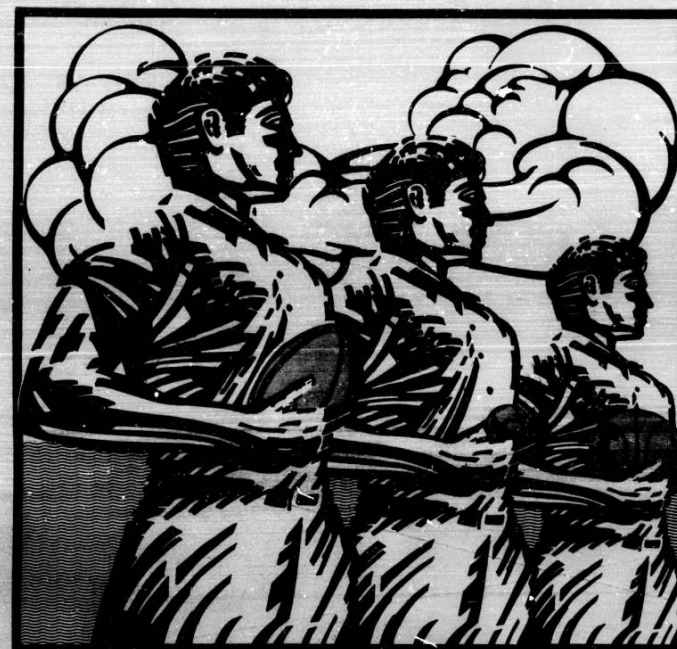


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## READER

VOLUME 13, NO. 25, JUNE 28, 1984 SAN DIEGO'S WEEKLY



Leon Parma reached into his wallet and extracted one hundred dollars. He handed the money and a stack of forty-four large envelopes to the concierge at Washington, D.C.'s L'Enfant Plaza Hotel and quietly said, "I want these in their rooms within one hour." "These" contained the lavish, twenty-four-page brochure put together by the San Diego Super Bowl Task Force; less than an hour later the personally addressed envelopes were in the rooms of the twenty-eight National Football League team owners and various NFL executives. It was Wednesday, May 23, 1984, the eve of the day when San Diego landed the 1988 Super Bowl, an event Parma, a prominent Republican and partner in the local Budweiser distributorship, would later describe as "one of the most important things to ever happen to San Diego." For the Greater San

## They Shall Have Sports

How a small group of influential men managed to alter life in San Diego

By Neal Matthews

(continued on page 10)



# City Lights

## Looks Like A Real Dump

David Starcevic has been dumped on and trashed for fifteen years. That's how long building contractors have been seeking out this parcel of land on the southwest corner of Thirty-third and C streets, on which they unload their unwanted rubble. Word gets around, Starcevic says; when contractors find out about a choice dumping spot, they let others know. Once, several years ago, a contractor even dumped curbing from a gas station in Chula Vista on



David Starcevic at his lot on Thirty-third and C streets.

Starcevic's lot. He has fought, argued, capoled, complained, and called the cops. And every time Starcevic has been able to get the stuff removed or bulldozed under. Almost.

On May 3 Starcevic and his wife Miriam were on their way home from work. As they approached their house on B Street they saw a huge cloud of dust hovering above their lot, which sits just down the block from their home. "It looked like a nuclear explosion," Starcevic says. He knew exactly what to do. He whipped his '67 Chevy station

wagon into the lot and blocked the dump truck, bumper to bumper. "Hey, I've gotta get out of here!" screeched the driver. "Not unless you take your garbage with you."

Starcevic replied over his shoulder as he and his wife walked toward their house. Starcevic called the police and they arrived some time later. They told him that he would have to move his car and let the driver leave. Starcevic told them that he would let the driver leave if he rehauled his four yards of concrete rubble back onto his truck. Dumping on private property was illegal.

Starcevic told the police officers. Yes, the police said, but he'll need a skip loader to get it back on. Back and forth went the struggle of wills until the driver hitly backed into his own rubble, maneuvered around Starcevic's car, and drove off. Several days later, after Starcevic had spent hours on the phone to the police station, police public relations, and Councilman Wilkie, a Jones's office, a police officer issued the driver, Archie Armstrong, a citation for dumping or private property. A court date was set for June 11.

Armstrong appeared in municipal court on the appointed date and pleaded guilty to the charge. He was fined fifteen dollars — less than half of what it would have cost him to dump his rubble at the Miramar landfill — and Starcevic was stuck with the junk. The outcome has left Starcevic soured on justice. "I feel like I've been raped," he says.

—R.O.

## All The Fine New Prefixes

La Jolins sulked twenty years ago when Pacific Telephone altered their GLencourt 4 prefixes. To satisfy the Pac Tel computer's appetite for numbers, GLencourt 4 — the symbol of residential affluence — became the sterile 454. But even without the letters, a neighborhood was still a neighborhood. Hillcrest was always 296, 296, and 297; Coronado 435 and 437; downtown 231 to 239 (except 237); Southeast 262 or 264. Prefixes have always been a simple gauge of how far you were from wherever you were calling.

No longer. Burgeoning neighborhoods have eaten up the traditional exchanges, and

the new ones have no relation to their predecessors. The nonsequential jumble of 260, 574, and 692 are the new Hillcrest prefixes. When downtown businesses were starved for prefixes last year, Pac Tel reached out for 696; it was quickly depleted, and 699 has been added. When the Hotel Del Coronado outgrew 435, it added 522, as did Coronado's school district, city offices, and the Naval Air Station. The prefix 451, a logical addition to La Jolla, went instead to Rancho Bernardo, while University City encroached from the other end, taking 450, 457, and 458. Del Mar, always 755, broke sequence by taking on 481. Only exclusive Rancho Santa Fe has carried through unchanged. When it filled the 756 prefix, 757 was adopted.

—P.K.



Illustration by Tom Evans

## Young At Heart

Owning a home is not always bliss. Peter Heines, for example, inherited a duplex in Oceanside's Vista Hermosa development when his mother died last October 15. The day after her funeral, Heines received a letter from fellow Vista Hermosa homeowners declaring him in violation of the planned community's regulations and demanding he vacate his home. The reason: twenty-year-old Heines is too young to live at Vista Hermosa.

Among the ten pages of rules and regulations that make up the Vista Hermosa's "Declaration of Restrictions" on signs, tents, and dog breeding is a paragraph on age. No one under eighteen may live in the 200-home "semiritted and red ed community, and every household must have at least one family member over forty-five. Since Heines's father is also dead, and Heines has no siblings over forty-five, under the development's restrictions he can't continue to live in the home he once shared with his parents and which he now owns.

Michael Berlin, attorney for the Vista Hermosa group, says the board decided to evict Heines because residents there "have a right to live in an environment that's somewhat homogeneous." Though there

are other homeowners currently violating the age restrictions, attorney Berlin says. "The overwhelming majority of residents do comply with the restrictions." The attempted eviction and resultant lawsuits of young Heines and at least one other current resident — a woman who lives with her thirteen-year-old son — will test Vista Hermosa's ability to enforce its age restrictions.

Heines spent \$400 in lawyer's fees and was unable to pay more, but the American Civil Liberties Union (ACLU) agreed in February to take his case gratis. ACLU attorney A. Dale Mann, on argues that Heines can't be evicted because recent state court decisions bar homeowners' associations from "discriminating on the basis of age." Hermosa attorney Berlin counters that "the law is far from clear on this matter," and that Hermosa's restrictions are "clearly enforceable."

Heines could escape the dilemma by selling his house or renting it to a tenant forty-five or older whose children, if any, are at least eighteen years old. But by refusing to rent to a prospective tenant who doesn't meet those requirements, Heines could be violating state law, which bans discrimination of renters on a basis of age, and he risks being sued by a disgruntled prospective renter.

—P.K.

## Watch Where You Wave That Beam

TV news cameramen will walk through burning buildings, face rock-throwing protesters, and embarrass themselves and their stations by bawling personal moments in bright tungsten lamps. But they're not without fear. For the past few months at least four Channel 39 cameramen have declined to climb aboard the station's helicopter to document the news live via microwave transmissions. The cameramen

are worried about the effect on their health of the microwaves emitted by the portable transmitters that beam the live signal back to the station's receivers. When Channel 39 owned its own newscaster, the microwave transmitter was permanently mounted on the copter's underside. But parent company Stoner Broadcasting ordered the news copter sold last year, and the leased

whirlbird now being used has no built-in transmitter, so the cameramen must hold the microwave units between their legs. "We don't know how dangerous those microwaves are, but I do know what they do to food, and I don't like being so close to it," says one concerned photographer. Channel 39 executives argue there's no evidence that microwaves can harm humans, but station engineers are building a portable microwave unit that will better shield the user. Until that new unit is completed, cameramen who worry about microwave emissions aren't penalized for staying on the ground. —P.K.



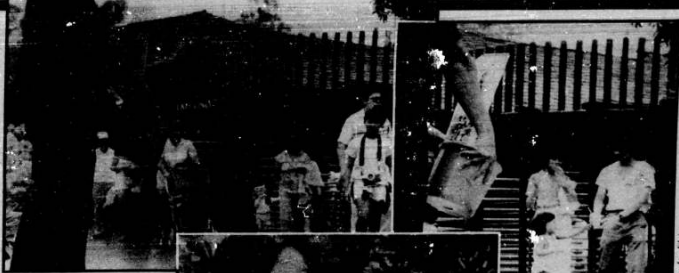
Channel 39 rented helicopter

Photograph by Joe Klein

## As Orphan As Not

Summer is here and there's no surer sign of its arrival than the annual convergence of thousands to that world-famous mecca of tourism, the San Diego Zoo. And as the weather heats up, so does the competition for the travelers' free-flowing, go-and-time dollars. Witness the eager state of those engaged in the charity biz at the zoo's exit. Currently there are two groups of free-enterprising types urging those leaving the zoo to shed a couple of bucks' worth of guilt to help poor orphans in Baja and Tijuana. Richard Phillips is one of those collecting money. In his black polyester shirt fitted with a Roman collar, he is almost indistinguishable from his three competitors who mill about him, except that he has a hairy puppet named Willie that regurgitates Tootsie Rolls for children. He is from the First Light Community Church. His competitors are from San Diego Christian Missionaries in Chula Vista.

Phillips is miffed because he feels that the Christian Missionaries are cutting in unfairly on his fundraising. "I work with a puppet, a sign, and a bucket. They're running a gun on either side of me so people will think that we're



Richard Phillips

from the same group and drop the money in their buckets. I got along better with the Hare Krishnas than with this group," he says.

Herman Travoli, director of the two-year-old San Diego Christian Missionaries group, says that there is no competition. His nine missionaries, recruited from the ranks of San Diego's street people, are doing God's will by collecting money for the San Antonio Orphanage near Ensenada, he says. Although unwilling to give exact figures, Travoli admits that his missionaries take for themselves a percentage of what they collect, and that his organization gets a cut, too. Travoli says that his missionaries put in a forty-hour week, stationed at the zoo, the airport, or at Sea World, and

that the share of the donations they keep is equivalent to about minimum wage. He says that his church also provides them with food and lodging. When questioned about Phillips's charges of unfair competition, Travoli alludes to a crime for which Phillips did time. Missionaries can play rough when it comes to aiding the poor.

Phillips works four to five days a week at the zoo, for

about five hours each day. He says that he collects about fifteen dollars an hour and from his monthly total takes \$500 for living expenses. What's left over he donates to Sister Rosalee's Rancho Nazareth Orphanage in Tijuana, he says. Although he has no congregation, he claims that ministers to humanity by doing volunteer work with the SHARE food distribution program and with the Hunger

Project. Because the Christian Missionaries have been so effective in nabbing possible donors at the zoo, Phillips says that he has been forced to advertise in local papers to hire people to help him solicit donations. Phillips claims that he has three people in training for the four-dollar-per-hour position, and says that as part of the job he expects his workers to donate twenty hours a week of volunteer work with other charitable foundations.

—R.O.

Paul Krueger, Thomas K. Arnold, and Randy Oppen

Photograph by Joe Klein

## Beach Blanket Blockade

Last July 4 the Mission Beach peninsula stretching south from Ventura Place presented an unexpected, and unprecedented, dilemma to city planners and others associated with traffic control. For the first time in recent memory the half-dozen parking lots on both sides of Mission Boulevard were all full to overflowing, and the lots and surrounding streets and alleys were abuzz with angry motorists rendered practically immobile due to congestion in both directions. By noon, the San Diego Police Department finally stepped in and erected roadblocks across Mission Boulevard near Belmont Park, closing off the area to the south to everyone except residents.

With those memories fresh in mind, the Mission Beach Town Council, the police department, and city councilman Mike Gotch, who represents the area, staged a series of meetings this spring. When a similar problem occurred again on Memorial Day — by 2:00 p.m., traffic was backed up in both directions along West Mission Bay Drive from Interstate 8 to Ventura Place and Mission Boulevard from Ventura Place south — talk turned to action. So this summer, look for the following traffic control measures.



Weekend traffic on West Mission Bay Drive

— "Beach alerts," periodic public service announcements on various radio stations alerting the public as to which beaches are overcrowded and which ones aren't.

— Continued closings of Mission Boulevard to nonresidents at particularly crowded times, although the police department's community relations officer for Mission Beach, D.K. Abbott, says roadblocks will only be set up "in real emergency situations" due to a city law that prevents police from cutting off traffic on major thoroughfares.

— Flashing lights on Interstate 8 at West Mission

Bay Drive and on Interstate 5 at the exit for Grand and Garnet avenues, warning incoming motorists that the beach is full (still tentative).

— And a ban on parking anywhere on the Mission Beach peninsula between the hours of 2:00 and 4:00 a.m., designed to eliminate overnight parking.

One other measure that you won't see this summer is a stepped-up schedule for the Sun Runner, a San Diego Transit shuttle bus that every twenty minutes, Wednesdays through Sundays, runs from a parking lot at the corner of Sea World Drive and Pacific

Highway to beaches in Pacific Beach, Mission Beach, and Mission Bay. Last year the bus route operated under a \$30,000 subsidy for its twelve-week run, according to beach area merchant and town council member Dan Hamel; ridership, however, proved disappointing, with the average daily gross from the twenty-five-cent fares being thirty-four dollars, or less than one-tenth what it costs to operate. In a meeting last Thursday with police and Councilman Mike Gotch, Hamel proposed what he saw as a sure solution to anemic bus ridership: close off one of the two lanes, in each

direction, on West Mission Bay Drive and turn them into diamond lanes to be used only by the Sun Runner and other shuttles he hopes his group could attract to the area. "People stopped up in their cars all the way to the freeway would see the buses whizzing by, and that would create the best incentive of all to use them," Hamel states. But reception to his proposal was cool, with officer Abbott saying, "It's simply unenforceable, and having only one lane open to traffic in each direction would only make the problem even worse."

—T.K.A.

Photograph by David Green





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## Formerly Thrilled

Usually I skip reading reviews in the Reader since the writers take up many columns inches to say so little. But it was with interest that I read John D'Agostino's article on Simple Minds ("Techno for an Answer," June 21).

Sure, Simple Minds put on an adequate show. But having seen their two previous West Coast performances (in 1983 and 1981), the show at the Fox left much to be desired.

I expect good sound quality at the Fox. But I barely heard Charlie

Buchill's "glassy guitar arpeggios," let alone Mick MacNeil's "translucent keyboard riffs," and I had a good seat as well.

Singer Jim Kerr used to "walk drumlike" through the band's

## Letters

performances. Instead of being aloof and alluring, Kerr reduced himself to the proverbial rock showman with all the trade tricks ("Put your hands together!" "I can't hear you!" Not to mention the liberal sprinkling of our city's

name throughout the set, much to the delight of the squealing 91X disciples).

By inserting lyrics from "Light My Fire" and "Take Me to the River" into "New Gold Dream," he took a rock anthem and turned it into bullsh\*t.

Simple Minds have thrilled me for five years. I'll still listen to their music. But I suppose it's time I find myself a new set of musical heroes to champion.

Jim Kerr  
Del Cerro

## For Openers

As much as I respect John D'Agostino's opinion of the music scene, I cannot understand why his

coverage of events such as the concerts at the Del Mar Fair does not include the opening acts since they do occasionally involve local San Diego bands. It seems that D'Agostino has the freedom to expound on what he deems important. If this is so, how can he neglect to mention what San Diegans have produced? No offense, but the buck starts here.

Franklin E. Allee Jr.  
San Diego

**Rat Tailed**  
In regard to your article about local bands ("City Lights," April 5), you are not up with what is happening with some of our local San Diego talent that has made it with the recording company of Atlantic. Have you ever heard of Rat? They have been appearing up north since last year and have two records out: *Rat* and *Out of the Cellar*. They have opened for ZZ Top in Texas, and have opened for Ozzy Osbourne in several states, including recently at the Sports Arena. Their current song "Round and Round" is heard on KGB-FM, their video is on MTV almost daily, and if you ever drive up north (L.A. on up to San Luis Obispo) you will hear "Lack of Communication," "Morning After," and "Tell the World," to mention only a few.

Where have you guys been? They are very professional; three local boys who are just great. Why not dig up a little information for us readers about this up-and-coming new metal group. It's not "heavy" as the rest of the lot.

Deborah Nelson  
San Luis Obispo

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## Straight from the Hip

Dear Matthew Alice:  
Why do some countries refer to themselves as motherland, others as fatherland? Webster's just says each refers to "country of origin." Are the terms interchangeable?  
Chris Roberts  
La Jolla

Ask why and you usually end up searching at the beginning of things. But this question goes too far back, and in too many directions, to answer completely. However, let me throw out a few quotes that are pertinent to our Western civilization: Homer: "The name of fatherland is closer to one's heart than all else, for there is nothing closer than a father." Virgil: "There is my love, there is my fatherland (patria)." Cicero: "Our country is the common parent of all." The common thread is, of course, the idea of country as parent, and in these cases, as male parent. The English word *father*, after all, evolved from the Greek *pater*, whence came *patriot*. Even the Bible refers to the land of one's fathers. None of this is very surprising, given the dominance of the male in Western cultures.

But then we have Plato saying, "His dear motherland, as the Cretans name her, and fatherland." Apparently Cretans differed in their feminine approach to nomenclature. It's a view that shows up in many societies, albeit with less frequency than the masculine counterpart. The English have placed Great Britain on the distant side of the language by referring to it as the "mother country," especially during its colonial days. The words of nineteenth-century author Edward Everett Hale bespeak the minds of many Americans: "You belong to your country as you belong to your mother." La belle France is, of course, very feminine in the eyes of her countrymen. And let's not ignore Mother Russia.

Still, the origins of all this chauvinistic



name-calling remain obscure. You can call it your mother, your father, or your great-cousin twice removed, for all anyone really cares how you refer to your homeland. Mothers will win in the future anyway; don't the space colonists in all those science fiction books and movies refer to their home planet as Mother Earth?

Dear Matthew Alice:  
Having spent most of my childhood years frolicking on our San Diego beaches, I vividly recall my daily encounters with "Mr. Jellyfish." Countless millions of the transparent, pancake-shaped creatures could be seen at times, either drifting aimlessly at sea or beached by the high tides. Now I'm worried that our jellyfish friends have left our coast, because I haven't seen one in years! Have climatic changes altered the ocean currents? Has El Niño taken my friends to another country?

Shouldn't we notify Jacques Cousteau?  
Mark Fowler  
Del Mar

You pick the strangest friends, Mark. While not actively hostile to humans in most instances, Mr. Jellyfish is certainly not very cuddly either. You've got to keep an eye on him at all times, in fact. Most people would regard his absence with relief, so your sense of loss is not shared by many. Still, I suppose Mr. Jellyfish has as much a right to exist as his comrades Mr. Mosquito, Mr. Tick, and Mr. Flea.

There may indeed be something to your observation that jellyfish have been less numerous in the area recently. Of course, it's also possible that your weird affection for the quivering blobs has clouded your childhood memories, making times past more laden with jellyfish than they actually were. But two oceanographers at Scripps Institution of Oceanography confirmed the recent paucity of jellyfish on our beaches. Both Jim Stewart and John

McGowan agreed that fewer of the two common types, *pelagia* and *velella* (the latter not a true jellyfish, but close enough to fool most of us), have been washing ashore in the past couple of years. Dramatic population fluctuations of these creatures are to be expected, and Stewart notes that during the forty years he's been diving off San Diego, jellyfish have been abundant enough to come ashore in numbers about ten times. Every five or ten years we seem to be up to our ankles in jellyfish, but the rest of the time we only find a few corpses on the beach. The phenomenon seems to be a natural cycle, and it's nothing to call the already-preoccupied Cousteau about. But surfers and swimmers probably hope the next cycle doesn't bring a reprise of the 1952 invasion when Stewart remembers jellyfish with hundreds of long tentacles floating in our tranquil seas. The sting of these large animals, he recalls, was "hotter than hell."

El Niño has been blamed for quite a lot in the past year — from poor rainfall to no fish to starving birds — but has it also taken our jellyfish away? We definitely can say that there is such a thing as El Niño, and we can say it seems to be a drop in local jellyfish numbers. But nobody has actually censused the 150 different kinds of Southern California jellyfish and drawn an irrefutable line connecting their presence or absence in San Diego to El Niño, or to more normal cold-water currents. Population dynamics is too poorly understood to make such a firm statement. I'd be willing to bet, though, that someday soon you'll be able to walk along the beach once again and see the glistening bodies of Mr. and Mrs. Jellyfish.

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80883, San Diego, California 92138.

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## THE INSIDE STORY

BY PAUL KRUEGER

SAN DIEGO POLICE CHIEF BILL KOLENDER is a smart cop and savvy politician, but his latest attempt at public relations may backfire. Kolerender's lieutenants last week took the unprecedented step of warning the local gay community of a scheduled crackdown on illicit gay sex in the restrooms and secluded areas of Balboa Park. Though about thirty-three men were arrested in May for soliciting and engaging in lewd acts in the parks, police say the illegal activity and citizens' complaints continue. Because of this, two police captains had scheduled a concerted, undercover bust to begin this week. The cops, however, were intrigued by the idea of warning the lawbreakers beforehand, thus reducing arrests and heading off any criticisms of harassment and selective enforcement, so they delayed the crackdown a week, until this Monday, July 2. Lieutenant Dave Spisak, Kolerender's special "liaison" officer to the gay community, then called in information on the crackdown to editors of the *Gayzone* and *Update*. The 10,000-circulation *Gayzone* last Thursday ran a front-page story on the operation with a

lengthy follow-up appearing today. *Update's* story appears in its 6000 copies this week. Spisak figures the advance publicity will scare off potential arrestees, thus cutting the illicit acts, reducing complaints and bad publicity. "The gay community now has a chance to improve its public image," Spisak says. Indeed, those openly gay men who prefer to make late-night forays to the park will be warned off by gossip and the gay-press publicity. But attorney George Haverstick, who frequently defends men arrested for soliciting and for lewd public acts, doubts whether the advance warning will have much effect. Haverstick says perhaps fifty percent or more of the men who engage in illicit public sex at the park are "closeted" homosexuals who don't update the gay bars where *Update* and the *Gayzone* are distributed and where information is exchanged. These closeted homosexuals will continue to congregate early in the morning and after work and will be arrested in significant numbers, attorney Haverstick predicts. "What we'll hear from the police is, 'Look, this [gay] community is just



Targeted restroom near Aero-Space Museum, Balboa Park

irresponsible. You warn them through the [gay] papers and they still go." Spisak agrees in part with Haverstick's analysis, but says that many men who would otherwise be caught in the crackdown will be forewarned and avoid arrest.

Since *Newsline* publisher Larry Remer lost his financial angel Nancy Hoover early this year, Remer's weekly tabloid has survived on subscriptions, fifty-cent-per-copy newsstand sales, and the receipts of a one-shot fundraising party. Rumors had it that wealthy new-paper publisher Lowell Blankfort would be taking Hoover's place as a generous donor, but Remer says Blankfort's similar coupon offering fifty cents off the price quoted by other newspapers, and then cut his price to \$9.50. *Newsline's* Hartley came back two weeks ago with a \$7.50 offer. *Heartland's* Clark says his discounts aren't a response to *Newsline's* aggressive cost-cutting, and claims he

challenge to another important source of revenue: these pages of "Fictional Business Name Statements" that fill *Newsline's* back pages. State law requires new business owners to run these ads, and *Newsline's* share accounts for between forty and fifty percent of Remer's weekly revenues.

*Newsline* and the competing *Heartland News* had co-existed by each charging twenty dollars per ad, but *Newsline* advertising director Bob Hartley says the paper's business increased 250 percent when he sent postage-paid envelopes to potential new business owners soliciting their ads.

*Heartland* publisher Paul Clark mullied a similar coupon offering fifty cents off the price quoted by other newspapers, and then cut his price to \$9.50. *Newsline's* Hartley came back two weeks ago with a \$7.50 offer. *Heartland's* Clark says his discounts aren't a response to *Newsline's* aggressive cost-cutting, and claims he

frequently drops his prices to as low as five dollars "to give these new business people a break." *Newsline's* Hartley, though, says bluntly that "this is absolutely a war," and recalls that the two papers several summers ago "chased each other's [prices] down to nine dollars." Clark nonchalantly says he could charge five dollars per ad and still survive because he has no reporters to support — instead using editorial filler from news services — and he owns his own printing presses. Hartley says that *Newsline* is feeling the cost-cutting pain, since \$7.50 per ad is dangerously near the break-even point. "It really hurts us," he says. "We have to ask if it's profitable to run them this cheap." This week *Newsline* upped the standard price to ten dollars, though the current offer still meets *Heartland's* challenge by offering "fifty cents off" the lowest price charged by any other paper.

