones. <b>Now \$17.95</b></p>	 <p><b>Hitek by Autotek CSR-2330 AM/FM Auto-Reverse Cassette Car Stereo</b> With sendust head, Dolby, metal variable lineout, independent treble/bass, and much more. <b>\$159.95</b></p>
 <p><b>Bovada BE 302 Stereo Speakers with Brackets Back in Stock!</b> <b>Now \$9.99 ea.</b></p>	 <p><b>Bovada Round 3-Way Speaker System</b> 100 watt total power. Model BE-3423. <b>\$9.99</b> each speaker. Includes cover &amp; wire.</p>	 <p><b>Portable Mini Components AM/FM Cassette Stereo System</b> With detachable speakers, AC/DC, one-touch recording. <b>\$79.99</b> With this coupon. Coupon expires 8/7/83.</p>	 <p><b>Crown Stereo Radio Recorder</b> CSC55, AC/DC, shortwave, large size. Reg. discount price \$79.95 <b>Close-out price \$64.95</b></p>	 <p><b>Clarion Auto Reverse Cassette Player</b> 12 watt, locking fast-forward/rewind, rebuff. Model PE828A. <b>\$49.95</b></p>
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