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# Sports

(continued from page 1)

Diego Sports Association it was just like the old days. Parma, chairman of the board of the association, had once again demonstrated the sports association's primary skill: how to spend money and influence people.

The Greater San Diego Sports Association had pledged \$100,000 to the Super Bowl effort. This represented about half of the next egg the 400-member group has been able to accumulate. The money comes from annual dues (fifty dollars per member), an annual fundraising banquet that usually nets about \$25,000, and another \$20,000 or so brought in by the operation of the Stadium Club, open to members only, inside San Diego Jack Murphy Stadium. The high-octane group of businessmen and civic leaders may have reached its pinnacle in snaring a local Super Bowl, but the exaltations after the announcement had a familiar ring to them. Several times over the twenty-three-year history of the group, one or another of them has been heard to proclaim, "This is one of the most important things to ever happen to San Diego!" Whether you consider that statement typical windy boosterism or plain truth depends upon your notion of how important big-time sports are to a community. That notion also determines whether you consider the group to be an anachronistic collection of civic hysteresies who were willing to do anything to make a small Navy town produce more car buyers, cola drinkers, and tourists, or whether you be-



Bill Elser

lieve the sports association is a vital force that has prodded San Diego through a succession of pivotal points in the city's maturation. Either way, it's undeniable that the Greater San Diego Sports Association has altered this city's history.

The luring of the Chargers, the construction of the Mission Valley stadium, the hiring and retention of Don Coryell at San Diego State in the 1960s, production of the Holiday Bowl, the efforts to block Donald Sterling's move of the Clippers from San Diego two years ago and the decision not to interfere with his recent defection to Los Angeles — all of these things affected the lives of thousands of San Diegans. As Barron Hilton, the original owner of the Chargers, said in an interview recently, "Had they not built the stadium, the Chargers would not have stayed in San Diego." Can you imagine this city without the Chargers? No Lance Alworth, no Ernie Ladd, no Sid Gillman for the city to claim as heritage? One

could argue — and sports association members do — that the Chargers gave San Diego its first modern touchstone of national identity.

The question of whether the sports association brought the Chargers here or the football team's move was the catalyst for the association's birth remains unanswered. Some original members of the association, such as Bill Elser, one of the founding fathers, say flatly that the association brought the Chargers to town. "The association was formed first," says the seventy-five-year-old retired businessman, "and then we started talking about getting a football team down here." Others, such as Gene Gregston, who was sports editor of the San Diego Tribune at the time, say the association didn't even exist when Barron Hilton decided to move his team to San Diego. "Jack Murphy [sports editor and columnist for the San Diego Union] and I did nearly all of it," says Gregston, who later became editor of the Union and now works for Con-

gressman Bill Lowery. But according to seventy-two-year-old Dick Grialva, who has run auto dealerships in these parts for decades, "Al Davis [then an executive with the Chargers] was once quoted in a story saying that he [Davis] was the one who convinced Hilton to move, and that if it wasn't for Dick Grialva, the Chargers would have never moved to San Diego." Grialva continues, pumping his arms and open palms to punctuate every word. "But if you want to be honest about it, Jack Murphy brought the Chargers here and we helped him." Barron Hilton seems to corroborate this: "Gene Gregston and Jack Murphy got me to move," he says from his office at the Beverly Hilton. Regardless of who instigated the move, the facts are that the Chargers' executives decided to move down in early 1961, and the earliest record of an association meeting is February 23 of that year, when the group held its first annual dinner.

In the early 1960s San Diego was the eighteenth largest city in the country, with a population of 588,000, and the newspapers and business barons ran this town. San Diego had a minor-league baseball team, the Padres, and a dilapidated coliseum, Balboa Stadium, which seated 23,000 people on concrete benches. Gregston and Murphy had to leave town to do their jobs, covering major sports events, and they were getting sick of it. "We'd driven up [to L.A.] for the final Rams game of the 1960 season," recalls Gregston, who still speaks in an Oklahoma drawl, "and on the way back Jack told me he'd talked to Mel Durslag, columnist for the L.A. Herald-Examiner, at half time. Durslag had told Murphy that Hilton was interested in moving the team, because they

weren't doing so well." The Chargers were part of the fledgling American Football League (AFL), and they were losing badly in their bid to compete for fans with the Los Angeles Rams. Sometimes the Chargers drew fewer than 10,000 spectators to the L.A. Coliseum, which could hold 100,000. "We were suspicious of the AFL," says Gregston, "but what the hell, if they were going to stay in business we decided we might as well go for it. We went and saw Jim Copley [publisher of the Union and Tribune] and our editors, to get the go-ahead to support this, and we met with Mayor [Charles] Dail in December of 1960, and the following March the Chargers were down here."

With publisher Copley's blessing, the two newspapermen laid down the backbeat of support for the Chargers, and didn't let up until seven years later when the stadium was built. In their sports columns and in the news columns of the sports pages, Gregston and Murphy began to whip up excitement like shamans at a rain dance. "It's difficult to imagine how Barron Hilton is going to find trouble with San Diego in his talks with Mayor Dail and civic officials today," Murphy wrote in his column of January 6, 1961. "The town is already so daffy over Hilton's football team that an exciting and successful season seems assured."

Never mind that the Chargers didn't sell out rickety Balboa Stadium in their first couple of seasons here, including the AFL championship game in 1963 (when the Chargers beat the Boston Patriots), and that they continued to lose about \$300,000 a year. Murphy had gone to the mountain top. He was seeing the future, and he was handing down tablets daily. "There's a sense of anticipation in the community, an

awareness that the arrival of the Chargers will lead to an exciting new era in entertainment," Murphy wrote prophetically. "The success of the Chargers here will hasten construction of a multipurpose stadium with a capacity of 40,000 to 45,000 and that, in turn, almost certainly will bring major-league baseball to San Diego."

But before the Chargers moved south there was the matter of Balboa Stadium to be addressed. The place was an embarrassment. Chargers coach and general manager Sid Gillman called the locker rooms "a hellhole," and when he first saw the gridiron in January of 1961, his heart sank. Unbeknownst to the locals, Barron Hilton had already decided to move the team down, but the field (which was located near Balboa Park behind San Diego High School, and has since been demolished) was hard and bumpy, there was an ugly auto racing crash wall encircling it, the stands were uncomfortable, the seating capacity inadequate, there were only half a dozen bathrooms in the whole joint, and, worst of all, the stadium was leased to the city schools. This meant that beer was prohibited on the premises, and provisions for using the parking lots and the stadium itself would have to be worked out with the school board.

Walking the field that January day with Gillman was Bill Elser. Elser owned an elevator company and was a highly respected civic leader. He was on the city's civil service commission, was a state fish and game commissioner, and he was a member of the school board. Also on the school board, in fact the president that year, was Dick Grialva. In the 1950s Grialva had owned the closest thing

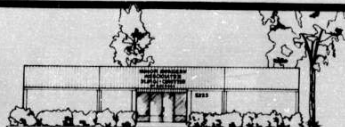
(continued on page 12)

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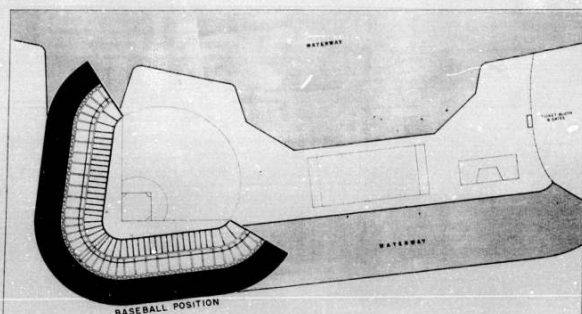
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Don Coryell at SDSU

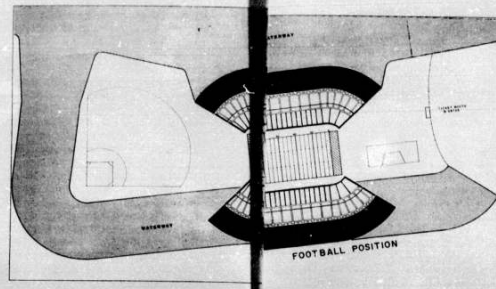
## Sports

(continued from page 11)

To a professional basketball team San Diego could muster before creation of the National Basketball Association. They were called the Grithalva Buicks, and under coach Fon Johnson, they were exciting. Grithalva knew how sports affected a community, and he thought of himself as being civic-minded. Both he and Elser fully supported the Chargers' move, and they made sure that whatever concessions were needed from the school board were granted to the football team.

With sports patrons like Elser and Grithalva behind the relocation, and speaking to the city councilmen about it, and with the all-powerful newspapers cheering it on, there was never any question that the city would vote to meet the team's demands in upgrading Balboa Stadium, and give tacit support for building a new stadium to boot. (The city spent one million dollars to refurbish Balboa Stadium.) The businessmen, along with many of their friends, and Gregston and Murphy, also helped orchestrate a public campaign to sell 20,000 season tickets (at thirty-five dollars apiece) to show the fans' support. They didn't quite meet that figure, but they did get the team.

Sometime during the campaign to bring the Chargers down, Dick Grithalva and Jack Murphy were driving out to a duck club west of Rancho Bernardo. Jim Copley and Bill Elser were also members of the club. "Jack said the chamber of commerce committee [headed by local Republican big shot Dr. Al Anderson] that was work-



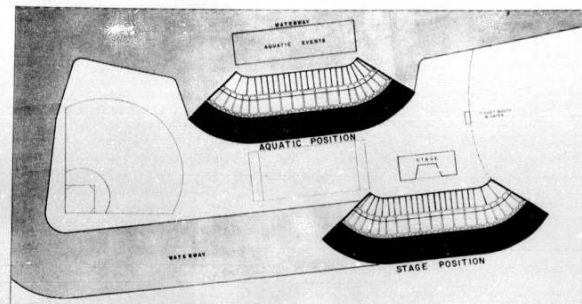
ing on this was dragging its feet," explains Grithalva. "And I knew Hilton. I was then selling his gull-wing Mercedes at my Buick dealership. But the chamber was dropping the ball, and somebody had to grab the bull by the horns."

Murphy and Gregston had already met with a man named Abe Polinsky, who'd recently rolled into town from Duluth and purchased the Coca-Cola Bottling Company here. Polinsky had been involved with a sports promotion group in Minnesota, and he was looking to establish his name here. He thought it might be a good idea to assemble a group of sports patrons in San Diego. Polinsky tapped Murphy for possible recruits, and the columnist mentioned the idea to Grithalva, who knew everybody. Grithalva persuaded Bill Elser, insurance man Clark Higgins, KOGO television executive Jay Grill, Ford dealer Art Carey, and a few others to attend a formative meeting at the Town and Country Hotel in Mission Valley. They all agreed that what San Diego needed was a lobbying group for major-league sports, and they set out to get one hundred members who would pay one hundred dollars each to be a part of the Greater San Diego Sports Association. A couple of months later, the Chargers were here. When they arrived, Grithalva gave six of the team's executives, including Sid Gillman and Al Davis, Buick station wagons to use. "It was fun," beams Grithalva. "We were an exuberant group of guys who were going to get a football team down here, and we knew all the principals. Let the good times roll!"

The good times started rolling for San Diego in 1961, and they didn't slow down until C. Arnholt Smith tumbled a decade later. Look at the list: the Chargers came to town, the community concourse and civic theater

were built, Smith put up the first modern skyscrapers downtown. Shelter Island and Harbor Island were constructed. San Diego got a University of California campus, the sports arena was built and big-time hockey and basketball hit town, the Coronado Bridge went up, the stadium was completed, and the Padres entered the big leagues. It was a heady time, and the members of the sports association were right in the middle of it all.

The sports patrons made up the core of the good old boys who called all the local shots until Pete Wilson insinuated his boyish mug into the act. There was Frank Alessio, who owned the Pepsi-Cola Bottling Company; publisher Jim Copley, leader of the conservatives and a man who refused to attend dinner parties if a Democrat was to be present; and an eventual purchaser of a five-percent interest in the Chargers: Anthony Ghio of the seafood family dynasty; Morley Golden of the construction company; Tom Hamilton, of the law firm Luce, Forward, Hamilton & Scripps, the man who drew up the association bylaws; John Hine, Art Carey, Dick Grithalva, L.H. Kornik, Jim Lukens, Jim Brown, G.W. Peck, Ed Taylor, and Warren Swink, all car dealers and early members. There was Bob Breitbard, builder of the sports arena and trader of basketball franchises; several executives of C. Arnholt Smith's First National Bank; John Mabey of Big Bear Markets; Eddie Leishman, chief executive of the minor-league Padres; Fred Neyenesch, the printer; Lou Overgard of Lion's Clothing; Charlie Pratt of



Design by Buick Engineering Corporation

Yellow Cab; developer Harry Summers; and Clayton Brace, Bill Fox, and Jay Grill, local television station executives. And of course Gene Gregston and Jack Murphy were members. There were no women members until recently, when one or two have been added to the roster.

The reason the organizers recruited such a list of notables was simple: money. "We needed real dough, we knew that our plans would take big money, real money," explains Bill Elser over lunch at the La Jolla Country Club. "The Chargers, without a doubt, had a commitment to getting a new stadium built if they came down and succeeded here," says Elser. The elevator dealer was friends with city manager Tom Fletcher, and Fletcher told Elser early on that construction of a stadium would require a vote of the people, which itself would require an initial feasibility study on which to hang the arguments. "So we raised \$35,000 and got the study done," says Elser. This study, completed by a Phoenix firm, gave a positive reading on the economics of building a stadium here, and it recommended that the site be in Mission Valley. One of the original strategy sessions regarding the stadium was held in the fall of 1963 in Smith's office at the U.S. National Bank building and included Smith (owner of the Padres), the editors of the two Copley papers, and the chief drum beaters Gregston and Murphy. After that meeting the men who attended it spoke individually with Mayor Frank Curran, according to Gregston, and the mayor then formed a committee which eventually called it

(continued on page 14)



Sid Gillman

C. Arnholt Smith

Gene Gregston



Balboa Stadium



Bob Payne

Photo: Hall of Champions

Photograph by Craig Carlson



# Sports

(continued from page 13)

self the All-American Stadium Committee. Members of the Greater San Diego Sports Association made up the core of the committee, and before the electorate voted a seventy-two percent yes margin to the idea in November of 1965, the association had funded the campaign with more than \$50,000.

So rabid for a stadium was Jack Murphy, for whom the edifice is now named, that between 1964 and 1967, when it opened, the stadium was the most common subject of his column. And the idea was so exciting that it may have occasionally unhinged the man. Several of his columns dealt with an idea, proffered by a local design firm, for building a floating stadium in newly developed Mission Bay. Gregston, who never took the idea seriously, winces now at the mention of it. It seems preposterous to read now, but Murphy actually wrote:

[The \$3,000-seat floating stadium] would dramatize San Diego's position as an aquatic center, recreation-land to water skiers, swimmers, inboard and outboard racing, etc., and provide an attractive backdrop for television cameras. Yet there's nothing arbitrary about the choice of sites. The floating stadium would be equally adaptable in Mission Valley, Kearny Mesa or elsewhere. Just dig a canal, pump in some salt water, and the stadium is ready for business.

Murphy printed drawings of this floating stadium in his sports section, and argued fruitfully for the idea to be taken seriously.

Jack Murphy was made president of the sports association in 1966, the year before the stadium was completed, and his first president's message to the 116-man organization concentrated on another realm of local sports where a large infusion of money was needed: the football program at San Diego State. Coach Don Coryell, who had made the Aztecs into a powerhouse team in just two years, was being baited with a



Jack Murphy

(then-) whopping \$20,000-a-year contract to coach at the University of Arizona. Murphy and other board members who had had influence in getting State to hire Coryell originally weren't about to watch him go. So they wrote up a contract, with the approval of the school, the state, and the athletic conference, to augment the salaries of both Don Coryell and his chief assistant, John Madden. In his message to the membership in January, 1967, Jack Murphy wrote, "Now we need help from the entire membership on this project. This organization does not make assessments, but we are asking, indeed eagerly soliciting, contributions. If each of you could contribute one hundred dollars per year for the next three years, this particular problem would be nicely resolved. . . . We are asking the membership to ratify the board's decision." And so it

was done; Coryell's salary was augmented by about \$10,000 a year, until he left for the St. Louis Cardinals in 1973. (Madden joined the Oakland Raiders in 1967.) It's a measure of how both sports and journalism have since entered another epoch: today it's inconceivable that a newspaperman would organize such an audacious act. The push to get and keep Coryell here started a campaign to make the Aztec football team a national force, and that effort continues to this day. Right now the association is working out the details in a proposed \$50,000 grant to the Aztecs, to be made some time this fall. "It would be the major expense for the association this year," says Bob Payne, a Mission Valley landlord who is serving now as president of the 400-member association, "because Aztec football is the major problem in San Diego sports."

The association is still smarting over its failure last year in its drive to help the university fill the stadium for the team's home games. The group spent about \$10,000 directly, and its members spent another \$50,000 or \$60,000 in the purchase of ads and tickets for the games, but it flopped. The stadium never got more than half full. "We've concluded we can only help financially," says Payne. "We're not ticket sellers."

Two years ago the association gave the university \$33,000 to upgrade its weight training and practice field facilities. Now the discussion over the pending \$50,000 grant centers on the issue of what conditions the group can place on the gift. Payne says they want it to be a matching grant, and that association members would be willing to help the school raise the other half of the money; he also says that the group wants to be sure all the money goes specifically to the football program, for such activities as recruiting, scholarships, and improved facilities. "We don't want to dictate policy," explains Payne, sitting in his spacious office in a secluded building behind the Old Ox restaurant. "But we see football as the panacea for their whole athletic department. The best way to raise money in a collegiate athletic program is to fill the football stadium." And the best way to fill the stadium is to field a winning team, obviously.

The sports association's fixation on the Aztecs has intensified since 1978, when San Diego State entered the Western Athletic Conference and the WAC approached the association with the idea of creating the Holiday Bowl. The association paid for the feasibility study to check how successful the game might be here, then took over responsibility for organizing the game. John Reid, who was director of the Fiesta Bowl in Tempe, Arizona for eight years, was hired to run the Holiday Bowl in 1980, and two years ago he took on the additional task of being executive director of the sports association. He's paid just over \$50,000 a year, money that comes from both the

sports association and the Holiday Bowl.

With each succeeding year that the Aztec's don't make it into the Holiday Bowl, the level of frustration for association members rises. "We started the Holiday Bowl five years ago with the expectation that San Diego State would one day be in it," says Payne. "There's no question that if San Diego State was to beat BYU and end up in the Holiday Bowl, it'd be a complete turnaround for major college football in this town." So the patrons, like patient fathers, are offering their primary asset: money.

Why do these men, about thirty of whom make up a board of directors that meets once a month, put their valuable time and effort into such endeavors? "You're doing well in business, something in the community needs to be done, you do it," explains Bill Elser. "But this is a little more fun, because it's something we'd get some use out of." Jim Brown, a current board member and an important figure in raising money to underwrite the stadium construction campaign, agrees. "I'm a sports fan. I've always been interested in sports," he says, sitting in his office at Marvin K. Brown Cadillac in Mission Valley. He's wearing a lichen-green blazer, blue plaid pants, and a tie of pastel green hue. "It's simply a bunch of men with no axe to grind, working to support sports. Because athletics are important to a major city."

But on the question of the group members' motivations, a cynic could of course contend that the businessmen are promoting sports in order to stimulate more business for themselves. "We just wanted to go big city," counters Dick Grialva, the original president. "It didn't sell Elser any elevators, and I don't know if it sold me any cars — hell, I was giving cars away to the Chargers. Abe [Polinsky] profited most, I guess, with his Coca-Cola. But once the stadium was built, they didn't even put Coke in at first, they went with Pepsi." (The stadium now sells both Coca-Cola and Pepsi.) The present group of influen-



Leon Parma

tials in the association includes various car dealers, along with parking magnate Evan Jones, who has the parking concession at the stadium and definitely profits from increased sports activity. Les Land, whose Triple L Enterprises supplies security and other support services for the stadium and the Sports Arena, Herb Klein, editor-in-chief of the Copley papers, and Leon Parma, major partner in the local Budweiser distributorship. Sports activity is good for all their businesses, of course.

"Sure, you have economic gain whenever you improve the quality of life in a city," says Parma, sitting on a comfortable couch in his large office in Rose Canyon. "But if I took the hours I spent in public service — in the sports association — and applied them to my business, it would make much better sense economically for me. But I think every person has an obligation to serve his community, and I encourage all my people to involve themselves in civic affairs."

Along one wall of Parma's ornate office are two huge portraits, one of

former Mexican president José López Portillo, now in self-imposed European exile, and one of former Baja governor Roberto de la Madrid. Both portraits were tokens of esteem from the politicians to their good friend Parma. Along another wall are signed pictures from domestic Republican leaders, most notably Presidents Dwight Eisenhower, Richard Nixon, and Gerald Ford. Parma is in most of these pictures, beaming beside the men he has supported and worked with over the years. He refers to Ford as "my dear friend," and served on his transitional team in 1974 after Richard Nixon resigned and Ford became president. In Leon Parma, the sports association has a man whose influence extends nationally in the field of politics and sports, and without him San Diego may not have been able to capture the 1988 Super Bowl.

From 1958 to 1962 Parma was a Congressman from San Diego's 11th district. The first major step in the process was to take place April 12, when all the interested cities met with league officials in San Francisco. "Johnny Sanders and I figured we'd better get with the mayor before that meeting," Parma says. On April 4,

Committee, Parma was able to hobnob with the country's most powerful leaders. "What it probably gave me was an understanding of what government's all about, what political life is all about, and how to deal with people in public life," Parma explains. He drew heavily on this experience as head of the city's Super Bowl Task Force.

Parma, who played quarterback at San Diego State from 1948 to 1950, says the first mention of landing a Super Bowl for San Diego occurred at the Super Bowl in Tampa Bay last January. Each year a small group of men (and their wives), loosely grouped with a few Chargers executives, attend the Super Bowl together. This group includes Parma, Copley executive Herb Klein, Chargers general manager Johnny Sanders, former Congressman Clair Burgener, and New York Congressman Jack Kemp, who once played quarterback for the Chargers. The night before the game there was a reception for Congressman Kemp at the Clearwater Hotel, outside Tampa Bay, during which Parma was talking with Sanders and Klein when the subject of the recent stadium expansion arose. The conversation naturally drifted to the increased possibility this expansion would offer for getting a Super Bowl in San Diego, and Parma says Sanders immediately left the room and called Chargers owner Gene Klein, to see what he thought of the idea. Sanders returned with the news that Klein thought they should pursue the matter.

When Parma and Klein reported this to their fellow patrons in the sports association, that group made the two of them a committee to explore the idea further. At the league meetings in March, which took place in Hawaii, the Chargers submitted San Diego's name as a contender for Super Bowl financing. The first major step in the process was to take place April 12, when all the interested cities met with league officials in San Francisco. "Johnny Sanders and I figured we'd better get with the mayor before that meeting," Parma says. On April 4,

(continued on page 16)

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# Sports

(continued from page 15)

Parma and Sanders, along with Herb Klein and Gene Klein, met with Mayor Hedgecock, City Manager Ray Blair, and Assistant City Manager John Lockwood in Hedgecock's office. Lockwood reported that initial discussions with the Hope Consulting Group, original designers of the stadium, were positive on the question of whether the stadium could seat the

minimum 70,000 people required by the NFL for a Super Bowl. With this, the city felt it could support the endeavor to get the game. Hedgecock, who was in the middle of his reelection campaign, wanted to be sure the Super Bowl didn't turn into a political campaign issue, so he asked Parma if the sports association would lead the drive. With Parma's affirmation, the mayor appointed him head of the city's Super Bowl Task Force. As chairman of that group, Parma asked for the mayor's commitment to attend the meeting with the NFL in San Francisco, and Hedgecock agreed.

Five days later task force members (who included representatives from the chamber of commerce, the convention and visitors bureau, the Hotel/Motel Association, the Restaurant Association, the Chargers, and the mayor's office) had to appear before the city council rules committee in order to get its backing. The project involved possible expenditure of city money on the stadium, so formal city approval was required. The city gave the task force two weeks to come up with formal statements of costs and other details. That same day the task force held its first meeting, and par-

celed out different responsibilities to the various members. Three days later Parma, the mayor, and other members of the task force went to San Francisco. "In San Francisco it was evident that the league didn't have a grasp of the hotel situation, and how we were going to expand the stadium with temporary seats," says Parma. "So we asked if they'd like us to come to New York to discuss it with them in their offices. They said yes." The San Diegans took this as a definite signal that the league was interested in getting the game here. None of the other

competing cities was invited to New York for informal talks. Though it was up to the owners to decide which cities would get Super Bowls, obtaining the league's blessing was crucial.

On May 1, Parma, Chargers executive Jack Teele, Marty Breslaue, assistant city property director, and John Reid, executive director of the sports association, arrived in New York. Through Teele's and Parma's influence they got an audience with NFL commissioner Pete Rozelle that night. Rozelle is a close friend of Jack Kemp's, and through Kemp has become friends with Parma and his wife

Barbara. The commissioner had questions about the playing field in San Diego, recalling what an embarrassment the field was last year during the Dallas game, when not even green dye could hide the mud from a national television audience. The group explained the recent revamping of the field, presumably to Rozelle's satisfaction. The next day the delegation met with the man in charge of the Super Bowl for the NFL, and for two hours answered in detail the league's questions about hotels, the field condition, and the stadium seating arrangement. The task force, using some of the

\$100,000 the sports association made available to it, had hired famed stadium architect Ron Labinski, who had worked in many of the NFL's stadiums and was highly regarded by the owners, to design the temporary seating arrangement. He found a way to expand the seating from 60,100 to 75,820, using a combination of bleachers and benches that includes a temporary row of seats all the way around the top stadium deck, behind the upper row of permanent seats. And to a question the league had about the possibility of limiting all the airplanes and helicopters flying above the

stadium, which was a serious concern during the game at Tampa Bay this year, the San Diegans assured officials they'd check with the FAA and the Montgomery Field tower and try to make some kind of arrangement. (Planes and helicopters will be strictly controlled, and mostly prohibited, above the stadium on game day.)

After the New York meeting, the task force had two weeks to plan for the owners' meeting, where the Super Bowl sites for the next few years would be selected. The fancy brochure had to be assembled, a short film pro-

(continued on page 18)



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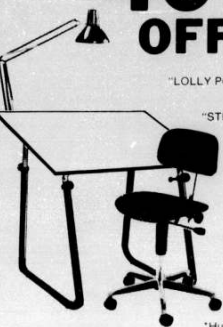
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# Sports

(continued from page 17)

duced, 10,000 hotel rooms had to be committed, transportation arrangements for Super Bowl week had to be worked out. Parma and his cohorts knew how rigorous the competition was; senators and governors from states interested in getting the Super Bowl had lobbied hard at the San Francisco meetings. And like all of the other thirteen cities in the competition,

the City of San Diego agreed to waive the stadium rent and the city's cut of the concession and parking fees for the Super Bowl game. San Diego normally gets thirty percent of every dollar spent at the stadium on food and drink and ninety-five percent of the money collected for parking; the stadium receives about \$60,000 rent for a football game. So the city is giving to the NFL approximately \$350,000 in parking, food concessions, and the rental waiver. But the rent does have to be paid, and the cost of staging the game has to be picked up by somebody, and the 15,000 tempo-

rary seats have to be paid for. It's estimated that these costs will reach \$900,000. The city has allocated \$400,000 to underwrite the Super Bowl, money which will come from hotel room taxes. The remaining \$500,000 will be raised from the business community by the Greater San Diego Sports Association. On paper it's all very tidy.

At the owners' meetings in Washington, D.C., San Diego had a lot of high-powered help. Senator Pete Wilson couldn't visibly lobby for the city he once headed, since other California cities, including San Francisco, Ana-

heim, and Pasadena, were also vying for the game. But he still helped. His chief aide, Bob White, and the senator's wife, Gayle Wilson, attended a reception Pete Rozelle threw for members of Congress and all the team owners two nights before the site selections were to be voted on, and the two of them took the opportunity to talk about San Diego. Congressman Jack Kemp, recently appointed vice chairman of NFL Charities, helped lobby for San Diego by speaking personally with the owners, as did Congressman Bill Lowery. Leon Parma, through his connections to Rozelle and to Con-

gress, was able to wrangle an invitation to the reception, and he, too, took the opportunity to lobby the owners. And earlier in the day Gayle Wilson had hosted a luncheon in the Senate dining room for Carrie Rozelle, Joanne Kemp, Joyce Klein (Gene Klein's wife), and Barbara Parma.

Leon Parma was leaving nothing to chance. When he took the concierge aside and paid her to deliver San Diego's Super Bowl brochures to the owners' rooms, Parma was thinking of their wives. "I figured that if the book was sitting around in their rooms, mamma would definitely flip through

it, and it was put together so well that just flipping through it got its points across. And she might get the owner to look at it."

Who knows if it worked? Parma gives most of the credit for the landing of the Super Bowl to Gene Klein, San Diego's twelve-minute presentation to the owners was given by Parma, Mayor Hedgecock, and Herb Klein, and then it was up to Gene Klein to make his own case for San Diego. He reportedly based his appeal on strictly "logical" grounds, arguing above all else that San Diego deserved a Super Bowl. He released all the commit-

ments he held from various owners, and bade them "vote your conscience." It succeeded.

"In 5.3 days \$110 million will be spent in San Diego," says Parma, restraining his obvious glee. "And that money benefits more than just the hotels and restaurants. It's pervasive, it changes hands five or six times before it leaves San Diego. What better business is there than to get people in to spend money for three or four days, and then go home?" Since only 7500 tickets will be available to San Diegans, they'll have to be content to watch the game on television, like everybody else. They'll see the usual week of hype before the game, of course, and the world's media will do the usual pregame flacking for the local attractions, and the weather will probably be sparkling and untold millions of people will see that San Diego is a nice place to visit. And when these millions arrive, the town's genesis from the bush leagues to the big leagues will be complete, and by then, unless you sell beer or hotel rooms or transportation or curios, you may be trying to recall just what was so bad about being in the bush leagues anyway.

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# One day in the life of a working mother

**T**he four-piece band has opened its second set with Sam Cooke's "You Send Me," "You, you, you, you, . . . thrill me." The four *you's* bounce down the length of the room and the band picks up a smart mimicry of Cooke's refrain. "To-hest you do, honest you do," the first and second fingerposts are thrusting tables. The time is 10:30 on a Friday night and the place is Borrelli's Back Room, a lounge, bar, bandstand, and dance floor attached to Borrelli's restaurant, set down at the north edge of the blacktop parking lot in the two-year-old El Camino Real North mall in Oceanside

The Back Room rumbles with murmured talk and throbs with music, and is dark and cool. It is sealed off by double windows, cut off from the sounds of honking horns and whizzing tires that pass below on Highway 78, a pavement strip that divides Carlsbad from Oceanside. Outside the double windows May Company and J.C. Penney and Chevron logos take up part of the night sky next to the rising moon and a hatch of distant stars.

The room is a world all its own, an enclosed environment charged with music and clamorous conversation and barely contained

high emotion. Charles Smith, the band's drummer, offers this analysis: "People come out looking for something. They can't quite put their hand right on it. But a crowd knows more than it knows it knows, and they tell you they are getting what they want by returning. This room," he says about Bonelli's Back Room, "people are not sure yet what to make of it. They don't know whether they want it to be real intimate or funky or what. But they're already possessive of it, and they bring their friends."

The bar makes an island in the room and is brightly lit from above. The light fractures through the wine glasses that hang, stem down, from racks. The light coming through the glasses acts like light through crystals and throws rainbow prisms into the semidarkness. The bartender works rapidly on vodka martinis, a margarita, brandy Alexanders, a rusty nail. He adds cherries here, lemon twist there, olives and cocktail onions speared on plastic dagger. His face is tracelike and as expressionless as the moon that hangs above Penny's, and under the light, his face is as pale as that moon.

By this time Friday night, the work week has begun to look as if it won't leave a scar. Promise — illimitable hope — is up ahead for Saturday, for Sunday. At tables, in

A black and white photograph of a woman with short, dark, wavy hair. She is wearing a dark, low-cut dress and is leaning over a piano keyboard. Her right hand is resting on the keys, and her left hand is propped up, with her chin resting on her palm. She is looking directly at the camera with a slight smile. The background is a plain, light-colored wall.

Kirsti Murray

booths, and at raised banquettes, on stools lined along the sparkling bar, on the patch of dance floor, the seventy people gathered in the Back Room have weekend written all over their faces. Whatever the next tune the band plays, they will want to hear it.

Mike Flanders plays flute, alto and tenor sax, clarinet, and supplies vocals and harmonies with the band. "People are lonesome," he says. "Maybe they don't want to sit in their rooms and look at TV, so they go out to be with somebody. And couples, too, like to go out for an evening on the town."

This crowd wants to hear the music. Even if they do not listen, they want it to play. And if they do listen, or half-hear, the lyrics breed new feelings and put brand-new words to the old ones. Even while as many as half of these customers spar and joke and tell life stories, the melodies hold them up as water holds up a swimmer's heavy body. "Music is communication," says Kisti Murray, the band's vocalist and keyboard player.

The band — Trilogy-plus-One — works through its Fifties numbers, through Cooke, the Penguins' "Earth Angel," "Cherry Pie,"

"Daddy's Home." One of the dancers slips a five-dollar bill into the brandy snifter on top of Murray's Omni synthesizer and asks Murray, "Do you do 'My Funny Valentine'?"

They do, and Murray smiles a yes. The band, not yet one year old, plays music dating from the Twenties to the Eighties — Latin rhythms, swing, jazz, Top 40, reggae — and as a group knows more than 200 songs. "And we are always learning new ones," guitarist and arranger Johnny Zorro says. Individually, each band member knows, they say, hundreds of songs.

Murray's soprano rises up out of the corner bandstand, carrying the lyric to the 1937 Rodgers and Hart tune: "... sweet comic Valentine." The couple who requested the song executes a twirl, and the woman, dressed in slacks, reaches behind as if to touch the whirling hem of a phantom skirt. Pleased by their grace, the dancers — slightly paunchy and in their late thirties — beam at one another. A table near the dance floor applauds them, and three more couples, perhaps encouraged by this couple's easy skimming across the waxed parquet floor, walk out and join them.

Prof. Karel Kisti: *The Kittans*, 1962

Murray is blonde (her Danish father's hair). She *sings* blonde. Her voice color is cool/blonde. Her attitude is restraint, silky, precise, and auspiciously phrased, perfectly pitched, elegantly infected. Not that the voice — or manner — is arch, but that it never heats up; when it does warm and turn bluesy and smoky, the warmth is dry ice: charming and lust to touch. Not to Murray always elegant. On "Help Me Make It through the Night," her soprano hunkers down to low alto and idulates a twangy country hunger. When she sings Rickie Lee Jones's "Daddy's All-Star Tonight," the voice scratches with bitchy grace. A tune like "Tulsa Time" she kicks around. When Zorro or Sorcerer Riders sings a note, she is right in there, tucking in vocal harmonies that comfort like feather pillows.

"Sweet comic Valentine" floats out over the banquettes and the booths and the tables, around the talkers and the silent whiskeysippers, slips in under eye-to-eye dialogues and chips against one solitary drinker, who turns toward Murray, his glass in his hand. "Yet you're my favorite work of art." Murray climbs the melody. "Stay, little Valentine, stay," her voice spirals upward, hangs above the Back Room, and shimmers, more as light than as sound.

Few people are talking. Eyes that were searching out eyes through dim light now turn toward Murray. The conviction with which he has delivered the song, the voice more than the voice itself, catches and holds the room's attention.

Big-shouldered her Robbins, his two Hohner harmonicas sticking out of his jacket pocket, works next door at the Good Earth. Robbins comes into Borrelli's Back Room almost every night to play and sing blues with the band. He swivels around in his bar chair and enthusiastically applauds the group.

Earlier Zorro had suggested to another local part-time musician, Dave Garber, that he take his trumpet back into the alcove entryway and march from there, around tables, up to the bandstand, playing the Herb Alpert tune "Lonely Bull." Garber lives in Oceanside and sells medical supplies, and, like Robbins, he frequently comes to the Back Room to sit in with the band. As Zorro announces Garber, the trumpet begins blasting higher and higher notes. Garber's cheeks puff out, and as he passes each table, men and women clap, whistle and cheer.

Part of Trilogy-plus-One's popularity stems from the band's hospitality toward other musicians; it is that, and the paucity of what Zorra



# Singer

(continued from page 21)  
describes as "good adult music" in North County. Everyone who discusses this scarcity sooner or later indicts the influence of Camp Pendleton on the area, suggesting that North County entertainment has been targeted too exclusively at this group of young Marines. Mike Flanders, who grew up in the area and graduated from Fallbrook High School in 1977, says the music scene in North County is "slow, but developing. There are not enough people here who like to go out at night, and geographically we're spread out up here. In the city, it's not too far from here to there. Here, it's far."

Zorro sees the music-oriented night life as having been stagnant for a long time. "Up here you have your body swap places, your rock and roll joints, your meat markets, and your country and western scene. But nice places for adults to go and have a good time, that's been missing."

According to Garber, "North County generally has been behind the times musically." He agrees, however, with Flanders and Zorro. "The area is developing." He points to an increasing number of Sunday-afternoon jam sessions like that hosted by Borrelli's, and notes that through these, musicians are getting to know one another.

During the break, Murray sips at a thimbleful of Drabucic and lights her third cigarette of the evening. "Late hours, a few cigarettes, a few drinks are not really conducive to my being healthy," she admits, looking angrily at the cigarette in her hand. "And at my age [forty-five this year]," she says matter-of-factly, "not getting enough sleep really shows on you."

Everyone recognizes the cliché *chanteuse*, or, as playwright William Inge called the singer in *Bus Stop*, "the chan-too-zie." She comes as one of two basic types. She may be the female version of the male lounge lizard — blowsy and overripe, the seams straining on her too-tight, too-red satin; hair dyed outrageous auburns or startlingly blue-black, and tricked out, padded

and ratted high with wiglets and false, mascara seeping by midnight. Her singing voice is raucous and unpredictably pitched. She mixes and fits in lyrics where she can. She is the woman who fans declare can drink like a man and has a heart of gold. That is the *chanteuse*. Then there is the neurotic *chanteuse* of black-and-white movies. Her hair is white blonde and lies flat by her ears. One man, from long ago, still looms above a tragic past, haunts her eyes, and keeps the beat going in her broken-up heart. She has destructive habits, a sultry contralto, bathos-steeped Kurt Weill/Bertolt Brecht tunes, and bad luck that won't let up.

Murray fits neither of the clichés. Married since 1962, a mother of three children, she assays her life with a healthy intelligence. "People tell me I remind them of their sister, or their ex-wives, or lovers. I have that kind of face," Murray's face, seen straight on, looks young. The humor, even mischief, that plays across the pixelike lineaments lead people to describe Murray as "freckle-faced." In actuality, no

more than a few minuscule freckles, a dusting of nutmeg, dot the bridge across her nose. She wears comfortably her slim fourteen-year-old daughter Janet's black dress.

When Murray turns her face to the side, the profile tells her age. That she is nearing forty-five shows where her chin falls, the compressed lips tighten and slump over slightly downward. The age shows, too, in her lucid blue eyes. Not in the vivid iris nor in the eyes' intent tracking of the activity around Borrelli's dark Back Room, but in hollowed-out smudges hooding the eyes and the genial sympathy of the gaze. So it is a surprise, the first few times, to catch Murray in profile. It is also unsettling to find that Murray, sparkling and outgoing on the bandstand, is painfully reticent, shy, when she talks about herself.

Murray knew when she was seven that she wanted to sing. It was something she heard on the radio in Greeley, Colorado. "Goody Goody," she says, her eyes twinkling. "I said, 'Yeah, I'd like to do that.' She was nine when she started singing in school. "That was Ft. Lupton,

Colorado, and my father had just retired as a pilot from the Air Force and had opened up an implement business."

In junior high, when Murray signed up for band, there were no instruments left. "So the guy in charge put me on drums, first on snares. But I kept such a good beat, he put me on the bass drums." She was too small to carry the bass drum in parade.

All through school she took dance lessons and had acrobatic training, but not until high school, in Ft. Collins, Colorado, did she really start dancing. She sang, too, with her sister Karel, four and a half years older. "At a Kiwanis show," Murray remembers, "we sang 'Nothin' Could Be Finer Than to Be in Carolina in the Morning.' My mother saved some tapes of us from that era, and we weren't bad."

Murray frowns as she talks about the music all around her in the late Fifties. "It was all this ching-ching rock and roll. Some of the groups were so off-key. I found I liked songs out of the Twenties and Thirties. I don't know now where I was hearing them. It seems as if I

simply absorbed them."

In 1958 Murray went off to Boulder to college, and stayed through the school year. And then her sister Karel put together a trio with Kisti, who had just turned eighteen, herself, and an elementary school teacher named Pat, who had taken a year's sabbatical. They called themselves the Kittens and were booked into the resort town of Estes Park.

"What kind of money did we get at Estes Park?" Murray echoes the question. "Ridiculously little," she laughs. "I don't even remember. But they fed us and furnished us a cabin. We did two or three shows a night at different lodges, singing lots of McGuire Sisters material, and jazzy, nice easy upbeat stuff. And we worked some Denver supper clubs."

"People would say to us, 'You all are so good! You ought to be stars!' But I don't think there was ever a time that I visualized myself that way. I knew I wanted to sing, but I've simply never been particularly ambitious."

After the summer at Estes Park, the Kittens headed for California in a

two-tone green Chevy. They packed the Chevy to the roof with dresses, shoes, makeup, steam irons. Because they were musicians union members, they got jobs with bands in Beverly Hills hotels, but that wasn't very lucrative. So the young women found an agent. The agent told them they needed to take up instruments and promised that if they did, she could get them booked into Fairbanks, Alaska, at a spot called Pauline's Rainbow. The year was 1959.

"So I went out and bought a secondhand cocktail set — drums — for sixty dollars," Murray recalls with a laugh. "I still have it in my garage, and I won't part with it. Pat took up half-size acoustic bass and was pretty good. Karel played keyboards. We practiced for one solid week and put together fifteen songs."

"A guy came down from Alaska, auditioned us, and flew us, and all our stuff, up to Fairbanks." For someone who had lived in Colorado, Fairbanks was not the climatic shock it might have been for a Southern Californian. But to a young woman from a conservative background who

had not yet had her nineteenth birthday, club owner Pauline was a new category of woman, a past-sixty, boisterous, red-haired ex-madam. Pauline had closed down her house of prostitution when statehood came to Alaska and ended the territory's wide-open atmosphere. Murray recalls Pauline fondly. "That woman," she says, "had more heart and more intelligence."

Pauline provided the Kittens with a comfortable place to live. "We got paid \$208 apiece each week, and that was with a fourth, a local guitar player we hired. We worked from eleven at night to five in the morning." The Kittens corralled themselves in sequins, fringe, beads. Murray remembers that during the long, dark Alaska afternoons, the three women would sit with their collection of basic, dark dresses and sew beads and fringes and braids onto hems and sleeves and necklines. "Especially fringe," she says. "Lots of fringe."

After a year Pat returned to schoolteaching. Murray and her sister returned several times to

(continued on page 24)

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# Singer

(continued from page 21)

California, then would fly back up to Alaska, where they continued work as a duo. Then in 1962 Murray was married, "in a little Presbyterian log church five miles outside of Fairbanks," she says. But she kept singing, at Pauline's and at other places, even when she was pregnant. In December of 1966, when Wein Airlines organized a Christmas show for interior Alaskan villages and Murray was five months pregnant, she stood behind her cocktail drums, singing, "Looking back," she says. "I must have appeared pretty silly, but it was lovely. The Alaskans are very accepting of normal life functions, and at the time I didn't feel at all odd."

After the 1967 Fairbanks flood, the Murrys packed up and moved to Los Angeles. Good musicians in those days, she says, wanted to be able to go on the road. "And I couldn't. I had my kids. So I played parties with people from the musicians union. But in situations

like that, performers just throw stuff together that there for three years."

She claims that she did not really begin to develop as a singer until the early Seventies, when she took piano lessons. As one of the Kittens, and then as a duo with her sister, Murray's job was to provide harmonies, and she did little solo work. But with the piano lessons she began to develop a solo repertoire that now includes literally hundreds of songs. "I don't know sometimes how I know all those words, all those verses to songs, but I do."

Murray and the band learn a lot of requests, and she consistently works on new music. "I keep my ear out all the time for songs I might like to learn. The kids bring home records, and that helps." (Murray's oldest son has a band that practices in their garage. But, no, she does not go out and sing with them.) "I usually end up learning the flip side of a record. For some reason that's what I usually like."

"We get the band together and woodshed for five or six hours every week. And I practice by myself, at home. Not having had any formal technical training, I simply try a

reporter, had it, and it was a cute place. I was there for three years."

For most of the last decade Murray has performed in a piano-bar setting. "When I first went to the Harbor Light, I had never played in a piano bar situation, but I wasn't about to admit that!" she says. Quickly, Murray discovered she liked that kind of atmosphere, its informality and intimacy. "People become very comfortable with a female behind a piano bar. And they listen. They pay close attention to the lyric." Each song can seem to be a private offering made directly to the listener. "You do a person's favorite song, and it's as if you are singing it right to him or her. People will cry. The close proximity, of course, creates a tremendous vulnerability, for listeners and the performer. And it can be very moving, very emotional, when you reach somebody. But piano-bar work carries a tremendous pressure, and I

song out in different keys and a variety of voicings until I find what I like. I tape myself and listen to the tapes. It doesn't take me as long to learn a song as it once did. But still, it's often discouraging, tedious work. And then, all of a sudden, there's a breakthrough!"

For most of the last decade Murray has performed in a piano-bar setting. "When I first went to the Harbor Light, I had never played in a piano bar situation, but I wasn't about to admit that!" she says. Quickly, Murray discovered she liked that kind of atmosphere, its informality and intimacy. "People become very comfortable with a female behind a piano bar. And they listen. They pay close attention to the lyric." Each song can seem to be a private offering made directly to the listener. "You do a person's favorite song, and it's as if you are singing it right to him or her. People will cry. The close proximity, of course, creates a tremendous vulnerability, for listeners and the performer. And it can be very moving, very emotional, when you reach somebody. But piano-bar work carries a tremendous pressure, and I

enjoy right now being away from it."

For the past ten years Murray has worked steadily, most often as a single, at Frolander's Fireside Inn in Solana Beach, the Meadow Lake Country Club outside Escondido, the Basque Restaurant and Henry's in Carlsbad, the Mira Mar in Oceanside, Country Creek Restaurant in San Marcos, and the Veterans of Foreign Wars post in Vista. It was in Vista that Johnny Zorro first heard Murray. At the time he had a band that he called Trilogy and was looking for a keyboard player. "I was so impressed with her, and asked her if she would be interested. And she was. We had a rehearsal in late June of 1983, and by July we were playing Henry's."

Since December, Trilogy-plus-

One has played Borrelli's five nights a week. Murray's home life is busy enough—three children (nineteen-year-old Eric, seventeen-year-old Janet, and fourteen-year-old Janet), a husband who runs his own business (John Murray owns Krispin Woodcraft, an Oceanside unfinished furniture store), a house to keep, dinner to cook, an extended family of parents and cousins—but when the band's schedule is added to that list, her nights and days fill up. "My dad calls me," Murray says, "and tells me, 'You work too hard. You don't have to work that hard.' But Murray deduces that she has "the best of both worlds." And her family, she adds, lets her sleep. "If I put up the sign on my door that reads Mother Sleeping, they respect that." She does admit that vacations,

just taking off for a while, can be difficult to arrange. And, yes, she agrees, "The money I have made was a help, particularly in the early days, and it means extra now."

But what is most important, Murray says, is being able to work. She considers herself fortunate that she has never had difficulty getting jobs. And she gets edgy, she says, when she does not work. "I know some pent-up women, sad women, women living in quiet desperation. And when I don't have this," Murray gestures behind her toward the now-darkened stage, "I feel as if I'm disintegrating." Puzzled as she tries to explain how that disintegration expresses itself, Murray suddenly beams. "There's no flowering when I'm not working," she says. "That's what

singing is for me, a flowering of my soul."

Murray steps back up to the bandstand and slips in behind the Omni. Smith and Zorro and Flanders are tuning up, getting ready for the next set. Before the evening ends, the band will do another twenty-five numbers—"Moonance," "Every Breath You Take," "Reggae Dancing," "Margariaville," "Breezin'," a tune of Zorro's called "Roadhog," "Satin Doll," "Little Girl Blue." Garber will play his horn through several numbers and Robbins will come up with his harmonicas and blow and sing.

After eleven hours and the attitude of the crowd changes. The liquor sparks more hilarity and singing is for me, a flowering of my soul."

(continued on page 26)

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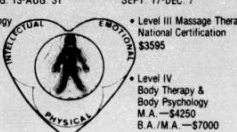


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# Singer

(continued from page 23)  
loosens reserve. Some men and women become more attentive listeners. Others cease to pay any heed at all to the band, and attend only to one another. The dance floor becomes more crowded. Dancers range in age from early twenties to one dapper gentleman who is deep into his seventies. He takes one after another in a series of young women through turns and breaks and spins.

his shiny cordovans inscribing sharply executed fox-trot patterns, and the women are handed back to their tables, visibly breathless and perspiring. One middle-age man, red socks luridly bright between his white pants cuff and white loafers, walks purposefully onto the floor and wraps a nonexistent partner in his arms and circles his phantom twice through the clumps of dancers, and then saunters, smiling, back to his place at the bar. Some couples melt together from shoulders through pelvis to the knees. A white-haired man, red with sunburn,

whose blue shirt is printed with rainbows, asks a younger woman to dance. She is a head taller than he, and she slips out of her high-heeled sandals. He twirls her through a fast samba, his face ecstatic.  
Smith takes the vocals on George Benson's "Breezin'." His voice rolls out in mellow, soulful, buttery tones. A husband talks to his wife. They are celebrating their first night out since their first child was born. "That song," he says expansively, "always reminds me of summertime. The first time I heard it was before you and I even met." He

squeezes his wife's hand, which has been tapping out rhythms on the table top. "I had walked out on my balcony when this song was playing and I stood there and was just so happy to be alive. You know?" And she nods and lightly rubs the back of his hand. "Music," he tells her with fierce seriousness, "works with your imagination. It takes you places."  
By the third set's finale, it is almost midnight. The crowd thins to thirty. Outside the double windows that look out onto Highway 78 the moon is high in the sky. Traffic has diminished. The red taillights

traveling east and the headlights coming west filter by sporadically. Sitting around the table, the band members talk about the evening. Murray, who says she likes to think of a lounge as if it were her own home and the customers her invited guests, tells the others that this night's crowd has seemed fairly responsive. "We were due a good week," she says. They laugh, sit back, and stretch. "You're constantly trying to give the music to them, and when you get back response... whoa... that feels good."  
Charles Smith adds, "I said to

Kisti not long ago, they may seem to be just sitting there, and not hearing, but watch the shoulders, watch the feet. You can see it. They're moving. But you gotta get 'em moving, and if they don't, either call the paramedics or something is wrong with the music."  
Murray says, "It's easy, when you don't do this for a living, to imagine there is no rejection in it." She tells about the time a man tipped her and asked, half-laughing and half-grim, "if I would please never do that song again."  
Fifty-year-old Johnny Zorro, a

lean and physically restless man, has stood up from the table and leans with his forearms pushing against the back of a chair. "There is the play with the audience," he says, "and then there is the play within the band. It's the group that makes the thing happen. If we didn't like each other, and didn't work together, it would be bad. That kind of thing rubs off on audiences too."  
"You have the patterns," Murray says, "the eight bars and that. But styling only really comes out when a band is relaxed together. Otherwise it's all rote. The first of the evening,

I was tight. Then I relaxed. I can feel the difference, and so can the band."  
Five Japanese tourists, cameras swinging from around their necks, walk across the room to the band's table. The men speak little English, and try to tell Murray how much they liked her singing. Finally, one gentleman bows and kisses her hand. Smith believes that Murray is the band's big attraction, along with the band's ability to cover a broad repertoire. But Murray, Smith insists, is the person who keeps people coming back for another

(continued on page 28)

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# Singer

(continued from page 25)  
 night. Murray looks uncomfortable with his statement. "What she needs to do," he continues with verve, "is to stand up. So they can see how attractive she is. They hear that voice but they have to hunt for it to find it. We could do without her on keyboards. Johnny plays broad enough." Murray blushes. "We go round and round about this. I tell her she's afraid they will find out how

good she is. Then she'd have to do it all the time."  
 An ebullient Dave Garber strides back to the band's table, and is stopped in his progress by customers. "We love your playing," they tell him. Flugelhorn tucked in the crook of his elbow and hand gripping his trumpet, Garber tells the band, "This is such a high for me. I really appreciate your letting me sit in."  
 "You play very sweet," Zorro says, raising his fingers to his lips as a chef will. "Very tasty."  
 "With a daytime job so filled with

rejection," Garber says, "you put up that wall. This is such a great release. playing music."  
 Even working five nights per week, Trinity plus one's members are not making a lot of money. They unanimously decline to reveal their salaries, but that several of them maintain outside employment is an indication of the financial rewards earned by many musicians. Smith works part-time as a hair stylist. Zorro concentrates on the band, and is also a member of a corporation that owns Rusty's Submarine Shop in San Marcos and a coffee shop at

the Palomar airport. Murray doubts she could have supported herself and her children as a musician.  
 For the band's members, music has been a reigning passion since childhood. Smith began on drums when he was five, playing daily right on through his Air Force career. Flanders started out on clarinet in elementary school. In his late teens Zorro was already working with the Page Cavanaugh Trio. He accompanied the Jo Stafford radio show, made Armed Forces recordings with Helen O'Connell, Martha Tilton, and Margaret

Whiting. They all stayed with music. When Smith was discharged from the Air Force, he stayed in the Los Angeles area, working as a drummer for DeBarge ("Before they were DeBarge," he says) and for Al Wilson ("Before he made 'Show and Tell,'" Smith laughs) and toured with Ike and Tina Turner.  
 During the Sixties Zorro played band scenes in Rock Hudson and Doris Day films, including *Pillow Talk*. He appeared in Elvis Presley's *Change of Habit*. "I spent one whole day with Presley," Zorro recalls, "because he took to my

guitar playing and had me show him a couple of licks. He was a sweetheart in those days, a real gentleman." In 1971 Zorro came to San Diego with a trio, the Rising Sun. They had a two-week engagement at the Atlantis and ended up staying two years. Zorro liked San Diego's relaxed life, he says, and simply never left.  
 Flanders began playing professionally as soon as he graduated from high school. He formed the Reflections and looked up with Finishing Touches. Although he does not make as much

money as other men who work similar hours, he does not consider a different career. "Music is it," he says.  
 As the night winds down, the last customers look weary, several appear stupefied by a long day and by drink. The sense of excitement induced by Friday, the air of impending pleasure provoked by Friday night, the eve of the weekend end, have dissipated. Friday has rolled over into Saturday.  
 Murray "flowers" after midnight, to use her word. Her face is radiant as she sings "How Do You Keep the

Music Playing?" one of her current favorites. Her voice, clear and plaintive, fills out the dim light in the nearly empty lounge. Zorro, Flanders, Smith, engrossed, eyes half closed, huddle together at the end of the room under a trio of spotlights and build harmonies around Murray's lyric.  
 Closing the door on the Back Room, walking out onto the mall's deserted blacktop toward the last few cars that are parked together outside Borrelli's, it is difficult to believe there were ever as many stars and so much silence.

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# Goodness, Huck



Tuck Milligan, Ben Halley, Jr.

JONATHAN SAVILLE

Roger Miller (music and lyrics), William Hauptman (book), and Dex McAuff (director) have concocted a charming musical version of *Huckleberry Finn*, currently on stage at the La Jolla Playhouse and perhaps destined for Broadway. It is amusing and serious at the same time; the music is fun; the staging is inventive and often beautiful; and the cast, led by Tuck Milligan as Huck and Ben Halley, Jr. as "Nigger" Jim, is thoroughly professional and richly endowed with talent. In its present

state, however, *Big River* seems to lack the sensational quality, the irresistible creative excitement, that characterizes a hit. It makes for an engaging evening in the theater. But it does not thrill.

Playwright Hauptman has been extraordinarily faithful to Mark Twain's novel. He shows us Huck and the Tom Sawyer gang planning cloak-and-dagger adventures, Huck resting under the thumb of the Widow Douglas, Huck victimized by his alcoholic Pap, Huck escaping on a Mississippi raft with Miss Watson's runaway slave Jim, the episode with the feuding Grangerfords and Shepherdsons and their star-crossed scions, the fraudulent

"Duke" and "Dauphin" cheating yokels in a lachry theatrical performance, the same pair attempting to swindle the innocent Wilks family, the adventures at the Phelps farm, and the ultimate liberation of Jim. The fidelity of the script to its original is a mixed blessing. *Big River* has the strengths of *Huckleberry Finn*, but it also has its weaknesses; and the theater being so much more precise and fragile an art than narrative fiction, those weaknesses take a significantly greater toll on stage than they do between the covers of the book.

First, the strengths. The spine of *Big River*, as of *Huckleberry Finn*, is the escape and liberation of a slave, an age-old theme that cannot help but stir an audience's feelings. It is given moral depth by the story's delineation of the friendship that grows up between Jim and Huck. Huck's society tells him that slavery is legal, decent, and Christian, and that to help a slave escape is criminal theft. His natural human sympathy, in contrast, makes him empathize with Jim's plight and hopes, makes him see Jim as a person and a friend rather than as a piece of property. The two impulses—to obey society and to obey his heart—are in continual conflict within Huck. He is only a boy, yet he is confronted with a difficult and profound moral dilemma; not only will his decision determine Jim's fate but it will also define Huck's own identity as a moral being. Both the script of *Big River* and the splendidly natural and heartfelt acting of Tuck Milligan bring across this dilemma and its potential consequences with real dramatic force.

Playwright Hauptman has been extraordinarily faithful to Mark Twain's novel. He shows us Huck and the Tom Sawyer gang planning cloak-and-dagger adventures, Huck resting under the thumb of the Widow Douglas, Huck victimized by his alcoholic Pap, Huck escaping on a Mississippi raft with Miss Watson's runaway slave Jim, the episode with the feuding Grangerfords and Shepherdsons and their star-crossed scions, the fraudulent

Another strength of Mark Twain's book is its portrait of the Mississippi, the great river rolling through the heart of America, with its lives, its deaths, its wilderness, its cities, its stony nights, its potpourri of noble and ignoble citizens, and its course from the free North to the slave states of the South. The epic and almost mythical power of the river as an organizing principle for the novel's actions naturally loses something when it is transferred from the world of the imagination to the world of concrete objects on a stage. But director McAuff and his designers (set designer Heidi Landesman, costume designer Patricia McGourty, lighting designer Richard Riddell, and sound designer John Kilgore) have minimized this loss by the visual poetry of their staging. There are some stunning visual and aural effects in this production: the oval landscape-painting screen through which various locations and people are luminously revealed; the rising of the black curtain to show a vast backdrop of the river snaking its way through the countryside; the roaring blackout when the raft is rammed by a steamboat; the rushing of various actors along a fenced runway through the audience; the night sky studded with stars; the gleaming illumination of the serpentine river; Huck's final exit up the central stairs and into the endless American continent. This is a theatrical production, in which the devices of staging call attention to themselves as artifice; there is no attempt to compete with a movie of *Huckleberry Finn*, which would be able to show us the river, the trees, the towns, the night, in full, detailed realism. But at the same time, the artistic inventiveness is of such a high order that these openly theatrical devices—a painting, a change in the lighting, a moving platform, Huck running down from the stage and spotlighted against the side wall of the auditorium—exquisitely convey the spirit (if not the letter) of Mark Twain's mighty river and its pulsating human and natural life.

Perhaps the greatest glory of

*Huckleberry Finn*—and certainly its most influential feature—is its language. It is Huck himself who narrates his adventures, and in this narration uneducated, rustic, demotic American speech is used for the first time as a supple, nuanced, colorful poetic medium comparable to the high literary styles of more conventional novels. The heritage of this newly discovered (or invented) language is immense, ranging from Faulkner and Hemingway to Salinger, Mailer, and Ray Bradbury. *Big River* deals with this aspect of the novel in two ways. Playwright Hauptman has carried pieces of Huck's narrative over into the play: Huck tells us his story, participating in much of the action but frequently stepping out of it to explain, comment, narrate. Mr. Milligan "reads" these passages brilliantly. His voice, his mannerisms, the way he moves his body, and his expressive boyish face—these give a copious pungency to the words, economically (and delightfully) reproducing the tone of mind that the novel communicates in its much more massive framework.

In addition, there are the songs. These have mainly a decorative function in *Big River*. There are no musical scenes that advance the action or that deepen characterization, as in Strauss or Puccini or Stephen Sondheim. The songs are entertaining interludes, undramatic in themselves; they serve chiefly to translate Huck's style of speech into an analogous musical style: Roger Miller's familiar country-Western idiom. Whether this works depends on how highly you value country-Western music and Mr. Miller's particular version of it. My own assessment is that this music is far inferior to Mark Twain's writing as an artistic medium. It is exceedingly simple and exceedingly banal. As songs, and as theater songs, Mr. Miller's tunes have not a speck of the cleverness and sophistication one hears in the tiniest ditty by Irving Berlin or

Rodgers and Hammerstein. For some members of the audience, this may seem exactly right. Isn't *Huckleberry Finn* about simple, unsophisticated country folk? That may well be. But the narrative language of the novel is anything but simple and unsophisticated, however much slang, faulty grammar, and twangy dialect it may exhibit. If the Roger Miller tunes and lyrics sound superficially like the real thing, a bit of attentive listening will reveal that the quality of thought, feeling, expressiveness, and artistry in *Big River* takes a deep plunge every time the Red Clay Ramblers strike up. Even solid fans of country-Western music, who simply want to enjoy themselves without worrying about expressiveness and artistry, may find these songs tiresome after a while. (Or, on the other hand, they may be crazy about them.)

In any case, the banality of the songs is to a considerable extent concealed by the quality of the performances. The Red Clay Ramblers are a terrific little band, and all the actors who sing in the production display authentic mastery of the style, along with nice voices, good pitch, and the ability (crucially important in the musical theater) to go on acting even while singing. When Mr. Milligan sings "I, Huckleberry, Me," when he and Mr. Halley join in "River in the Rain," or when Huck and the drunken Pap, successfully played by John Goodman, snarl out "Guv'ment," you can almost believe that these are good theater songs—and surely the capacity for evoking such good performances is something to be counted heavily in evaluating any song in a musical comedy. Nevertheless, I bet these singing actors would have done an even better job with "Oh, What a Beautiful Morning," "Poor Jud Is Dead," or "Doan 'What Comes Nat'ally," wittier and more complex songs of the same rustic flavor.

The main weakness in *Big River*, how-

ever, is not the music, which many players may find quite appealing just because it reads such familiar paths. The problem is that the spine of *Huckleberry Finn*, the voyage on the river to free Jim, is encrusted in Twain's novel with numerous characters and episodes of much less human and dramatic interest than the vicissitudes of a slave escaping to freedom. Particularly in the second half of the book, there is an excess of material of the comical, satirical, or local-color variety. There are, for example, the extended episodes involving the Duke and the Dauphin (characters whom Twain seemed to find a lot more amusing than many modern readers do), as well as the sad Romeo-and-Juliet romance of young Sophie Grangerford and Harney Shephson, a story that might be removed from the novel in toto and published separately as a novella.

Novels are notoriously loose, baggy monsters that can accommodate a lot of diverse material, simply for the sake of showing life in all its variety—though even on those terms *Huckleberry Finn* might be improved by some vigorous cutting. The theater is more intolerant of digressions and *longueurs*. Consequently, extraneous, illustrative, or satirical episodes that may be marginally acceptable in Twain's novel become oppressively tedious in *Big River*. Ron Faber and Dann Florek are nice character actors, with a lively sense of humor, but they have a hard time interesting the audience in the seedy characters and vaudeville activities of the fake King and the fake Duke, while all the while Nigger Jim is waiting in chains on that raft, in painful trepidation about whether he will spend the rest of his life as a free man reunited with his wife and children or as a piece of chattel worth \$800. There is much too much of those two men in *Big River*.

As to the Grangerfords and the Shepherdsons, their story is both too long

and too short. It is too short because we do not see enough of the characters to become interested in them the way we are interested in Huck and Jim, and too long because, whatever useful point the story may be making in regard to blood feuds, the whole episode interferes unconsciously with the tension and thrust of the central plot. Nor is the dramatic power of the plot served by the jejune shenanigans of Tom Sawyer, which occupy so much of the end of the book and the play; our pleasure in watching Paul McCrane act the role so deftly cannot overcome the sense of let-down as the great escape on the magnificent river turns into a set of foolish intrigues from a kids' adventure story. That is one of the points Twain is making, of course: Tom's lack of seriousness in regard to Jim's slavery and freedom, contrasted to Huck's deeper commitment and understanding. But it is not a terribly compelling point to make at the end of the novel, and on the stage the bathos is even worse. The fault, ultimately, is Mark Twain's, but the victim is *Big River*.

*Huckleberry Finn* is a great book about what Brecht called the seductive power of goodness. Huck grows up morally by putting himself on the line for Jim, just as Brecht's Grusha, in *The Caucasian Chalk Circle*, is seduced into self-sacrificial goodness by the helplessness of the infant Michael, whom she rescues. Insofar as *Big River* embodies and dramatizes this theme, it shares in the power of *Big River*. But *Huckleberry Finn* is also a messy grab bag of realism and satire, a rather undisciplined critique of all sorts of abuses in the America of the author's day. This part of the novel seems basically unsuitable to dramatic treatment, a fact which the otherwise astute artists involved in the La Jolla Playhouse's admirable venture have evidently overlooked. *Big River* runs around on the seductive power of uncritical fidelity to *Huckleberry Finn*.

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# Where Buffalo Roams



Kim McCallum, David Korbuth

JEFF SMITH

Playwright David Mamet has a remarkable ear for the idioms of American English. He is also justifiably proud of this. In a recent interview, Mamet recalled that a film director wanted him to write the script for a Western. The director also had some innocent advice for the brash author of *Sexual Perversity in Chicago* (1974), *American Buffalo* (1977), and *Edmond* (1980). "Go and live with some cowboys for six months," the director advised. "and find out who they talk to." "Hey," replied Mamet, whose *Glenrhy Glen Ross* recently won the Pulitzer Prize in drama, "after my western, they'll all talk like my Western."

He may be right. Few authors have paid such acute attention to the unsaid, to the half-said, and to the struggle of inarticulate people to shape meanings into coherent sentences. And few have mastered the linguistic codes of a profession or a lifestyle the way Mamet has. In *Glenrhy Glen Ross*, he explores the language of Florida real estate salesmen — the pseudo-optimistic, buzz-jargoned speech of men willing to do anything (to anyone) to close another sale. In *Sexual Perversity*, he demonstrates how the psychobabble of the singles scene conceals (and thus, he suggests, perverts) the inner feelings of the characters. In general, Mamet's people are fragmentary scraps of received opinions and languages. They are cloistered unwillingly, often unknowingly, in the codes,

cliches, non sequiturs, blips of filler terminology (you know, yeah, uh-huh), and imprecision of the speech patterns they rely on. Mamet has been labeled a naturalistic playwright because he appears to treat people and objects for what they are and no more. But the label, like those employed by his characters, doesn't fit. Mamet's plays are much sharper than those of the naturalists. And his dialogues are photographic. They capture all the human sputters of a moment and reveal not the causality of a deterministic universe but rather a fundamental bankruptcy of language — and of human life as well. Like the writings of Samuel Beckett, Mamet's words bottom out into emptiness. Unlike Beckett's characters, who use speech to pass the time and to hedge them-

selves against the silence that engulfs them, Mamet's characters refuse to accept their lot. Frantic and bawdier, they are driven by a stark, ineffable urgency. Most cannot say what it is, or even what they find lacking at present — their powers of expression being insufficient to the task — but all of them want something. And they use their words as manipulative tools, forever ineffectively, to obtain it.

Ironically, Mamet's dramas of verbal chaos are often beautifully written. In the right hands his *American Buffalo*, which opened last Thursday night at the Bowers Theatre, can achieve musiclike atonality with the cacophonous flow of its dialogue, its many subtexts, and its submerged meanings that, like leitmotifs, pulse out themes without having to announce them. The play takes place at Don's Resale Shop, in Chicago, where Don, Bob, a young, inept helper, and Teach, a nervous, gruff-talking bully, begin what looks like another typical morning. Their talk is trivial — about a card game the night before and whether or not yogurt is a health food — and clichéd. Acting as his father-figure, Don warns Bob that "things are not always what they seem to be." The statement appears innocuous enough, just the sort of thing a man with worldly experience might impress upon someone in need of advice. Then Don elaborates: "There's lotsa people on this street, Bob, they want this and they want that. Do anything to get it. You don't have friends this life... you want some breakfast?" Surrounded as it is by banalities, the line about friends at first appears banal as well. But this afterthought is actually one of the themes of the play.

The talk then turns to business — or if what Don has said about friends is true, it has been there all along. A customer came into the shop recently and paid ninety dollars for a buffalo-head nickel. Don never formulates the thought in a single sentence, but he feels that the customer duped him by paying five times less than the coin was actually worth (Don also never admits

that his own inability to determine the true value of the coin led to the deception). Now Don wants the coin back, along with everything else the man owns. His motive? — revenge for a wrong. His justification? — it's business. Don has asked Bob to ease the man's home and to make the best. Teach disagrees with the choice, claiming that Don is being too soft in having a green kid do a job beyond his capabilities. "A guy can be too loyal, Don," Teach argues. "Don't be dense on this. What are we saying here? Business." Teach gets the assignment.

In the world of *American Buffalo*, words are not fixed. Their definitions are stipulative, based on an agreed meaning among the people using them. Throughout the play characters both define and justify their aims by toying with the accepted meanings of certain words. Thus while Don euphemistically calls his junk store a "resale" shop, which dignifies the place at least until one comes inside, Teach distorts the notion of a free enterprise system to include all attempts at making a profit — legal or criminal. Redefined in this manner, the word "business" becomes a catchall for Teach: it is simply what everyone is doing. Though loyalty and friendship must always be set aside when one conducts business, Teach regards this as no great loss. After all, he says with an almost moral fervor, if it weren't for the free enterprise system, the world would be little more than a wilderness of savages.

But if words can sink into murky meanings in the play, they can also soar. Once Teach lands the job, he becomes eloquent. Like a corporate executive — or his image of one — Teach spins out elaborate plans for the crime, fretting over every detail.

This has got to be a careful operation. No slip-ups, man, and the "spirit of the thing" calls for real style. Don agrees. They're going after "classical money" on this one, Don exclaims. It's gotta be done right. At one point, completely engrossed in his scheming, Teach becomes ecstatic: "This is planning," he says with joy, "this is preparation." Fumbling every step of the way — confusing phone numbers and having only a partial clue about how to handle a wall safe — the two men devise their task, bicker over fine points, and relish each precious move. The job frees their imaginations, hopes, and fears. It also reveals their ineptitude. The foul-mouthed, violent Teach is hardly a likable character, and Don's only saving grace is his kindness to Bob, but in the scenes where they plan the burglary, both Teach and Don become somewhat sympathetic when one realizes that the very pinnacle of their highest imaginings is, at best, only a foothill. These men cannot even dream in Technicolor.

The Bowers Theater has captured many, though not all, of Mamet's intentions. On the plus side, Tom Perkins's set (and Erik Hanson's props) must qualify as one of the best-stocked pawnshops in town. Used stereos, televisions, toasters, and cameras — all missing a part or three are jammed together on the stage like metallic sardines. A glass case sports cheap earrings and other jewelry that, in a heyday long since gone, probably never made it to the prom. Nothing has a price tag, not even the only colorful object in the shop — a red electric guitar in the window. Apparently, the owner is willing to take any offer, just to get an item out of the store and make room for its identical twin. The

place is a claustrophobic haven of hand-me-downs (a tawdry atmosphere enhanced by Sean Lamotte's lighting designs). In this scene, Perkins's set provides a striking visual equivalent for the throwaway language, the second-hand ideas, and the shop-dusty dreams of the three lowlifes at the store who scheme, rant, and ultimately fail to liberate themselves from their environment.

The Bowers's production of *American Buffalo*, however, is uneven. Owing to a last-minute cast change, director Kim McCallum had to take over the part of Don, the owner of the shop, a man in his late forties according to the script. Although McCallum had some fine individual moments (this gifted actor will always give us such moments, even with only five days' notice), his performance lacked a consistent emphasis; his speeches, too stiff and staccato, would often miss the essential rhythms of the character. The main problem is that McCallum is simply too young to play the fatherly Don. Much of the drama revolves around the physical presence of this graying, seedy man, who is glib with his clichés and slow to choose between the "business" of self-interest and a paternal concern for his all-but-adopted son, Bob. Don should look like his store. For unaccountable reasons, McCallum doesn't. No attempt has been made to age him, and he dresses like a college student, a choice that clashes with his surroundings all evening long. The net result is a lack of authenticity at the center of the play, an absence that detracts from the play's many themes, subtexts, and interpersonal relations, especially between an unlikely father and his helpless son. As that son, actor David Korbuth

gives one of his best efforts to date. Bob is a former addict, and only his friendship with Don, along with mental duties at the store, has kept him from seeking a fix. In Korbuth's portrayal, Bob is a confused, innocent boy who filters through a slippery terrain and clings, while he can, to fragile illusions. All that Bob wants is to please someone — anyone — to be accepted as one of the guys. Korbuth's character never expresses this yearning outright. Bob's awareness is far too limited. But Korbuth reveals this pathetic quality in every line and gesture of his touching performance. Michael Robbin, as the volatile Teach, does the opposite. Though his timing could be improved in the first act (in particular on those occasions where Mamet splits a sentence into three speeches and punctuates it with pauses and filler-talk), Robbin's Teach is a combination of compulsive bravado and bluff. He is also a raging paranoid who projects his own inadequacies and savage demons onto the world. Endlessly nervous, always a threat, Robbin's character is a time bomb with just a few ticks left on the clock.

Lawrence Czek's soundtrack for the production precedes the first-act curtain with Jimi Hendrix's surrealistic rendition of the national anthem, played at the Woodstock festival. From Hendrix's guitar, helicopters, police sirens, and bombastic drums, the music is a fitting musical prelude for a raw, visceral drama about one version of the American Dream gone wrong. But while the Bowers Theater's production has several features to recommend it, ultimately the show doesn't live up either to the potentials of Mamet's script or to the chilling music that opens the show. □

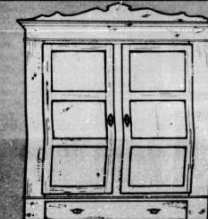
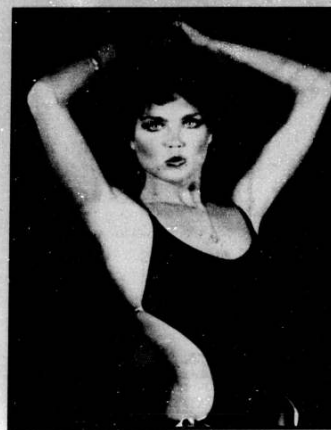
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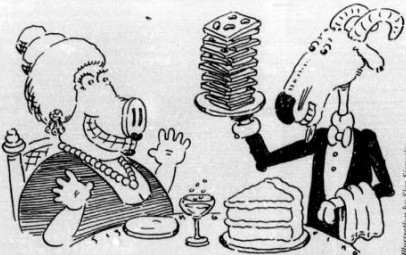
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## A Gem on Turquoise



ELEANOR WIDMER

**The Restaurant:** 926  
**The Location:** 926 Turquoise Street,  
Pacific Beach (488-7500)  
**Type of Food:** Continental nouvelle  
cuisine  
**Price Range:** All items à la carte. En-  
trees, \$16 to \$18.50  
**Hours:** Closed Sunday and Monday. Din-  
ners only, Tuesday through Saturday,  
6:00 p.m. to 10:00 p.m. Reservations  
strictly necessary.

Because Gustaf Anders made such an  
indelible impression on our dining land-  
scape, it is difficult to believe when you  
park your car at the driveway that you will

their restaurant — and that they are placing  
their own indelible stamp on it.

Those of you familiar with Doug and  
Osa's cooking at Frederick's in Solana  
Beach will remember their meals for the  
freshness of product, the delicacy of the  
sauces, and the inventiveness of the menu.  
Now that Doug and Osa are on their own,  
they have an even greater opportunity to  
prepare and try new dishes, to expand their  
culinary horizons beyond those they  
achieved at Frederick's. On my second  
visit to 926 last week, my dinner was a  
model of all that is best and exciting in  
nouvelle cuisine — and without the ac-  
companying hunger pangs.

Of course, my first experience at 926  
will have to be relegated to comic opera,  
where in the opening act anything that can  
go wrong inevitably does. As an almost  
rigid rule, I never visit a restaurant during  
the first week of its existence, let alone on  
opening night. But a friend insisted on  
taking me to 926 on opening night as a  
belated birthday present, and despite my  
reluctance, I acquiesced. In true comedic  
fashion, the stove wouldn't light, there was  
a minor flood in the kitchen, and since  
neither of the chefs had cooked in that  
kitchen before, it took hours before the  
meals were completed. Everyone in the  
restaurant that night was treated to free  
champagne and dessert to compensate for  
the three hours we spent at the table. I  
resolved to wait at least a month before I  
returned and when I did, the operation was  
as smooth and professional as one could  
hope for.

Because this cooking team had been  
doing fixed-price meals with soup, salad,  
entrée and dessert for several years, no  
attempt was made to repeat that format.  
All items are à la carte and the opening  
night prices have since been scaled down  
to more reasonable proportions. Currently,  
appetizers range in price from \$4.50 for  
seafood terrine to eight dollars for Norwe-  
gian smoked salmon with dill crepes. The

least expensive entrée is sixteen dollars  
and the most expensive \$18.50.

For those to whom money is of no con-  
cern, tips on how to economize are irrele-  
vant. But for many who would like to try  
this lovely food but find the prices a bit  
steep, the following suggestions may help.  
Order one appetizer for two people and ask  
to have it divided in the kitchen. This res-  
taurant is one place where you do yourself  
an injustice if you don't try an appetizer  
that is really a miniature entrée. You'll find  
the appetizers more than enough for two  
people. Skip a salad — it's really not  
necessary because a great many vegetables  
are served with the entrée. And the des-  
serts, among the finest served in the city of  
San Diego, can also be shared. There is no  
loss of face in sharing, and your waiter will  
be happy to divide the portions for you. If  
you drink modestly, you will be able to  
have a superior dinner for thirty dollars per  
person. That's really not too horrific these  
days.

As for the specifics, please be aware that  
the menu changes constantly. This is not  
caprice but based on the fact that the chefs  
prepare what is freshest on the market ac-  
cording to seasonal availability of prod-  
ucts. All good restaurants shop seasonally —  
it's a common practice in France. It also  
provides some excitement because there's  
always something new awaiting you. On  
the other hand, if you have a special favor-  
ite, it may not necessarily be available if  
it's not in season.

Last week, my friend and I shared a  
goat-cheese ravioli with fresh chives and  
butter sauce (five dollars). The pasta was  
sensuously light — if you weren't careful,  
you could swallow several ravioli without  
even being aware of doing it — and you  
weren't overpowered by the goat cheese.  
At Chez Panisse in Berkeley, the goat  
cheese used in their dishes will have you  
gasping for air, it's that strong. I couldn't  
finish my calzone there because of it. Happ-  
ily the goat cheese at 926 has a delicacy

and mildness that not only adds piquancy  
to the dish but doesn't ruin your palate for  
the next course.

For our entrees I had the fresh halibut,  
sauteed with morels (mushrooms) and  
dijon mustard (seventeen dollars) and my  
friend ordered the veal medallion with  
lemon herb butter (eighteen dollars). We  
were also fortunate in being able to get a  
small sample of the Maine lobster salad  
with asparagus and endive (sixteen dol-  
lars). Each entrée was a marvel of  
delicacy.

The lobster salad we tasted first would  
make the perfect light meal on a hot sum-

mer night. It was covered with the lightest  
herb vinaigrette, and I didn't feel guilty  
about eating lobster as I do when it's  
served with a butter sauce. The endive was  
sweet with freshness, the asparagus as deli-  
cate as the elongated limbs found in man-  
nerist paintings.

The veal medallion, which I believe is  
almost always available, is one of the best  
veal dishes around. It's not gooped up with  
sauce, but is simply a succulent square  
bathed to perfection and covered with  
light herb cream. If you are a veal fancier,  
don't miss this one.

My halibut was a treat because of its

freshness — it had arrived only a half-hour  
before we did — and all the entrees were  
served with a variety of fresh vegetables  
that included carrots, summer squash,  
cauliflower, and baby nuschini with its  
blossom. The bread and butter were  
splendid.

The 926 restaurant is one dining estab-  
lishment where you must try a dessert,  
especially Osa's masterpiece called  
chocolate-chocolate truffle cake. The cake  
itself is certain to drive most chocoholics  
mad with ecstasy, and it's surrounded by  
raspberry puree. It costs \$3.50, and is  
worth every calorie that you put into your

mouth. It's very rich and will serve two  
handily. The tarte tatin (\$3.50) is also a  
delight, comparable to the mastery one  
prepared by Pierre Lustrat at L'Escargot.  
Brewed decaffeinated coffee is also  
available.

My friend and I had a calm, civilized  
evening at 926. The service was impecc-  
able, the dinner faultless. The portions are  
large enough to satisfy you yet are never  
overwhelming. Even though no soups are  
available, they're not really missed!

During the course of the year, I manage  
to have about six really exquisite meals. I  
had one of them at 926.

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## QUARTER NOTES

BY JONATHAN SAVILLE



### THE MIKADO

I have not had good luck with KPBS's current series of the complete Gilbert and Sullivan. I'm told that *The Gondoliers* was a success, but the two I have seen so far — *The Yeomen of the Guard* and now *The Mikado* — have been shoddy, low-budget productions of the sort one would be ashamed of in small-town community theaters. Michael Geliot's staging of *The Mikado* was distinguished both by its utter lack of ideas and by the ineptitude of its execution. The makeshift quality of sets and costumes (the latter mixing Japanese and Victorian), the

awkward and tedious choreography (simple to the point of stupidity), and the general atmosphere of nonprofessional enthusiasm suggested that what Mr. Geliot was after was in fact a *Mikado* as it might have been put on by some provincial G & S society a hundred years ago. But if that was the intention, he really overdid things, for the amateurishness of acting, blocking, dancing, and line-reading was too extreme to be bearable while not stylish enough to produce the *pis aller* pleasure of campiness. Our own San Diego Gilbert and Sullivan theater has produced many of the operettas at the Casa del Prado with immensely greater wit, style, and polish — and surely their budget cannot be enormous.

Nothing, indeed, can substitute for talent and creativity, and both were in short supply in this television production. Rodney Greenberg, who was in charge of the camera work, seemed as utterly exhausted as Mr. Geliot, with his pointless switchings of closeups and long-shots and his habit of allowing extraneous distractions in the background. There was some acceptable singing — from John Stewart as Nanki-Poo, Stafford Dean as Pooch-Bah, Kate Flowers as

Yum-Yum, and (especially) Cynthia Buchan as Pitti-Sing, a Katisha in the making if I ever heard one. But few of the singers seemed to have any acting abilities, and Mr. Stewart was especially notable for the way he spoiled all his funny lines. For some reason or other, William Conrad, the American television actor, was cast as the Mikado himself, an odd choice since Mr. Conrad evidently knows nothing about delivering a song, has no vocal technique, was quite unable to project the emperor's character, and showed no understanding of any viable Gilbert and Sullivan style.

There were indeed two actor-singers who knew what they were doing: Clive Revill as the unfortunate Ko-Ko and Anne Collins as the repulsive Katisha whom Ko-Ko is ultimately obliged to marry. Mr. Revill's droll muggings and Miss Collins's grandeur of manner and voice (one could imagine her doing a bang-up job as Erda) brought a peculiarly intrusive note of professionalism into a production that scarcely deserved their talents. They fought bravely against the wretchedness of the staging and the ineptitude of their colleagues, but in the end even they were defeated by ambient tedium. G & S deserve better.

### I MASNADERI

Tito Capobianco's greatest contribution to the San Diego Opera was undoubtedly the Verdi Festival, which he initiated in 1978 with the aim



song. Like many other local opera-goers (alas, not enough!), I regret the loss. The productions have been of varying quality, but I valued the opportunity of being able to experience Verdi's less familiar early works in an opera house. A couple of these — *Un Giorno di Regno* and *I Lombardi alla Prima Crociata* — proved, under Mr. Capobianco's capable direction and with excellent casts, to be eminently stageworthy. *I Masnadieri*, this final

of producing every one of Verdi's operas over a period of ten or fifteen summers. Mr. Capobianco's departure and the company's difficulties in financing the summer seasons have put an end to this project, currently entitling its own

summer's offering from the early Verdi, is perhaps not quite that. But the production was so compelling musically, with perhaps the best overall cast ever assembled by the San Diego Opera, that the opera's dramatic weaknesses tended to recede into the background. Some of these weaknesses are due to Schiller, whose blood-and-thunder adolescent drama of fratricidal hatred, guilt, honor, and revenge is more a feverish emotional fantasy than a plausible representation of human life. The play's connections with reality were further attenuated by librettist Andrea Maffei, with his necessary simplifications of character and action. What was left was a series of intense dramatic moments — Amalia lamenting

her beloved Carlo's supposed death and then rejoicing when she hears that he is still alive, wicked brother Francesco's account of a nightmare in which he is disowned by God, Carlo's murder of Amalia in order to keep her from joining him in his life as chief of a band of brigands — with little sense of character development or dramatic structure. The language is heated in a manner bordering on risibility. "Pillage, rape, arson, killing, for us are pastimes, sheer amusements." "Nature, you are indeed beautiful! You are lovely and magnificent, and I so hideous and monstrous. Everything here is smiling; I alone find hell in paradise!" "And did I in my guilt pollute the pure sunlight of this son of mine? Will no chasm open up

to swallow me? Has God no more earthquakes or whirlwinds?" "Hear me, you friends! You each staked for me a fearsome head steeped in shame. I sacrifice to you an angel!" In almost all such instances, Verdi produced appropriate music, underlining the pathos or melodrama with those melodic and "rhythmic" skills that in 1847 were already so highly developed in him. But the highest inspiration seems absent throughout the opera, and the composer tended to rely excessively on routine formulas. Of course, even Verdi's routine formulas can contain such beautiful music, and that is the case in *I Masnadieri*, especially when the performing artists are of such quality as in the San Diego production. Joan

Sutherland is no longer producing those floating top-notes of yore, but otherwise her voice is what it has always been, a lovely instrument handled with grace if not with the most intense dramatic passion. The role of the innocent, loving Amalia suits her timbre and her temperament, and she sang it delectably. In a certain sense, some of the other singers were even more impressive, since Miss Sutherland gave us just the excellences we have learned to expect from her while the others were unknown quantities. Gordon Greer (Carlo) has a tenor voice of limpid crooning lyricism which at suitable moments he intensifies so as to give it a truly dramatic ring. Alfredo Zanzano (as Carlo's father) is a

yummy bass with a grand, plummy resonance in the voice that can characterize Verdi's old men with all the requisite authority. And baritone Antonio Salvadori, stepping in at the last moment for ailing William Justus, proved himself a Verdi baritone in the image of the late Tito Gobbi, with a similar voice (a bit dry but extremely expressive) and the precious ability to combine the lyrical line with a dramatic rendering of the text. Richard Bonyne conducted in a supple if not particularly exciting manner, and Mr. Capobianco staged the opera with unobtrusive competence (except where his staging gave the false impression that Carlo's sudden firing of a gun had given his aged father a fatal heart attack).

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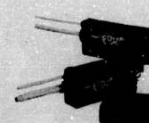


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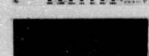
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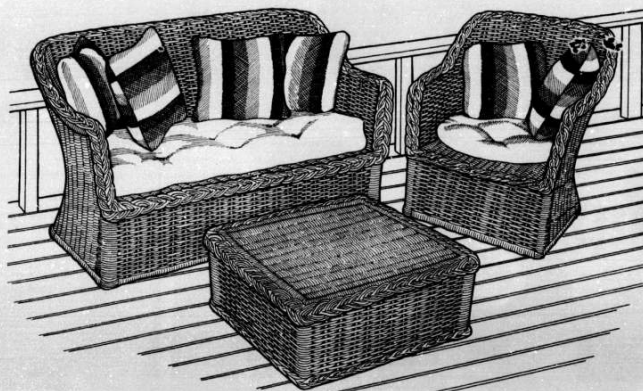
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## Off the Cuff

What is mankind's greatest achievement?



Rob Washenko  
Traveler  
San Diego

Survival amidst the madness. Order out of chaos. At any given point in history it could have all come tumbling down. It seems that in an evolutionary context we've used our intellect to further our cause and raise us up from ignorance and darkness. Now we're faced with choices pertaining to nuclear proliferation. I think throughout history we've faced similar ones. At one time we were afraid of thunder and lightning. We've learned how to harness energy in the past. I just assume this is another stage. If I'm wrong, we'll all end up like dinosaurs. If all goes well, I'm sure we'll find something else to worry about.



Will Robischaux  
Pediatric Intern  
Hillcrest

The wheel: unicycles, roller skates, bicycles, the Frisbee, the Tower of Pisa, pizza, ... Ice. I mean ice is neat. It's amazing that two states can coexist. Ice cream. Snowcones. Pilsa coladas. Refrigeration. Hockey. Peggy Fleming. Sarah Lee cheese cake. The Yukon. Scotch on the rocks. ... Fire: cooking, barbecues, the spark plug. I think my number one choice would have to be music. It's universal. The kazoo. Dun, dun, dun, dah. "Swanee River." "When the Saints Go Marching In."



Susan Harrell  
Salesperson  
North Park

The first thing that comes to mind is the fact that every day we're better learning how to love each other, even when it looks like it's dangerous to do that. For example, on the same day as the gay rights parade there was another group, let's just call them an anti-everything group, that was parading with some very demeaning big signs — "Out of the closet, into the toilet" that kind of thing. They were in a predominantly gay neighborhood and the residents could have been offensive or compassionate. And most of them were compassionate. That's definitely an example of an expanded level of tolerance for people, attitudes, beliefs, and opinions. The fact that both demonstrations could take place simultaneously at all is an accomplishment for mankind.



Karl Smith  
U.S.M.C.  
Oceanside

Goin' to the moon. I was a little kid in New York City when they landed, you know. I couldn't understand all the excitement. I didn't know it was real. I watched it on TV, but you had Star Trek and everything so you didn't know what to believe. I had older brothers and sisters who were sayin' it was really important. When I think of it now though, it is amazing. Now they've got a shuttle and pretty soon it'll be makin' trips to the moon and back like a bus. Can I tell you one of mankind's negative things? Payin' athletes all that money for sports. Me personally, I'm defendin' my country. Now that's important. They should pay us a million dollars a year. It just doesn't seem right that they're payin' someone a million dollars for havin' that much fun.



Mary Fahey  
Navigator  
North Park

The invention of the printing press: money, Tom and Thomas Wolfe, Virginia Woolf, Action comics, Steinbeck, newspapers, junk mail, the Reader's Digest version of the Dead Sea Scrolls, Mr. magazine, tickets, the National Enquirer's headline "I Gave Birth to 17 Rabbits," subpoenas, crossword puzzles, the Bible, bumper stickers. ... Indoor plumbing might rank up there too.

— Lin Jakary

## Take a Helicopter Ride



BLUE BIRD EXPRESS

294-3353

Treat yourself or someone special to an exciting helicopter ride above downtown San Diego. Don't forget to bring your camera. This tour offered Saturday and Sunday from 10:00 a.m. to 4:00 p.m. only. \$25.00 per person. Lift off from Montgomery Field.

## The Lion Ring



Gary  
Gilmore  
GOLDSMITH

Diamonds—Custom Design—Appraisals—Engraving—Repair  
4919 Newport Avenue, San Diego 225-1137  
Tuesday-Saturday 10:00-5:45

## July 4th Picnic Lunch

\$25.00

Serves 6 people, includes:

One quiche, or your choice of half of a cheesecake or one dessert pie, large fresh garden salad, plates, napkins and utensils.  
Ordering deadline July 2.



Sports Arena Square, 3350 Sports Arena Blvd., 224-7353  
Grossmont Center Mall, 464-2852  
Perfect for Windjammer concert and fireworks display.

## Let us shine your smile.



At Park West Dental Office you can have a complete dental cleaning, exam and four bite wing x-rays for just \$25.00 (reg. \$55.00). For new patients only. Expires July 5, 1984.

Why pay more?

Park West  
Dental Office  
2556 Fourth Ave. at Maple  
San Diego, 234-3314  
Terrell N. Teudt, D.D.S.



**Our County has a program that  
reduces teenage pregnancies,  
reduces the need for abortion,  
and saves the taxpayer money.  
IT'S CALLED PLANNED PARENTHOOD**



PLANNED PARENTHOOD® ASSOCIATION of San Diego County  
2100 Fifth Avenue, San Diego, CA 92101

**REBUTAL**

June 7, 1984  
Dear Friends of Planned Parenthood:

Everyone has a right to an opinion, but sometimes the intensity of vicious attacks on Planned Parenthood is disconcerting. The Right to Life Council recently placed four full page anti-abortion ads in the San Diego Reader which offer a distorted and ugly picture of Planned Parenthood. We at Planned Parenthood, besides being outraged by the outright untruthfulness, are concerned that ads of this sort can be dangerous.

**Public stunts against Planned Parenthood do little to solve the difficult questions surrounding abortion.** In other parts of the United States, anti-abortion campaigns have incited extremists who have firebombed clinics, harmed staff, and frightened patients. While Planned Parenthood is put in a position of fending off unwarranted attacks, we are busy providing the crucial services San Diego County residents need. **Our contraceptive clinics, counseling department and education programs will assist 70,000 residents this year and, yes, we will continue to fight the return to an era of illegal back alley abortions.**

Planned Parenthood is steadfast in its belief that abortion should be a matter left to individual decision-making and should not be legislated. We are neither pro-abortion or anti-abortion, and, yes, we will continue to fight the return to an era of illegal back alley abortions.

The Right to Life Council ads offer a tasteless, distorted view of Planned Parenthood, an organization which, through birth control and education, is probably doing more to prevent the need for abortion than any agency in the country.

More than anything, however, we are tired of being harassed because of our willingness to publicly support legal abortion as an option.

Your help is needed now more than ever if we are to succeed. Your moral support is appreciated, but only dollars, and lots of them, will allow us to continue our programs in San Diego County.

Sincerely,

THE STAFF AND VOLUNTEERS OF PLANNED PARENTHOOD

**JOIN PLANNED PARENTHOOD!**

**Yes! I want to support Freedom Of Choice . . .**

Enclosed is my donation of \$ \_\_\_\_\_ TO: PLANNED PARENTHOOD ASSOCIATION  
2100 Fifth Avenue, San Diego, CA 92101

NAME ADDRESS CITY STATE ZIP PHONE

This ad paid for by private contributions.

## Section 2 Events, Theater, Music, Film

### #208

Every American knows (or should know) that the Fourth of July is the revered secular holiday in this country, one that celebrates the anniversary of the adoption by the Continental Congress of the Declaration of Independence in 1776. But few people in these times of little historical perspective are aware that during the century following the inaugural Fourth of July festivities, that special date was reserved for the initiation of projects deemed of particular interest to patriotic Americans. On July 4, 1817, for example, the first spadeful of dirt was lifted in the digging of the Erie Canal; on that day in 1828 workers began building the country's first railway system, the Baltimore and Ohio Railroad (or B & O Railroad for you Monopoly buffs); the cornerstone of the Washington Monument was laid on July 4, 1850; and in our own era formal recognition of the independence of the Philippines was granted on July 4, 1946.



Hopefully, none of you will follow the example of our third president, Thomas Jefferson, who observed Independence Day in 1826 by passing away. There are much simpler, more

fun ways for San Diegans to celebrate the anniversary of American independence next Wednesday. In time-honored tradition there will be bands, parades, picnics, and fireworks

reverberating through the hills, dotting the landscape, and lighting up the skies. Here are some of the many activities in which you can participate to wish the United States a happy

208th birthday: In Chula Vista there will be a fireworks display at 9:30 p.m. at the 1st Street Marina on Bay Boulevard (a couple of streets (continued on page 4, col. 4))



### Bowled Over

While walking home from Little League during the summer of 1961, I would often take a detour to the little corner market on Twenty-sixth and Montana streets in Santa Monica. One day, after leaving the market, I saw my great-grandfather Abe sitting alone on a bus bench. I remember going over to him, sitting on his lap, and recounting every detail of my just-finished game. After the last out was recorded, I asked Abe if he played Little League ball while growing up in Russia. He laughed and said no, but that there was this one game with which he was obsessed until, at the age of nineteen, he fled tsarist Russia and came to America.

It seems there was this old Frenchman from Nice who was

hiding out in the village where young Abe lived. He had been a deserter from Napoleon's army and, even though the Napoleonic years were long gone, he lived with the fear of being captured and executed. The Frenchman called himself "Le Boulet de Canon" (The Cannonball), an epithet he claimed to have earned for his expertise at a game called pétanque. He explained that pétanque (pronounced pay-dank) was invented during the Middle Ages in the town of La Ciotat, in Côte de Provence, by cannon crews who, while waiting for the enemy to arrive, devised a three-man team, pitch-bowling game using the heaps of cannon balls. At the urging of Abe and his young buddies, Le Boulet de Canon taught them the rudiments of the game before he mysteriously disappeared. It wasn't long before the entire village was bowling, and (continued on page 6, col. 4)

### One Man's Realist

There probably never was a publication quite like *The Realist*. From 1958 to roughly the mid-1960s — America's era of new, five-speed washing machines in new split-level tract houses — Paul Krasner and his monthly journal of outrageous fact and calculated political



Paul Krasner

fiction seemed all alone to be making headway against the arms race, racism, and the rat race. *The Realist* was an I.F. Stone Weekly with belly laughs, a U.S. News and World Report for beatniks. It was the preferred reading of Bohemian cab drivers and disaffected sociology professors — the kinds of people who hated cant and sham more than conservatism, who felt equally ill at ease at a Kiwanis meeting and in the middle of a Ban-the-Bomb march shouting, "Two-four-six-eight, who you gonna incinerate?"

Krasner seemed to beg, scream even, for common sense; he made common sense, so much of it that after a half-year of reading the issues, the reader began to sense that it was American orthodoxy that was outrageous, not Paul Krasner and *The Realist*.

Sometime after the Bay of Pigs invasion, there was a *Realist* cover drawing with Uncle Sam alongside the Russian Bear, both of them standing in front of a curvy female whose rump was a

(continued on page 7, col. 3)

### Black With Blood

"If any hope, outside of chance individual fortune, exists for Negro playwrights as a group — or, for that matter, Negro actors and other theater craftsmen — the most immediate, pressing, practical, absolutely minimally essential active first step is the development of a permanent Negro repertory company of at least off-Broadway size and dimension. Not in the future, but now." These are the words of Douglas Turner Ward in 1966. They were not just words.

Ward's Negro Ensemble Company is now in its seventeenth season. Located in New York, it is currently on a fifty-week tour with Charles Fuller's *A Soldier's Play*, which, after its performances in Los Angeles during the Olympic Arts Festival, will be coming to San Diego under the auspices of the enterprising San Diego Arts



A Soldier's Play/Negro Ensemble Company



PLANNED PARENTHOOD® ASSOCIATION of San Diego County  
2100 Fifth Avenue, San Diego, CA 92101

**REBUTTAL**

ous attacks on Planned

Diego

June 7, 1964

Dear Friends of Planned Parenthood:

Everyone has a right to an opinion, but sometimes the intensity of vicious attack against Planned Parenthood is disconcerting.

The Right to Life Council recently placed four full page anti-abortion ads in the San Diego Reader which offer a distorted and ugly picture of Planned Parenthood. We are alarmed at this sort can be dangerous.

**Public slander campaigns against Planned Parenthood do little to solve the difficult questions surrounding abortion.** In other parts of the United States, anti-abortion campaigns have incited extremists who have threatened clinics, harmed staff, and frightened patients.

**While Planned Parenthood is put in a position of tending off unwarranted attacks, we are busy providing the crucial services San Diego County residents need. Our contraceptive clinics, counseling department and education programs will assist 70,000 residents this year and yes, we will continue to fight the return to an era of illegal "back alley abortions."**

Planned Parenthood is steadfast in its belief that abortion should be a matter left to individual decision-making and should not be legislated. We are neither pro-abortion or anti-abortion, we are **pro-choice.**

The Right to Life Council ads offer a tasteless, distorted view of Planned Parenthood, and organization which, through birth control and education, is probably doing more to prevent the need for abortion than any agency in the country.

More than anything, however, we are proud of being harassed because of our willingness to publicly support legal abortion as an option.

Your help is needed now more than ever if we are to succeed. Your moral support in appreciates, but only dollars and lots of them, will allow us to continue our programs in San Diego County.

THE BOARD OF PLANNED PARENTHOOD

Sincerely,

THE STAFF AND VOLUNTEERS OF PLANNED PARENTHOOD

**Yes! I want to support Freedom Of Choice . . .**

Enclosed is my donation of \$ \_\_\_\_\_

NAME	ADDRESS	CITY	STATE	ZIP	PHONE
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*This ad paid for by private contributions*

Every American knows (or should know) that the fourth of July is the revered secular holiday in this country, one that celebrates the anniversary of what the celebrants call the signing of the Declaration of Independence in 1776. But few people in this time of little birthright respect the events that during the century following the inaugural Fourth of July festivities, that special day served as the occasion for initiation of projects deemed of particular interest to patriotic Americans. On July 4, 1817, for example, the first stone of the Erie Canal was laid. The day was lifted in the digging of the Erie Canal; on that day in 1828 workers began building the nation's first railroad, the Baltimore and Ohio Railroad (or B & O Railroad for you Monopoli buffs); the Washington Monument was laid on July 4, 1850; and in our own era formal recognition of the independence anniversary was granted on July 4, 1946.

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It seems there was this old Frenchman from Nice who was

hiding out from village to village, young Abe loved it. He had never deserted from Napoleon's army, and, even though the Napoleonic wars were long over, he was still a soldier, first being captured and executed. The Frenchman called himself "Le Boulet de Canon" (The Cannonball), an epithet he claimed to have earned for his exploits in a game called pétanque. He explained that pétanque (pronounced paytanck) was invented during the Middle Ages in the town of La Ciotat, in the south of France. Cannon crews who, while waiting for the enemy to arrive, devised a three-man team, pitch-bowling game using the heaps of cannon balls. At the ingenu- ous age of 12, he learned to play. Le Boulet de Canon taught them the rudiments of the game before he mysteriously disappeared. It wasn't long before the entire village was bowling, and

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# READER'S GUIDE TO LOCAL EVENTS

construction of Stony Creek Valley in northern California that would flood the village of Elk Creek and the adjacent Nomiaki Indian Reservation. Thursday, June 28, 10 p.m. - KPBS-TV Channel 15.

**Olympic Swimming Trials** in Indianapolis are covered Friday, June 29, 8 p.m. - KOTV, Channel 10.

**Cuban Novelist Guillermo** Cabrera Infante is interviewed on "Faces" Mirrors, Mondays, Twentieth-Century Latin American Fiction. Monday, July 2, 7:30 p.m. - KPBS-FM (89.5).

"The Ascent of Man," the thirteen part series narrated by the late Dr. Jacob Bronowski repeats, this time including recent interviews with the scholar's widow, Rita Bronowski, the first episode airs Tuesday, July 3, 9 p.m. - KPBS-TV, Channel 15.

**Independence Day Concert**, conductor Mstislav Rostropovich leads the National Symphony Orchestra in the traditional Fourth of July concert from the lawn of the Capitol. Wednesday, July 4, 9:30 p.m. - KPBS-TV, Channel 15.

**WOMEN'S PRO OVER THE LINE**  
Sat. & Sun., July 14 & 15 at Mariner's Point  
Sponsored by Strub's Beer  
Come join the fun!  
Info: 233-9272

## Lectures

"The Film Editor's Contribution," film editor Tina Hirsch, whose credits include *Gremlins*, *Wasteland*, and *Death Race 2000*, will speak. Thursday, June 28, 7 p.m. - Hopper Hall, Lark Theatre, SDSU. Free. 265-5152.

**Camping Tips**, advice on outdoor cooking and on first aid care will be offered in a two-hour session sponsored by Bay Hospital Medical Center. Saturday, June 30, 10 a.m. - Bonita Room, San Diego Federal Savings and Loan, 4182 Bonita Road, Bonita. 420-0820.

## Galleries

**Seventy Prints and Drawings** by artist and New Yorker cartoonist Edward Koren are on display, sponsored by the San Diego Chinese Brush Painting Society, through June 30. Gallery 21, Spanish Village, Balboa Park. 755-9218 or 233-1991.

"Poster Art of Nicaragua and Cuba," a collection of cultural and

political posters goes on view July 1 through August 31. Gracia Roots Cultural Center, 1947 Thurneth Street, Golden Hill. 732-5339.

"Centro in Central," the first in a series of reciprocal exhibitions between artists from Tijuana and Southern California will feature the work of Tijuana painter Ignacio Habraka, on view through June 30. Installation Gallery, 447 Fifth Avenue, downtown. 332-9915.

**Print Competition**, graphics works from the Second Original Print Competition are on view through June 30. San Diego Print Club, 120 G Street, downtown. 232-4884.

"The Unseen Photographs," a selection of work from the gallery's inventory will be on display through June 30. Photography Gallery, 7468 Grand Avenue, La Jolla. 459-1820.

**Chinese Calligraphy and Brush Painting** are on display, sponsored by the San Diego Chinese Brush Painting Society, through June 30. Gallery 21, Spanish Village, Balboa Park. 755-9218 or 233-1991.

**Lapp Art**, an exhibit of Simi art and craftsmanship will be on display through July 2. Mager International Museum of World Folk Art, 4405 La Jolla Village Drive, University Towne Center. 453-5300.

**Original Graphics** by Julie Ricksecker and James Todd will be on view from Tuesday, July 3 through July 28, with a reception for the artists Friday, July 6, 5 p.m. - San Diego Print Club, 120 G Street, downtown. 232-4884.

**Subliminal Artist John Alan Smith** will exhibit paintings and sculpture through July 3. Multicultural Arts Center Gallery, 425 Market Street, downtown. 236-1521.

**Monotypes and Paintings** by Sam Francis are on exhibit through July 7. Thomas Barbour Gallery, 7470 Grand Avenue, La Jolla. 454-0345.

**Paintings, Drawing, and Sculpture** by Dennis Jeffrey continue on view through July 7. Richard Peterson Studios, 711 Eighth Avenue, downtown. 236-0284.

"Champions: The Olympic Athlete in Art," more than fifty rare Olympic posters are on display in an exhibit running through July 8. San Diego Museum of Art, Balboa Park. 232-7931.

**Pueblo Indian Pottery** from the 1820s to 1900 is on display. Museum of Man, Balboa Park. 239-2001.

## #208

(continued from page 1)

will be blocked off) on the Fourth, the Lions Club will sponsor National City's fortieth annual Fourth of July Carnival from Saturday, June 30 through Wednesday, July 4, with rides, games, entertainment, and food being presented at Kimball Park, at Twelfth Street and D Avenue. The park will open on Saturday and Sunday at noon; on Monday and Tuesday at 5:00 p.m.; and on Wednesday at noon, with fireworks at 10:00 p.m. that night in the park's amphitheater. Imperial Beach will host a fireworks display after dark on Wednesday at that city's Municipal Pier; Coronado will present its fourth annual

three-mile Fun Run, beginning from the National Guard Armory on Strand Way at 7:45 a.m.; an Air/Sea Show on Glorietta Bay beginning at 2:30 p.m., featuring the Navy's SEAL teams in underwater demolition demonstrations, as well as parachute jumps; concerts in Spreckels Park from 2:00 to 5:00 p.m.; and a fireworks spectacular at 9:00 p.m. over Glorietta Bay.

Heading east, El Cajon will offer a fireworks show at 9:00 p.m. on Wednesday in the county fairgrounds at Gillespie Field, just south of the Cajon Speedway. The show follows a special Fourth of July super and street stock car race at the speedway that begins at 7:30 p.m. San Jose will host its second annual Independence Day Celebration at Santee Lakes Regional Park and Campground, beginning with a 3:00 p.m. concert by Stagecoach on Lake Number Five, and including such activities as boating, fishing, volleyball, and horseshoes throughout the day. A forty-five minute fireworks show will be presented on Lake Number Four at 8:30 p.m. Shuttle service for senior citizens and other needing transportation will be offered from 7:00 p.m. and will leave from the Santee Shopping Center.

Coming inland, there will be a flag-raising ceremony in Old Town State Park on Wednesday,

(continued on page 6)

the Old Time CAFE

**RESTAURANT FOLK CLUB**

FOLK • BLUES • BLUEGRASS

1464 North Highway 101, Encinitas 438-4030

Reservations Recommended

Thursday 28	IRISH HARP <b>CATHERINE ESPINOZA</b> The special solo harp ensemble includes traditional and contemporary Irish music on harp with live vocals. Confronts in the spirit of The Pogues (Irish Folk)	7:30
Friday 29	IRISH, SCOTTISH & AMERICAN MUSIC <b>BLACKTHORN</b> Five members of Irish, Scottish and American string bands meet on all kinds of instruments including hammer dulcimer, Irish harp, fiddle, bagpipes.	7:00 & 9:00
Saturday 30	TRADITIONAL COUNTRY MUSIC PIONEER <b>PATSY MONTANA</b> Patsy is one of the greats of country music. She has been on the radio for over 20 years and has recorded over 100 songs. She has been a member of the Grand Ole Opry for over 10 years. She has been a member of the Grand Ole Opry for over 10 years. She has been a member of the Grand Ole Opry for over 10 years.	7:00 & 9:00
Sunday 1	NEW ORLEANS JAZZ & BOOGIE WOOGIE <b>TOBACCO ROAD</b> This exciting quartet includes: Sam Fuld, bass; Bobby Bland, guitar; Bobby Bland, piano; Fred Hagan, saxophone.	7:00
Tuesday 3	ENGLISH FOLK-ROCK GUITARIST FORMERLY OF FAIRPORT CONVENTION <b>RICHARD THOMPSON</b> A rare solo appearance by this English rock and folk musician. As a member of Fairport's folk-rock band, Fairport Convention, Richard has recorded back to the 1960s and has played in many other bands and ensembles.	7:00 & 9:00
Thursday 5	OLD TIME CAFE HOOT NIGHT Open House. Mountain top at 7:30	7:30
Friday 6	FOLK-ROCK-FOLKLORE <b>SAM HINTON</b> Sam Hinton is San Diego's resident folk singer and guitarist. He has recorded over 100 songs and has played in many other bands and ensembles.	7:00 & 9:00
Saturday 7	TYPICAL FOLKISHER <b>FRED SMALL</b> Folk singer, songwriter, and guitarist. He has recorded over 100 songs and has played in many other bands and ensembles.	7:00 & 9:00
Sunday 8	BLUEGRASS GUITAR DUO-STYLISH <b>DAN CHERRY</b> The two-piece band is a member of the Bluegrass Hall of Fame. They have recorded over 100 songs and have played in many other bands and ensembles.	6:30 & 8:30
Monday 9	AMERICA'S PREMIER OLD TIME STRID BAND <b>THE RED CLAY RAMBLERS</b> This amazing string band has been playing for over 20 years. They have recorded over 100 songs and have played in many other bands and ensembles.	7:00 & 9:00
July 21	RODOLFO SORRELLS	
July 27	DAVE VAN HORN	
July 28	ROY & GANNIE CARANAN	
August 3	MAURIE CARANAN & JIM RINGER	
August 10	RICHARD GREENE & ANDY STATHAN	
August 17	Call for complete schedule	
COVER CHARGE NIGHTLY - BEER & WINE		

LET US TAKE YOU PRISONER  
SATURDAY, JULY 14, 8:00 P.M. AT THE  
S.O. FOX THEATER

FOR THERE IS NO ESCAPE FROM  
**AKABAZ**  
WITH SPECIAL GUESTS  
**ROMEO AND ASSASSIN**  
IN THE S.O. METAL ASSAULT  
PRODUCED BY 1515 PRODUCTIONS

TICKETS - 705 - 855 - 1055  
AVAILABLE AT TICKETRON

WIN A NEW BC RICH BICH-A BACKSTAGE PASS  
THE DRAWING HELD NITE OF THE SHOW  
BC RICH COURTESY OF  
SPECIAL THANKS TO Golden Unicorn Jewelry

**Chuck E. Cheese's**  
Pizza Time Theatre

**FUN BEFORE THE 4TH**  
Come on down to Chuck E. Cheese's on Tuesday, July 3rd and help Chuck E. celebrate our freedom with the greatest summertime party yet.

Each \$3.00 ticket is good for:

- one individual pizza with one topping
- one small soda
- unlimited game tokens
- prizes and games all day long!

Join us for our star-spangled party on Tuesday, July 3rd featuring Chuck E. and his friends. Purchase your tickets by July 2, 1984. Offer good only at National City and San Diego stores.

National City  
1143 Regional Ave.  
Southfield Plaza Mall  
474-0607

San Diego  
8400 El Cajon Blvd.  
S.D. (Just to the Tower Restaurant)  
289-7483

**Bull Fights!**  
Downtown Tijuana Bullring

Sunday, July 1  
4 pm

World's Greatest Bullfighters:

- Rafael Gil
- "Rafaelillo"
- Miguel Espinosa
- "Amillita"
- Ricardo Sanchez

6 Bulls from Jose Julian Llaguno

Tickets: Grant Travel (619) 239-4112  
Ticketron (619) 231-3554  
Downtown ticket agency Tijuana

**Direct from Los Angeles San Diego's Olympic Arts Showcase**

**Negro Ensemble Company**  
**A SOLDIER'S PLAY**  
Charles Fuller's Pulitzer Prize Winner  
"A fast and absorbing whodunit" Washington Post  
July 3-8 at 8:00 P.M.  
July 7-8 at 2:00 P.M.  
Presented in association with the Educational Cultural Complex Foundation

**Japan's SANKAI JUKU**  
"... a Sorcerer's Vision."  
Vogue Magazine  
July 12-15 at 8:00 P.M.  
Public Spectacle July 12 at 3:30 P.M.

**Australia's CIRCUS OZ**  
"Sensational Entertainment"  
London Financial Times  
July 24-28 at 8:00 P.M.  
July 28 at 2:00 P.M.  
The Circus Oz appearance has been arranged by Circus Australia Ltd. with the assistance of the Australia Council.

**Spreckels Theatre**  
Ticket Prices: Adults \$22.50 \$16.50 \$10.00  
Children under 16 \$11.25 \$8.25 \$5.00  
Charge by phone, group sales and series information phone 459-9788.  
Tickets also available at all TELESEAT outlets or phone 283-SEAT.

The Olympic Arts Showcase is presented by the San Diego Arts Foundation and Jacquelyn M. Littlefield



# READER'S GUIDE To LOCAL EVENTS

(continued from page 4)  
featuring the first U.S. Dragoons, a historical military re-enactment group (for more information, call 237-6770); following the early evening (6:05 p.m.) baseball game between the San Diego Padres and the Chicago Cubs, San Diego Stadium will be the site of a fireworks show sponsored by Coors beer. Still moving west, Hospitality Point on Mission Bay will be the site of a San Diego Symphony Pops concert, entitled "American Salute," which will be followed by a

fireworks extravaganza; Ocean Beach will present its first chili cook-off at noon in the 4800 block of Newport Avenue, to be followed after dark by a fireworks display on the Ocean Beach Pier.

The Mission Bay Yacht Club's Firecracker Series of two dozen small boats will travel along the bay's beaches and coves from 5:30 to 8:00 p.m. on Wednesday; at least two boats will carry Diesel jazz bands to regale the folks on shore. Fireworks will be shot off at the club on Santa Clara Point after

dark. In La Jolla, the Jewish Community Center will sponsor activities that include carnival games, field games, a crafts fair, pool games, a diving exhibition, a synchronized swim show, and a raffle. The event is open to the public and begins at 11:00 a.m. on Wednesday. Scripps Ranch will host its seventh annual Fourth of July Ten-Kilometer and Two-Mile Fun Run beginning on Wednesday morning at 7:00 a.m. from Red Cedar Drive, adjacent to Miramar Ranch Elementary School. Shortly thereafter a parade featuring neighborhood-made floats will begin at Ironwood and Tribuna streets at 10:30 a.m., to be followed by a picnic at Hort Park West on Avary Drive.

Rancho Bernardo will sponsor its fifteenth annual Spirit of the Fourth celebration at Webb Park on Wednesday, with games, concessions, hand concerts, free hot-air balloon rides, and more from 11:00 a.m. until dark, when the fireworks begin (for more information call 487-9426). Escondido's Red, White, and Blue Days Celebration will be held on Wednesday from 10:00 a.m. until 5:00 p.m., and will offer music, dance, and games at Grape Day Park on North Broadway. Oceanview's second annual Independence Day Celebration on Wednesday features a parade down Hill Street at 10:00 a.m., a Beach Booth Mall at the Community Center Patio under the pier (including a beer garden, a disc jockey, booths, and food), a ten-kilometer run, entertainment by the Marine Corps Band and the Spotlights at the Heritage Park amphitheater from 7:30 to 9:00 p.m., and fireworks off the end of the pier at 9:00 p.m.

Vista will offer activities on Wednesday that include a ten-kilometer and two-mile fun run at 8:30 a.m., two bluegrass bands (Hickory Ridge and Bluegrass Jubilee) from 5:15 p.m., a skydiving show at 6:45 p.m., a rock and roll concert by the Romeos at 7:00 p.m., a Broadway musical revue at 7:45 p.m., a break dancing show at 8:00 p.m., selections from their summer theater production by the cast of Fiddler on the Roof at 8:30 p.m.,

the singing of patriotic songs by the Vista Community Chorus at 8:45 p.m., and fireworks at 9:00 p.m., all at Brengle Terrace Park, 1200 Vile Terrace.

—John D'Agostino

## Bowled Over

(continued from page 1)

pre-Sabbath matches were the talk of the street.

But religious persecution was growing and Abe and his petanque teammates decided to escape the Russian pogrom. They crossed Europe and, during a three-week stay in France while their passage to the U.S. was being secured, the trio

putted skills against the best gypsy petanque players Le Midi had to offer. They took on all comers with distinction, and even defeated a pick-up team headed by the immortal "Le Sultan de Lancer" (The Sultan of Toss). Later they played some exhibition games with teams from the old Algerian leagues, purported to have the best players around but excluded from official petanque play because of segregation. Abe claimed that this twenty-odd game marathon gave his team a permanent place in petanque lore. The names of those three young Russian players are still heard in petanque coffee houses and bistros today.

Well, even though I was young and susceptible to a good gulling, I found Abe's tale hard



## Sha Na Na

THE SAN DIEGO WILD ANIMAL PARK

Sha Na Na is a musical revue featuring the original members of the group, who performed in the 1950s and 1960s. The show is a celebration of the group's career and includes songs from their hit albums. The performance is held at the San Diego Wild Animal Park, which is a 3,300-acre zoo and botanical garden. The park is home to over 1,000 animals, including lions, tigers, bears, and elephants. The park also features a large conservatory and a butterfly house. The Sha Na Na show is a popular attraction at the park, and tickets are available for purchase in advance.

## Del Mar Fair

GRANDSTAND SHOWS

APR 11 Fabian Show	57 T.G. Sheppard & Atlanta
53 Danny Gans & Harry James Orchestra	58 The NEW 4 Girls 4 -
54 Lee Greenwood & Eddie	59 Denise Williams
55 Sarah Vaughan & Count Basie Orchestra	60 Jose Feliciano & Paul Rodriguez
56 DeLange	61 Jefferson Starship

Grandstand Shows FREE with Admission • Opens 8:30 • Showtime 7:30

Gen. Admission \$4.00 Children 6-12 \$1.00  
Seniors \$2.50 Children under 6 Free  
SPECIAL KID'S DAY: All Children 12 & under (Tuesday June 28) Free

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## Crystal T's Emporium Dance Aerobics

THE WORLD'S SERIES OF

Once again, watch this exciting event of color, music, grace and showmanship, not to mention physical ability. Four great nights June 28, July 5, 12 & 19 leading up to the FINALS on July 26. A portion of the proceeds will benefit the "Special Olympics."

Celebrity Judges June 28 are  
Chargers Linden King, Billy Ray Smith, Bob Gregor, Reuben Henderson, Hank Bauer and Tom Bass

Located in front of the Town & Country Hotel  
500 West Circle Rd., Mission Valley 294-9070

# EVENTS

to swallow. After all, this was the same man who, after Mrs. Lichtenman joined us on the bench, began to rant that Adlai Stevenson could have been president had he only selected Andy Kodak as running mate. But there I was, twenty-three years later, strolling through Balboa Park, when I passed a group of bereted Frenchmen standing around a pile of steel balls. They were shouting in Yiddish.

Today petanque is still played in teams of three, although steel balls (boules) weighing one-and-a-quarter pounds have replaced the cannon balls of yore. Standing feet together ("pieds sautés") from the Provencal; hence the name "Pétanque" within a small circle, the player pitches his balls toward a stake some eighteen to thirty feet away, attempting either to place it closer to the stake than his opponent or to knock his opponent's balls farther away.

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Dancing  
Monday-Friday Begins at 9 p.m.  
Saturday Begins at 8:30 p.m.

## Realist

(continued from page 1)

globe of the planet. Sam was saying with a leer something like, "You wanna flip to see who's first?" In 1961 came a cartoon in which a white counterman in a diner is saying to a black man, "Oh, an exchange student from Ghana—that's different—at first I thought you was a nigger." A few issues later Krassner was able to report that African exchange students had been quoted time and again in a study by the Institute of International Education as saying that they could not understand why they were shunned when wearing American street clothes, but would and asked to dinner when they wore their native dress.

Krassner first crept into the half-lit hallway way back in 1953 when, barely in his twenties, he mounted the small club stages of New York's Greenwich Village to do stand-up sociopolitical comedy. Krassner's real trade was free-lance writing, but America in the 1950s didn't provide much in the way of existing outlets for a voice of this timbre. Out of the realization that the

(continued on page 8)

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• JAZZ  
• JAZZ

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FRIDAY, JULY 6, 8 PM

MAIN STAGE THEATRE, SDSU  
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\$7.50 students & seniors  
Tickets from Center for World Music: 265-4243  
Aztec Center Box Office: SDSU 265-6947



(Continued from page 4):  
featuring the first U.S. Dragoons, a historical military re-enactment group (for more information, call 237-6776), following the early evening (6:25 p.m.) baseball game between the San Diego Padres and the Chicago Cubs. San Diego Stadium will be the site of a fireworks show sponsored by Coors beer. Still moving west, Hospitality Point on Mission Bay will be the site of a San Diego Symphony Pops concert, entitled "American Salute," which will be followed by a

Fireworks extravaganza Ocean Beach will present its first child cook-off at noon in the 400's block of Newport Avenue, to be followed after dark by a fireworks display on the Ocean Beach Pier.

The Mission Bay Yacht Club's Firecracker Series of two dozen small boats will travel along the Bay's beaches and coves from 5:30 to 8:00 p.m. on Wednesday, at least two boats will carry Dixieland jazz bands to regale the folks on shore.

Fireworks will be shot off at the club on Santa Clara Point after

the singing of patriotic songs by the Yoda Community's chorists at 4 p.m., and fireworks at 7:30 p.m., all at Bienville Terrace Park, 1,525 Vde Terrace.

— John D'Agostino

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## Bowled Over

Continued from page 33

Sabbath matches were the talk of the street.

But religious persecution was

pitted skills against the best government *petanque* players Le Mudi had to offer. They took on all comers with distinction, and even defeated a pick-up team headed by the immortal "Le Sultan de Lanzer" ("The Sultan of Toss"). Later they played some exhibition games with teams from the old Algerian leagues, purported to have the best players around but excluded from official *petanque* play because of segregation. Abe claimed that this twenty-odd game marathon gave his team a permanent place in *petanque*.

## Bowled Over

pre-Sabbath matches were the talk of the shul.

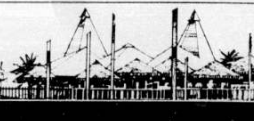
But religious persecution was growing, and Abe and his petanque teammates decided to escape the Russian pogrom. They crossed Europe and, during a three-week stay in France while their passage to the U.S. was being secured, the trio

on official *petanque* play because of segregation. Abe claimed that this twenty-odd game marathon gave his team a permanent place in *petanque* lore. The names of those three young Russian players are still heard in *petanque* coffee houses and bistros today.

Well, even though I was young and susceptible to a good rousing, I found Abe's tale hard

[illegible][illegible]

The circus' entertainers decided to  
 escape the Russian pogroms and  
 travel across Europe and, during  
 a three week stay in France,  
 make their passage to the U.S.  
 while their pursuers, the Cossacks,  
 were being scouted. The trio  
 of young Russian players are still  
 heard in petting coffee houses  
 and bistros today.  
 Well, even though I was  
 young and unsuspicious to a good  
 galling, I found Abe's tale hard



# Sha Na Na

June 29 - July 1  
 Fri. - 7:30 p.m.  
 Sat. & Sun. - 2 & 7:30 p.m.  
 \$2 plus Park admission.  
 Children under 48"  
 free to concerts.

Coming soon:

Dorsey & Marie Osmond	July 6-8
Andy Gibb	July 13-15
Johnny Lee & Lacy J. Dalton	July 20-22
Helen Reddy	July 27-29

Tickets now on sale for all concerts at box  
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 Wild Animal Park.

## The San Diego WILD ANIMAL PARK

See what life is all about.

# Del Mar Fair

GRANDSTAND SHOWS		SCHEDULE	
DATE	Artist	TIME	LOCATION
23	Danny Gans & Harry James Orchestra	27	Q. Sheppard & Atlanta
24	Lee Greenwood & The New 4 Girls 4	28	
25	Sarah Vaughan & Count Basie Orchestra	29	Deniece Williams
26	deBarge	30	Jose Feliciano & Carlos Rodriguez
			Jefferson Starship

\*All Shows FREE with Admission  
 \*All Shows FREE with Admission

Item	Price	Notes
Gem Admission	\$4.00	Children under 12
Seminar	\$2.50	Children under 12
SPECIAL KIDS DAY	All Children 12 & under	Free
	Children under 12	Free

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Take this opportunity to build self-reliance and self-esteem.

Essence Seminar is scheduled for **Martina Village** July 13, 14, and 15. An introductory discussion and reunion is scheduled in Suite A on June 30 at 5 p.m.

For more information call 691-1929.

## EVENTS

the stadium. After all, this was the same arena where, in 1954, Alex Lefterakis began to raise the bar. Stevenson could have been a pole vaulter, too. And he was. And he was a running mate. But there's a... twenty-three years later, milling through a gymnasium where I raised a giant bar of beefed-up men standing around a pile of steel balls. They were shouting in Yiddish. The *tsatske* is still played in teams of three, although steel balls (*tsatske*) weighing one-and-a-quarter pounds have replaced the cannon balls of yore. The game is called *tsatske* ("tsch" triumphs" from the Provençal, hence the name "Provençal") within a small circle, a player hits his ball toward a stake some eighteen to thirty feet away, attempting either to place it closer to the stake than does his opponent or to knock away.

The Club de Petanque of San Diego, now three years old, has an interesting international players from France, England, Yugoslavia, Italy, Canada, as well as the U.S. and Mexico. The next meeting is Sunday, July 1st at 10:00 a.m. and annual Open Triplet tournament (the biggest contest of the year) will take place at the petanque home facility at Morley Field in Balboa Park. Among the teams competing will be the first and second champions from San Francisco in addition, the club meets the local and third Sunday of each month for a friendly. All plays are scheduled at 1:00 p.m. at the petanque house, and invites all to come. For information, call the club. Other club activities include French picnics, tournaments, and social events. The club is open to all of amateur eating and drinking, which seem inseparable from French activity, so they are a good idea. For information on its weekends of competition and the Club de Petanque please call (619) 437-2626, 438-4204, or 438-5734.

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Once again, watch this exciting event of color, music, grace and steamrolling... not to mention physical ability. Four great nights: **June 18, July 5, 12 & 19** starting at 7:30 PM. \$5 on July 26. A portion of the proceeds will benefit the "Seaside Olympics."

**Celebrity Judges June 28 are**  
**Chargers Linden King, Billy Ray**  
**Smith, Hank Gregor, Reuben**  
**Henderson, Hank Bauer and**  
**Tom Bass**

Located in front of the **Flower & Green** stand  
2000 Sunset Coast Hwy. #4, Laguna, CA 92653

**Realist**  
 ... of the planet. Soli was  
 working with a less than  
 "... You want right to see  
 "his first." In 1961 came  
 "... to which he was  
 "a German in a diner is saving  
 "a black man." "Oh, at  
 "the college student from (Chari  
 "that's different — at first I  
 "thought you was a nigger." A few  
 "years later Kraemer was able  
 "to tell that African exile  
 "had been in the country  
 "again in a study by the  
 "Institute of International  
 "Relations — as saying that  
 "the difference was that when  
 "they are shunned when wearing  
 "American street clothes, but  
 "they are not shunned when  
 "they wear their native dress."  
 "Kraemer first kept in the  
 "film night was back in 1953.  
 "In his twenties, he was  
 "the small club stages of  
 "New York's Greenwich Village  
 "to find up sociopolitical  
 "and sensory. He was  
 "a white writer, but American  
 "he 1950s didn't provide  
 "the world he was existing  
 "in — a new world that he  
 "wasn't a part of. It was the

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are Back  
With A Bang!**

Andrew Garbutt,  
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Pops*

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10 JUNE 28, 1964



"Blans of the tasteless" will present a new act composed of vocal parodies about current trends and lifestyles. Setings will include: Tuesday through Sunday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

**SEE HOW THEY RUN**

Blans will present that the night is less the Lamb's Players' Theatre's production of *How to Succeed in Business Without Really Trying*, a majority of the audience appeared to enjoy the show. The production, which was received a rousing ovation during the curtain call. I must also report that I thought the production was very good.

**RASHOMON**  
The Old Globe Theater's handsomely staged production of this enthralling Japanese film is a brilliant, balanced, and a thoughtful speculation on the paradoxical nature of truth. The play, which was written by Akira Kurosawa and based on stories by Ryunosuke Akutagawa, details the many ways in which a crime can be distorted. Those who were involved and by those who hear about it second hand. All the different versions of what took place in the murder of a samurai, which occurred thousands years ago. The bare facts are: a woman was assaulted, and her husband was killed. Next come the competition among discordant voices, each claiming to be true. Most of the time, the versions are so similar, sometimes identical. There are many, in fact, to cement *Rashomon* into the canon of world cinema. But one or given one's natural tendency is to believe the version that is most in favor of the speaker. At the Old Globe, however, director Craig T. Shuman has taken the liberty of each character and situation: democratically. No single point of view is privileged. The audience sees the day in day in. This shared view, the opposite of what each individual is claiming, is the most powerful and multidimensional production of the play's discordant voices. In effect, the audience is asked to become a jury, the play the role of an impartial judge. And the play's characters—Born, J. Kenneth Saks, and the others—become jurors. McMurtry's vividly portrayed, and the play's characters—Born, J. Kenneth Saks, and the others—become jurors. They played, they said, they reason—they are the only ones who can tell the truth. He was there, after all. Do the cynical legalism's a rebuke to the idea of truth, or is it the truth of them telling the truth? All you see this!

SEE HOW THEY RUN  
I must report first that the night I saw the Lamb's Players Theatre's production of Philip King's British farce, a majority of the audience appeared to enjoy the show immensely, and the actors received a rousing ovation during the curtain call. I must report that I thought the performances were played by more

brandy than need be, that the British actor's performance is a study in comic effects with an unnecessary hyperbole that is not always warranted. A sense of overacting that often turned this light-hearted, unpretentious show into a farce, is also a major flaw. As the top performer, Sean *How They Run* derives much of his humor from his over-the-top, over-the-top performance, spritzing through an English vocabulary from the Second World War (German spy, German spy). Mistaken identities abound, and while the plot is a little contrived, the entrance of a new character, oblivious to what's going on, lends itself to some of the funniest moments of the show. David McFarlane has staged these scenes — "their physical comedy, at first directed at each other, then at the audience for less successful" however. In restraining the unsavory implications of his cast, of which he is a member, he has made an excellent and, to my surprise, as an American actor, Tom Stoppard, as a member of the production, a member of a comparative studies. The rest of the show is a study in the history of the *How They Run* is the kind of summer comedy that shows the audience that the show is a comedy. The *Lamb's Players Theatre*, a lighter cap on the madhouse would have been a better idea. (S.M.)

**SEXUAL PERVERSION IN CHICAGO**  
The Marquis Play Theatre presents a double bill of one-act plays by two of the most important contemporary playwrights: David Mamet and Sam Shepard. In Mamet's *Sexual Perversion in Chicago*, a young man falls in and out of love with easy grace. —Mamet might say perverse —

**Nine** production. Cast members are Andy Nichols, Susan Bennett, Paulette Hanefeld, and Michael Pocar. In Sam Shepard's *Coupons*; #2, two young men out on the town alternate between who they really are and their heroes in Western films. Andy Nichols directs. Cast members are Christopher Hanefeld and Paul Landi. (Sm)

**10** **10** Theater, through Sunday at 7:30 p.m. Thursday through Sunday at 8:00 p.m.

information call 459-9788.

**SIDS**  
The Coronado Playhouse presents a new musical version of the comedy by Mary Lambert, based on her book *Suds In Your Eye*. The play, which is the Coronado Playhouse's first for sixteen consecutive summers between 1950 and 1966, is about three elderly women who enjoy life, laughter, and an occasional beer (i.e. the "suds" of the play's title). Marsh Cassidy guest

[illegible]

and choreographed the production, which features the music of Jimmy McHugh ("On the Sunny Side of the Street" and "I Can't Give You Anything But Love"). Sets and costumes are by Raoul Pène du Bois, with lighting by Gilbert V. Hemsley, Jr. Orchestration are by Dick Hyman, and dance music is arranged by Arnold Crupis. (Sm.) Fox Theatre, through July 1; Thursday through Saturday at 8:00 p.m. Sunday at 3:00 p.m. Matinee Saturday at 2:00 p.m. For information call 231-3554.

**THE TOOTH OF CRIME**  
Sam Shepard's mystical-existentialist masterpiece about rival rock stars is given an intense, intelligent, responsible staging at the Rep. Director Sam Woodhouse has emphasized the play's realistic aspects — its evocation of the real life of rock singers — perhaps a bit at the expense of the script's deeper resonances. Frederick Edmund offers a convincing portrayal of the older Hoss, gone to seed and losing his nerve; Thom Murray is extravagantly "punk"

Gloria Mann shows considerable skill in making Hoss's gun model real and touching (her rape-monologue is stunning). Hoss's throne, and his gigantic evocation of the culture of automobiles, is a triumph of Roger Costello's art as set designer; and the musical elements of the show are first-rate, with strong, idiomatic singing by the actors and a lively offstage band. There is more depth to *Tooth of Crime* than the Rep production shows us, but the quality of acting and staging is quite high enough to convey the play's unique atmosphere. **B** (Theater Guild, 5616 La Jolla Village Drive, San Diego Repertory Theatre, Sixth Avenue Playhouse, through July 1; Thursday through Sunday at 8:00 p.m.)

**TWELFTH NIGHT**  
F or its fourth annual Shakespearean presentation, the Old Globe presents the comedy about Molière and Sebastian.

twain brother and sister, who were separated during a shipwreck—and who are reunited after a series of comical twists and turns. Martin Gerrish directs the production. William Farnum is the musical director. Members of the cast include Lou Esposito, James Hammann, Jerry Moorehead, James Wood, Marla Ergy, Betty Matthews, Don Pugh, Greg Burke, Mike Collins, and John Pemberton. Admission is free. (Sm.) El Cajon Plaza Amphitheatre, 200 East Main Street, El Cajon, through August 26. Sunday at 6:00 p.m.

Music commentary is by John D'Agostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 80803, San Diego 92138.

The band's name is **What Is This?** and that's another appropriate moniker. A few spins of the group's debut mini-album, *Squeezed*, leaves one with more questions than answers regarding *What Is This?* and in new music, but one thing is certain: the band's influences are not at all out of the least dated. The band's three critics who have bothered to append the L.A.-based quartet have surreptitiously slipped the term "post-punk" into their critiques as if unconvinced of its accuracy, and their incertitude is justified. Although *What Is This?* demonstrates the band's knowledge of punk (Israeli-born guitarist Hillel Slovak and drummer Jack Irons were for a while members of the band's previous incarnation, another L.A. band to whom the descriptive "punk/funk" is more applicable), *Squeezed* reveals more than a pinch of the post-punk affectation of such guitar avatars as the late Jimi Hendrix and Cream-ventured Eric Clapton. The band's music is a mix of wiry guitar lines, and the leatherly vocals of Chilean-born Alain Johannes (who sounds like a live-in-lover of the late Jimi and Rod Stewart and David Bowie) give



What Is This the bluesy, loose-jointed funkiness of the late-Sixties band, Free, and Irons's steady dance-rock kick updates the sound for today's audiences.

But the Eighties references in the band's music — the big beat, the nervous kineticism, the punk-in-cheek humor of "Mind My Have Still I" — may not be enough for many listeners. Slovak has admitted that while *What Is This* was making room for itself in the L.A. club circuit a couple of years ago, audiences primed for the familiar reacted with confusion to the odd chemistry that makes the group's music appealing but stylistically

slippery. That elusive quality is part accident, part design. The band's eclecticism is a natural outgrowth of the fact that Johannes has classical roots, while Slovak's and Irons's backgrounds are in blues. Only their long-time friendship (the three attended L.A.'s Fairfax High together) and shared fascination with the results of pooling their disparate influences have kept the band intact. But of equal importance is the effort that What Is This has expended to avoid resorting to well-trodden formulas in their songwriting, an avoidance that Slovak contends makes the group's music more "sincere" than much of what passes for


"new" rock these days. In a period when too many bands could just as appropriately be calling themselves Why Is This? What Is This represents a refreshing departure from the state's quo. They'll be at the Spirit Friday night on a bill with **Eleven Sons, Friends of Ghosts**, and one of San Diego's best and most ambitious bands, **the Seventh**.

As usual, the week preceding the Fourth-of-July holiday is crammed with concerts — some attractive, some homely but with sweet personalities, and one that is slightly surprising. The news that **Deniece Williams** would appear at the Del Mar Fair raised more


than a few local eyebrows recently. Williams, whose single "Let's Hear It for the Boy" has been a number-one hit on the pop, black, and disco/dance charts for much of the spring, would seem in an ideal position to draw her own following and command a sizable paycheck for a concert promoted independent of an event such as the Southern California Exposition, where she will be competing with Siamese rabbits, bumper boats, and the water-balloon shoot for an audience. Speculation has it that Williams may be assigned to perform at the fair before the single made her a fixture on television and radio; if that's the case, then her concert is a coup for the fair.

Previously known mostly for her love-balled duets with Johnny Mathis, Williams is a fine singer with a strong, elastic range, but she has thus far shown little flair for live performance. In the some twenty times I've seen her render "Let's Hear It for the Boy" on television, Williams has not once varied a presentation in which she stands in one spot as though her feet were nailed to the stage, and moves only from the waist up. Hopefully, her appearance before a live, presumably enthusiastic audience at the Fairgrounds Grandstand will say night and the aromas from the adjacent 4-H livestock exhibits will inspire her to move around a

(continued on next page)




Ronnie Laws Jun. 28



Steps Ahead Jul. 2

Featuring Michael Brecker, Peter Erskine, Michael Mainieri, Warren Bernhardt and Eddie Gomez.

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# CONCERTS *by the bay*

Ronnie Laws  
Stipes Ahead  
Dan Siegel  
Nona Hendryx  
Michael Franks  
Chuck Mangione  
The Crusaders  
Brantford Marsalis  
Hiroshima  
Dave Mason  
Rita Coolidge  
Jean-Luc Ponty  
Larry Carlton  
Sergio Mendes  
Rare Silk  
John Klemmer  
Spyro Gyra  
B.B. King  
Patti LaBelle  
Judy Collins  
Kilimanjaro

Jun. 28  
Jul. 2  
Jul. 8  
Jul. 16  
Jul. 19  
Jul. 20-21  
Jul. 24-25  
Jul. 26  
Aug. 3  
Aug. 5  
Aug. 12  
Aug. 13  
Aug. 17  
Aug. 19  
Aug. 24  
Aug. 25  
Sept. 9-10  
Sept. 12-13  
Oct. 17  
Oct. 18  
Oct. 19

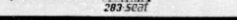


Nona Hendryx Jul. 16



Dan Siegel Jul. 8

Tickets at Convention Center Box Office, Bill Gamble's, Aztec Center Box Office and all Telesat outlets or charge on SeatLine. Tickets available at Humphrey's day of performance.



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JUNE 20, 1964 1

"Blans of the tasteless" will present a new act composed of vocal parodies about current trends and lifestyles. Setings will include: Tuesday through Sunday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

**SEE HOW THEY RUN**

Blans will present that the night is less the Lamb's Players' Theatre's production of *How to Succeed in Business Without Really Trying*, a majority of the audience appeared to enjoy the show. The production and the cast received a rousing ovation during the curtain call. I must also report that I thought the production was very good.

[illegible]

SEE HOW THEY RUN  
I must report first that the night I saw the Lamb's Players Theatre's production of Philip King's British farce, a majority of the audience appeared to enjoy the show immensely, and the actors received a rousing ovation during the curtain call. I must report that I thought the performances were played by more

[illegible]

**Nine** production. Cast members are Andy Nichols, Susan Bennett, Paulette Hanefeld, and Michael Pocar. In Sam Shepard's *Coupons*; #2, two young men out on the town alternate between who they really are and their heroes in Western films. Andy Nichols directs. Cast members are Christopher Hanefeld and Paul Landi. (Sm)

**10** **10** Theater, through Sunday at 7:30 p.m. Thursday through Sunday at 8:00 p.m.

information call 459-9788.

**SIDS**  
The Coronado Playhouse presents a new musical version of the comedy by Mary Lambert, based on her book *Suds In Your Eye*. The play, which is the Coronado Playhouse's first for sixteen consecutive summers between 1950 and 1966, is about three elderly women who enjoy life, laughter, and an occasional beer (i.e. the "suds" of the play's title). Marsh Cassidy guest

[illegible]


and choreographed the production, which features the music of Jimmy McHugh ("On the Sunny Side of the Street" and "I Can't Give You Anything But Love"). Sets and costumes are by Raoul Pène du Bois, with lighting by Gilbert V. Hemsley, Jr. Orchestration are by Dick Hyman, and dance music is arranged by Arnold Crupis. (Sm.) Fox Theatre, through July 1; Thursday through Saturday at 8:00 p.m. Sunday at 3:00 p.m. Matinee Saturday at 2:00 p.m. For information call 231-3554.

**THE TOOTH OF CRIME**  
Sam Shepard's mystical-existentialist masterpiece about rival rock stars is given an intense, intelligent, responsible staging at the Rep. Director Sam Woodhouse has emphasized the play's realistic aspects — its evocation of the real life of rock singers — perhaps a bit at the expense of the script's deeper resonances. Frederick Edmund offers a convincing portrayal of the older Hoss, gone to seed and losing his nerve; Thom Murray is extravagantly "punk"

Gloria Mann shows considerable skill in making Hoss's gun model real and touching (her rape-monologue is stunning). Hoss's throne, and his gigantic evocation of the culture of automobiles, is a triumph of Roger Costello's art as set designer; and the musical elements of the show are first-rate, with strong, idiomatic singing by the actors and a lively offstage band. There is more depth to *Tooth of Crime* than the Rep production shows us, but the quality of acting and staging is quite high enough to convey the play's unique atmosphere. **B** (Theater Guild, 5616 La Jolla Village Drive, San Diego Repertory Theatre, Sixth Avenue Playhouse, through July 1; Thursday through Sunday at 8:00 p.m.)

**TWELFTH NIGHT**  
F or its fourth annual Shakespearean presentation, the Old Globe presents the comedy about Molière and Sebastian.

twain brother and sister, who were separated during a shipwreck—and who are reunited after a series of comical twists and turns. Martin Gerrish directs the production. William Farnum is the musical director. Members of the cast include Lou Esposito, James Hammann, Jerry Moorehead, James Wood, Marla Ergy, Betty Matthews, Don Pugh, Greg Burke, Mike Collins, and John Pemberton. Admission is free. (Sm.) El Cajon Plaza Amphitheatre, 200 East Main Street, El Cajon, through August 26. Sunday at 6:00 p.m.



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(continued from preceding page)  
hit. The show will also give Williams's fans an opportunity to hear her sing something other than "Let's Hear It for the Boy," which, although a crafty, spunky piece of pop/funk, has been on the radio so often that its playing is quickly becoming a form of cruel and unusual punishment.

In other concerts this week, a hectic Thursday (tonight) schedule finds **New 4-Girls-4** and the **Harry James Orchestra** at the Del Mar Fairgrounds Grandstand; the **Plimsouls** at the Rodeo in La Jolla Village; jazz man **Ronnie Laws** at Humphrey's for two shows; and the **Johnny Otis Show** and the **Mar Dels** at the Belly Up Tavern. In addition to the What Is This and Deniece Williams shows on

Friday, the Stardust Hotel in Mission Valley will host featuring the **Spencer Davis Group** and **Sancho Barnard** at the Belly Up Tavern; and a relatively rare local performance by **John Cale** at the Spirit. I've never cared much for Cale, the forty-two-year-old, avant-garde-composer-cum-rocker, who served his rock apprenticeship in the now-legendary Velvet Underground. But the Spirit's Jerry Herrera twisted my arm to get me to listen to Cale's newest album, *Caribbean Sunset*, and after giving it a shot I have to admit, begrudgingly, that the record is quite good. Score one for the opposition. Cale will be joined in this gig by **Psychobud**, **Elemental P.** and the **Curbs**. Closing out the week is **Jefferson Starship**—once an

**Patsy Montana** at the Old Time Cafe in Leucadia; a concert featuring the **Spencer Davis Group** and **Sancho Barnard** at the Belly Up Tavern; and a relatively rare local performance by **John Cale** at the Spirit. I've never cared much for Cale, the forty-two-year-old, avant-garde-composer-cum-rocker, who served his rock apprenticeship in the now-legendary Velvet Underground. But the Spirit's Jerry Herrera twisted my arm to get me to listen to Cale's newest album, *Caribbean Sunset*, and after giving it a shot I have to admit, begrudgingly, that the record is quite good. Score one for the opposition. Cale will be joined in this gig by **Psychobud**, **Elemental P.** and the **Curbs**. Closing out the week is **Jefferson Starship**—once an

ace band; now merely a joker—at the Del Mar Fairgrounds Grandstand on Sunday (fireworks will follow their show, so at least some excitement is promised); **Steps Ahead**, featuring a lineup of Michael Brecker, Warren Bernhardt, Peter Erskine, Tom Kennedy, and Mike Mainieri, at Humphrey's for two shows on Monday night; **And And And** and the **San Diego All-Star Freedom Band** at the Rodeo in a continuation of the "Adventures in Paradise" series on Tuesday night; and the **San Diego Original Music Festival**, featuring the **Penetrators**, **Trowers**, **Laws of Motion**, **Mitch Cornish** and the **Helldolls**, and **Claude Coma** and the **IVs**, Tuesday night at the Spirit.

## CONCERTS

**New 4-Girls-4** and the **Harry James Orchestra** at Del Mar Fairgrounds Grandstand, tonight, Thursday 2 and 7:30 p.m., Via de la Valle turnoff from I-5, Del Mar.

**The Plimsouls**: Rodeo, tonight, Thursday 8 p.m., La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5590.

**Ronnie Laws**: Humphrey's, tonight, Thursday 7 and 9 p.m., 2303 Shelter Island Drive, 283-SEAT.

**The Johnny Otis Show** and the **Mar Dels**: Belly Up Tavern, tonight, Thursday 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**Deniece Williams**: Del Mar Fairgrounds Grandstand, Friday, June 29, 7:30 p.m., Via de la Valle turnoff from I-5, Del Mar.

**Command Performance**, **Greg Clayborn**, the **Pope Brothers**, and **Rene the Magician**: Stardust Hotel, Friday, June 29, 8 p.m., Mission Valley, 263-2268.

**Hammer Smith** and the **King Biscuit Blues Band**: Belly Up Tavern, Friday, June 29, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**What Is This**, **Eleven Sons**, **Friends of Ghosts**, and the **Seventh Spirit**: Friday, June 29, 9 p.m., 1130 Buena Vista Avenue, 276-3993.

**Sha Na Na**: San Diego Wild Animal Park's Mahala Amphitheater, Friday, June 29, 7:30 p.m., and Saturday and Sunday, June 30 and July 1, 2 and 7:30 p.m., 15500 San Pasqual Valley Road, Escondido, 747-8702.

**The Remains**: Del Mar Fairgrounds, North Forty Stage, Saturday, June 30, 4:30 p.m., Via de la Valle turnoff from I-5, Del Mar.

La Valle between I-5 and Pacific Coast Highway, Del Mar.

**The Belair Boys' Tribute to Elvis Presley**: O'Brien Stage, Del Mar Fairgrounds, Saturday, June 30, 7:00 p.m., Via de la Valle between I-5 and Pacific Coast Highway, Del Mar.

**Jose Feliciano**: Del Mar Fairgrounds Grandstand, Saturday, June 30, 7:30 p.m., Via de la Valle turnoff from I-5, Del Mar.

**Patsy Montana**: Old Time Cafe, Saturday, June 30, 7 and 9 p.m., 1464 North Highway 101, Leucadia, 436-4030.

**Latin Salsa Dances with Gene "Negro" Perry and Orchestra Afro-Rumba**: Regency Ballroom, Saturday, June 30, 8 p.m., 2011 El Cajon Boulevard, 280-0907.

**The Spencer Davis Group** and **Sancho Barnard**: Belly Up Tavern, Saturday, June 30, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**John Cale**, **Psychobud**, **Elemental P.** and the **Curbs**: Spirit, Saturday, June 30, 9 p.m., 1130 Buena Vista Avenue, 276-3993.

**Jefferson Starship**: Del Mar Fairgrounds Grandstand, Sunday, July 1, 7 p.m., Via de la Valle turnoff from I-5, Del Mar.

**Elton J.R. and the Country Gods**: Old California Market Place, Sunday, July 1, 1:00 p.m., 1020 San Marcos Boulevard, San Marcos, 744-0550.

**And, And, And**: Rodeo, Tuesday, July 2, 8 p.m., La Jolla Village Drive, La Jolla, 457-5590.

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

**Steps Ahead**: Humphrey's, Monday, July 2, 7 and 9 p.m., 2303 Shelter Island Drive, 283-SEAT.

**And And And** and the **San Diego All-Star Freedom Band**: Rodeo, Tuesday, July 3, 8 p.m., La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5590.

**San Diego Original Music Festival** featuring the **Penetrators**, **Trowers**, **Laws of Motion**, **Mitch Cornish** and the **Helldolls**, and **Claude Coma** and the **IVs**: Spirit, Tuesday, July 3, 8 p.m., 1130 Buena Vista Avenue, 276-3993.

**Merle Haggard** and **Dana Haggard**: SDSU's Open-Air Theater, Thursday, July 5, 8 p.m., San Diego State University campus, 265-6947.

**Raven**, **Assassin**, and **Assassin**: Adams Avenue Theatre, Thursday, July 5, 8 p.m., 3325 Adams Avenue, Normal Heights.

**Dan Siegel** and **Merle Osmond**: San Diego Wild Animal Park's Mahala Amphitheater, Friday, July 6, 7:30 p.m., and Saturday and Sunday, July 7 and 8, 2 and 7:30 p.m., 15500 San Pasqual Valley Road, Escondido, 747-8702.

**Black Flag**, **Meat Puppets**, **Saccharine Trust**, and **DC3**: Adams Avenue Theatre, Saturday, July 7, 8 p.m., 3325 Adams Avenue, Normal Heights.

**Dan Siegel**: Humphrey's, Sunday, July 7, 7 and 9 p.m., 2303 Shelter Island Drive, 283-SEAT.

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Friday & Saturday, June 29 & 30

**ipso facto**

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**SUNDAY**

Sunday, July 1

**THE FEATURES**

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**MONDAY**

Monday, July 2

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**FEATURES**

Playing Music "Of" The 80s

**TUESDAY**

Tuesday, July 3

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**Bobby G's**, 485 First Street, Encinitas, 436-7287: Network, rock, Thursday through Saturday; Random Sample, rock, Sunday through Tuesday; live rock, Wednesday, call club for information.

**Bookworks/Pannikin Coffeehouse**, Flower Hill Center, 2670 Via de la Valle, Del Mar, 755-3735: John Nau, jazz piano, Friday.

**The Bridge**, 1103 North Hill Street, Oceanside, 722-1904: Denny Tymor, country and contemporary, Tuesday through Saturday; Don Tennen, country and contemporary, Sunday and Monday.

**The Captain's Anchorage**, 180 North El Camino Place, Encinitas, 942-1400: Fran & Doris, contemporary, Wednesday through Saturday.

**Charlie's Nicclub**, 680 West San Marcos Boulevard, San Marcos, 744-1120: Dark Horse, country, Wednesday through Saturday.

**The Chopping Block**, 1740 East Vista Way, Vista, 726-8770: Outta Control, rock, Tuesday through Saturday; the Edwies, 80s rock, Sunday and Monday.

**The Country Side Restaurant and Lounge**, 450 Douglas Drive, Oceanside, 757-0860: New Country, country, Wednesday through Sunday; Love Star Country, country, Monday and Tuesday.

**The Del Mar Cattle Company**, 12702 Via Corina, Del Mar, 259-8823: California, country, Tuesday through Saturday.

**Distillery Nightclub**, 140 South Sierra Boulevard, Solana Beach, 755-8743: Notice to Appear, rock, Thursday through Saturday; with the New Presidents, rock, Friday and Saturday; live rock, Wednesday, call club for information.

**Dobber's Restaurant and Nightclub**, 380 North El Camino Real, Encinitas, 942-3676: Nightlight, contemporary, Tuesday and Wednesday; the Sheep Meyers Duo, contemporary, early evening, Tuesday and Wednesday.

**El Comal**, 12845 Poway Road, Poway, 486-1010: Don Tennen, country and contemporary, Wednesday through Saturday.

**Fireside Lounge**, 439 West Washington, Escondido, 745-1931: Spectra, rock, Thursday through Saturday.

**Fish House West**, 2633 South Highway 101, Cardiff, 753-6438: Delene, contemporary, Thursday through Saturday.

**Gilbey's Cocktail Lounge**, 945 West Valley Parkway, Escondido, 480-0220: Frendship, contemporary, Tuesday through Saturday; Gail and Linda, contemporary, Friday through Monday.

**Henry's**, 264 Elm Street, Carlsbad, 729-9244: Tony Soraci and Co. with Judy Ames, contemporary, Tuesday through Saturday; the Island Society, contemporary, Sunday and Monday.

**Hungry Hunter**, 1221 Vista Way, Oceanside, 433-2633: Steve Morris, comedy and music, Wednesday through Saturday; John Barker, Top 40 favorites, Sunday through Tuesday.

**Hungry Hunter**, 1940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400: The Russ Kirkpatrick Duo, contemporary, Wednesday through Saturday.

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At Windrose, we serve fun!  
Banquet facilities available.

## DISTILLERY NIGHTCLUB

140 S. Sierra Ave. Solana Beach 755-6733

Thursday, June 28

**Dollar Night**

\$1 beer, wine, wells and cover all night

Not ice to Appear



Friday & Saturday, June 29 & 30

**2 Band Weekend**

Not ice to Appear

and

**New Presidents**

Sunday, July 1

Closed for a private party

Every Monday

**DIRK DEBONAIRE**  
Dirk buys 100 drinks for his friends and fans every Monday through summer.  
Satellite TV, 7:05 pm - Padres vs. Cubs

Every Tuesday

**Comedy at Distillery**

featuring comedians from Las Vegas & Hollywood who have appeared at the Comedy Store in La Jolla

Wednesday, July 4

**91X Big Wednesday**

7-9 pm 25¢ beer, \$1 wells, free munchies

Billy Bones and music at 9 pm from

**DIRK DEBONAIRE**

Now featuring Satellite TV.

## Distillery East

Mission & Melcoff, Escondido • 741-9393

Every Wednesday through Sunday



New music dancing to the hottest pair of DJs anywhere.

Dance to

**D.J. Hollywood Hub**

and

**V.J. Tim Palmer**

Distillery East will be open Tuesday, July 3.

Special edition Tuesday Video Madness

Coming Thursday, July 12

Dance Beat recording artist

**Untouchables**

Ages 17 & up. All concerts minimum age 16.

For concert information 741-3994, 8:30-1:35 Wed.-Sun.

All events subject to cancellation.

**Jolly Roger/Oceanside**, 1900 North Harbor Drive, Oceanside, 722-1831: Chuck Showalter, contemporary, Wednesday through Saturday.

**Jolly Roger/Solana Beach**, 917 Lotus Santa Fe Drive, Solana Beach, 755-0117: Patrick Carney, contemporary, Wednesday through Saturday.

**Kirby's**, 215 Fifteenth Street, Del Mar, 481-1001: Rick Leighton, contemporary, Friday and Saturday.

**Muhoney's**, 340 East Grand Avenue, Escondido, 741-0935: The Reflectors, rock, Thursday through Saturday; C.C. Mauck, contemporary, Sunday and Monday; Rich Hunt, contemporary, Tuesday; Random Sample, rock, Wednesday.

**Normandy Cocktail Lounge**, 215 North Hill Street, Oceanside, 722-4771: Pirelli, rock, Tuesday through Saturday; Hit N' Run, rock, Sunday and Monday.

**Old Del Mar Cafe**, 2730 Via de la Valle, Del Mar, 755-6614: Random Sample, rock, Thursday; Wheels, rock, Friday and Saturday.

**Old Time Cafe**, 1464 North Highway 101, Leucadia, 436-4030: Catherine Espinoza, Irish harp, early evening, Thursday; Blackthorn, Irish, Scottish, and American music, Monday early evening and evening; Patsy Montana, country, Saturday early evening and evening; Tobacco Road, vintage jazz and boogie woogie, early evening, Sunday; Richard Thompson, folk and rock, Tuesday early evening and evening.

**Pacific Espresso**, 235 North El Camino Real, Encinitas, 436-1248: Peter Sprague, John Leitch, and Charlie Shoemaker, jazz, Friday and Saturday; Lori Bell, classical flute and piano, Sunday brunch.

**Pancho's**, 1309 Camino del Mar, 481-0414: The Five Careless Lovers, blues jam, Friday through Saturday.

**Pea Soup Anderson's**, 890 Palomar Airport Road, Carlsbad, 438-0880: Kicks, rock, Wednesday through Saturday.

**Pomerado Club**, 12237 Pomerado Road, Poway, 748-1335: High Steppin', country, Wednesday through Saturday; country dance lessons, Wednesday.

**Poway Mine Company**, 12375 Poway Road, Poway, 748-7296, 566-2070: Steppin' Out, country, rock, Tuesday through Thursday; One, rock, Friday and Saturday; Dean, contemporary, Sunday and Monday; and Friday happy hour.

**Ralph and Eddie's**, 290 Grand Avenue, Carlsbad, 729-2988: Incognito Rockers, rock, Friday through Sunday.

**Ranada Inn**, Scotty's Pub, 2500 South Escondido Boulevard, Escondido, 747-5000: Just Us, contemporary, Tuesday through Saturday; live musical entertainment, Sunday and Monday, call club for information.

**Rancho Bernardo Inn**, 17550 Bernardo Oaks Drive, Rancho Bernardo, 487-1811 or 277-2146: Jim Gates and Sound Investment, contemporary, Tuesday through Saturday; the Marley Dues Quartet, contemporary, Sunday and Monday; Dining Room: Peter Robberecht, pianist, Thursday through Saturday; Jim Malone, pianist, Sunday and Monday; Greg McGinnis, pianist, Tuesday and Wednesday.

**Reuben's**, 2255 El Camino Real, Carlsbad, 434-1766: Clutch Cargo, contemporary, Tuesday through Saturday.

**Rogue Skills**, 9850 Carmel Mt. Road, Petasquitos, 578-2144: Peter Jao, contemporary, Monday through Saturday.

**Rudi's Hidden Acres**, 3700 Carmel Valley Road, Del Mar, 481-9636: Live music, Friday and Saturday, call club for information.

**Samuel's**, 581 Westlake Street,

## MOM'S

276-4653

945 Garnet, P.B.

Live rock 7 days a week

Thursday-Sunday

June 28-July 1



Tuesday-Saturday

July 3-7



Every Wednesday

**Dr. James Downs, Ph.D.**

Hypnotist

Rock-n-Roll

Friday & Saturday

**\$1.00** cover 8:00-8:30 pm

**\$2.00** cover 8:30-9:00 pm

**50¢**

well drinks, draft beer & wine 8:00-9:00 pm



Tuesday-Saturday

July 10-14

**Open Sunday**

**\$1.00**

Drink Specials

Monday, July 2

**New—Mom Goes Surfing with Strike Force**

**\$1.00**

Kamikazes

Tuesday

**\$1.00** well drinks all night

Wednesday

**\$1.00** vodka drinks all night

Thursday

**\$1.00** Long Island Iced Teas all night



Encinitas, 942-9490: The Five Careless Lovers, jazz and rhythm and blues, and the Rhythm Kings, jazz, rhythm and blues, and rock, early evening Sunday.

**Stage Coach Inn**, 1865 Vista Way, Vista, 724-8090: Coyote, country, Wednesday through Sunday.

**Trepper Room**, 1270 Main Street, Ramona, 789-3753: Live country music, Friday and Saturday, call club for information.

**Tequila Flats**, 3296 Mission Avenue, Oceanside, 757-7757: The Echoes, 90s rock, Thursday through Saturday; the Bad Boys, rock, Sunday through Wednesday.

**That Pizza Place**, 2622 El Camino Real, Carlsbad, 434-3171: Brass Tax, jazz, Friday; Bluegrass Etc., bluegrass, Saturday.

**Time Machine/Cher Orleans**, 302 North Midway, Escondido, 743-1722: Automatics, rock, Thursday through Saturday; Planet, rock, Tuesday and Wednesday.

**Valley Center Inn Saloon**, 27555 Valley Center Road, Valley Center, 749-1466: Steppin' Out, country, Friday and Saturday.

**Valley Fort Restaurant**, Red Dog Saloon, 3737 South Mission Road, Fallbrook, 728-1998: Chaser, country and bluegrass, Saturday evening and Sunday afternoon.

**Vista Entertainment Center**, 435 West Vista Way, Vista, 941-0032: Jockey Club, (betting, rock, Thursday through Saturday; Strike Force, rock, Sunday; Robby Barn, rock, Wednesday; Turt Room, Image, contemporary, Wednesday, Friday, and Saturday; Terry Rovert, recorded dance music, Friday, Saturday, and Wednesday.

**Whiskey Creek**, 14240 Poway Road, Poway, 748-7531: Live country music, Tuesday through Saturday, call club for information.

**Whiskey Flats**, 1260 West Valley Parkway, Escondido, 745-8640: The London Brothers, rock, Thursday through Saturday; Prophet, rock, Sunday and Monday; Automatics, rock, Tuesday and Wednesday.

**Winner's Circle**, 550 Via de la Valle, Solana Beach, 755-6666: Bob Long, piano variety, Tuesday through Saturday.

**Wooden Nickel**, 13303 Poway Road, Poway, 748-6384: Ron Martin, country, Thursday and Wednesday; Chatham's Jazz Quartet, jazz, Sunday; Piano Bar, Ruddy Reed, Tuesday through Saturday; Bob McLeod, Sunday and Monday.

## Beaches

**Aimee's**, Hotel La Jolla, 7766 Fay Avenue, La Jolla, 454-3001: Jimmy Fortune, contemporary, Tuesday through Saturday; J.J. Frank, contemporary and jazz piano, Monday through Friday happy hours.

**Atlantis**, 2565 Ingraham Street, Mission Bay, 224-2434: The Marley Days Quartet, popular and swing music, Tuesday through Saturday; Trach, contemporary, Tuesday and Wednesday.

**"Bahia Belle"**, at the dock, Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0531: Main Street, contemporary music for dancing, Friday and Saturday.

**Bahia Hotel**, 998 West Mission Bay Drive, Mission Bay, 488-0531: Mercedes Lounge, Forward Motion, Top Forty dance music, Thursday through Saturday; RPM, rock, Tuesday and Wednesday; Chatham's Jazz Quartet, jazz, Sunday; Piano Bar, Ruddy Reed, Tuesday through Saturday; Bob McLeod, Sunday and Monday.

**Beach Club**, 1921 Bacon Street, Ocean Beach, 222-6822: Pantera, rock, Thursday; Red Alert, rock, Friday and Saturday.

**Carlos Murphy's**, 4303 La Jolla Village Drive, La Jolla, 457-4170: L.A., rock, Thursday through Saturday.

**Catamaran Hotel**, 3999 Mission Boulevard, Mission Beach, 488-1081: Impulse, contemporary, Tuesday through Saturday; Supercat, country, Sunday; Polynesian Lounge, Steve Woods, contemporary, Monday through Friday happy hours; with Don Hertz's 1084 Friendly Follies variety show with music, Monday evening.

**Chuck's Steak House**, 1250

Prospect Street, La Jolla, 454-5325: Heaven and Earth, jazz, Wednesday through Saturday; Zazai, jazz, Wednesday.

**The Comedy Store**, 916 Pearl Street, La Jolla, 454-9178: Mattias Campari, contemporary, early afternoon, Thursday through Saturday; Nancy Scott, contemporary, early afternoon, Sunday, Monday, and Wednesday; comedy shows, Wednesday and Thursday through Sunday, call club for information; Comedy Amateur Night, Monday.

**Elario's**, 7955 La Jolla Shores Drive, La Jolla, 459-0541: Jesse Davis, contemporary, Tuesday through Saturday; Stone's Throw, vintage jazz, swing, and rock, Sunday and Monday.

**Halcyon**, 4258 West Point Loma Boulevard, Loma Portal, 225-9509: New Language, rock, Thursday through Saturday, with Circles, rock, Friday happy hour; the Fleas, rock, Sunday and Monday; the Heroes, rock, Tuesday and Wednesday.

**Hilton Hotel**, Cargo Bar, 1775 East

# THE BIG WHITE PLAYHOUSE COMES TO THE VALLEY!!

JOIN US FOR THE BEST HAPPY HOURS IN TOWN!!

4:00 pm to 8:00 pm Monday to Friday

Thursday, June 28th

## QUEEN FOR A NIGHT

For you players who missed out last Thursday here's your chance to get lucky! It's Ladies' Night and the feeling's right! Everyone will be toasted with 75¢ wine & champagne. "Paul the Greek" will provide a luxurious limo to take a lucky couple off to an exciting evening and dinner for two at "Humphrey's" —contest at 10:00 pm.

Friday & Saturday, June 29th & 30th

## IT'S THE WEEKEND—CUT LOOSE!

Try the valley's newest, classiest entertainment & dining center! Cut loose on either one of our two dance floors and be a part of our \$100,000 light show & fogger machines. Dynamic sound system and the hottest D.J.'s in town! Saturdays open 6:00 pm.

## AND STAY & PLAY AT OUR BREAKFAST BUFFET!

Breakfast buffet served until wee hours of the morning exclusively at Players.

Sunday, July 1st

## PLAYERS 1ST ANNUAL SALON OLYMPICS

Tonight see "Beau Monde", "Saks" & "Hair Performers" compete for \$100 and a chance to become Southern California's No. 1 hair & fashion design team. Free Master products, special drink prices and concoctions guaranteed to curl your hair. Happy Hour all night long!

Monday, July 2nd

## RESTAURANT APPRECIATION NIGHT & FANTASY FASHIONS

Fantasy Fashions comes back to Players with a super swimwear and lingerie fashion show.

Tuesday, July 3rd

## "SHOWGIRL!"

Players presents: for the first time in San Diego the opportunity to experience the development of a major motion picture. Come to Players and see local "beauties" competing to be in an international film. Watch gorgeous girls participate in **Players Beauty Pageant** for a part in "Showgirl." Also stay late and celebrate the eve of the Fourth for After Hours & Breakfast Buffet.

Wednesday, July 4th

## A BANG-UP CELEBRATION WITH PLAYERS & KS103!

There is life after the beach! Come as you are and celebrate Independence Day with a giant barbecue and a "Show Off Your Tan & Bikini Contest". One male and one female will win a trip to Mazatlan (includes airfare and hotel accommodation.) Second prize: \$100, third prize: \$50. At 10:00 pm there will be a tear-away ticket drawing for everyone to win a 4-day trip to Mazatlan (includes airfare) at the fabulous Caravelle Beach Club. 25¢ draft beer, wine & champagne from 12 noon to 8:00 pm. **Players**. Be there! Hotel accommodations provided by **CARAVELLE BEACH CLUB**.

Come play at  
**PLAYERS OF SANDIEGO**  
425 Camino Del Rio South • Hotel Circle • 297-5103

**CLUB i-D**

Come Early!  
Complimentary Beer  
Friday Only 9:00-9:30 pm  
Sponsored by i-D in Style

Every Monday & Friday  
at the Copa Club  
1201 El Camino Blvd.  
454-0856

**BEACH CLUB**  
Ocean Beach, California  
1921 Bacon Street (Newport and Bacon)  
Ocean Beach 222-6822

Thursday, June 28  
**PANTERA**

Remember the one & only  
late night  
**HAPPY HOUR**  
it ain't closing

Friday & Saturday, June 29 & 30  
**RED ALERT**

Friday night  
\$1.65 Coors Gold shooters  
Saturday night  
\$1.10 Kahl shooters

Next week  
**HIT N' RUN & HURRICANES**

UNITED EFFORT/MICHAEL BRENNAN PRESENT  
**YOUTH BRIGADE**  
(L.A.)

**STRETCH MARKS**  
(CANADA)

**SOLUCION MORTAL**  
(TUJANA MEXICO)

**& MINISTRY OF TRUTH**  
(S.D.)

**TOMORROW!**  
**JUNE 29 8:00 pm \$6.50**  
**FAIRMOUNT HALL**

3760 FAIRMOUNT AVE. (S.D.) • TICKETS AVAILABLE AT THE DOOR

**Comedy**

comes to the Salmon House in Marina Village featuring some of Southern California's finest comedians including Steve Gates, Bob Lincoln and many more—including your host, Tony Stone.

June 28-30, July 4-7, July 12-14  
Showtimes: 9 pm, Friday & Saturday 9 pm & 11 pm  
Don't miss the special 4th of July comedy show!

**Steve Gates & Tony Stone**  
for a good time.

**Salmon House**  
Salmon & seafood specialties.  
"Sweeping view of the harbor"  
1970 Quivira Road,  
Marina Village  
223-2234

**REFLECTIONS**  
**BELECTION?**  
All new summer entertainment

**Signed, Sealed & Delivered**  
Tuesday-Saturday from 8:30 pm  
starting July 5th.  
—plus—

**Ricky & the Jets**  
Monday nights from 8:30  
Thursday & Friday Happy Hour  
5:00-8:00 pm

**Happy Hour Specials**  
Monday-Friday, 5:00-7:00 pm  
Double wet drinks \$1.50. Exotics \$1.75  
Complimentary hors d'oeuvres, daily drink specials

**Sheraton-Harbor Island East**  
1380 Harbor Island Drive, San Diego



Mission Bay Drive, Mission Bay, 276-4010: People Movers, contemporary, Wednesday through Saturday; Triple Play, contemporary, Sunday through Tuesday.

Hotel del Coronado, 1550 Orange Avenue, Coronado, 435-0611: One Plus One, contemporary, Sunday through Saturday.

Islandia Hotel, Circe Lounge, 1441 Quivira Road, Mission Bay, 224-3541: Sander and the Ram Band, variety stage show, Tuesday through Saturday.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220:

Bratz, rock, Thursday through Saturday; Bobby Chevrolet, rock and blues, Sunday and Monday; the Mar Jels, vintage rock, Tuesday; the Siers Brothers, rock, Wednesday.

La Avenida, 1301 Orange Avenue, Coronado, 435-6262: In the Groove, contemporary, Friday and Saturday.

La Cantina Restaurant, 734 Ventura Place, Mission Beach, 273-9191: Mary Adams, harp music, Tuesday through Friday.

La Valencia Hotel, 1132 Prospect Street, La Jolla, 454-0771: Bob MacLeod, piano and vocal variety, early evening Tuesday; and Thursday through Saturday.

Le Chalet, 5046 Newport Avenue, Ocean Beach, 222-5300: Random Samsky, rock, Friday and Saturday; the Hurricanes, blues and rhythm and blues, Sunday through Tuesday; the Heaters, rock, Wednesday.

McP's, 1167 Orange Avenue, Coronado, 435-5280: Black Market, contemporary, Thursday through Saturday; live music, Wednesday, call club for information.

Mom's Saloon, 945 Garnet Avenue, Pacific Beach, 483-7737: The Blitz Brothers, rock, Thursday through Sunday; Strike Force, rock, Monday; Bratz, rock, Tuesday.

Mulvaney's, 1031 Orange Avenue, Coronado, 435-4660: Brian Stevens, contemporary, Friday and Saturday; talent night, Sunday.

Mulvaney's, 4230 Mission Boulevard, Pacific Beach, 483-7383: John Ingram, contemporary, Thursday through Saturday.

Murphy's, 3595 Sports Arena Boulevard, Loma Portal, 223-5596: Courtney, blues, Thursday; Chuck Bolt, blues, ballads, and rock, Tuesday and Sunday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 270-7522: The Bruce Cameron and Hollis Gentry Ensemble, jazz, Thursday through Saturday; Ella Ruth Piggee, jazz and blues, Sunday; Wheels, rock, Monday and Tuesday; Jim Hawley, contemporary, Wednesday.

Rodeo, 3580 Villa La Jolla Drive, La Jolla, 457-5590: The Pimoules, rock, Thursday; the Ron Bolton Band, rock, Friday and Saturday; Army of Love, rock, Sunday; And, And, And, rock, Tuesday.

Sandring Lounge, 2702 North Mission Bay Drive, Mission Bay, 274-3314: Take 3, nostalgia, pop, and blues, Thursday and Wednesday; True Spirit, contemporary, Friday through Sunday.

Silver Fox Lounge, 1833 Garnet Avenue, Pacific Beach, 273-9190: The Hurricanes, blues and rhythm and blues, Friday and Saturday.

Texas Taphouse, 4970 Voltaire Street, Ocean Beach, 761-0111: Courtney, blues, Thursday; Chuck Bolt, blues, ballads, and rock, Tuesday and Sunday.

Upstart Crow and Co., Seacoast Square, 4475 Mission Beach Boulevard, Pacific Beach, 272-8990: The Pacific Ensemble, light classical music, Sunday brunch.

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay.

Victor's, 1403 Rosecrans Street, Point Loma, 226-1871: Upstarts: Music Magic, contemporary, Thursday through Saturday; Norman Clifford, Sunday through Tuesday; Piano Bar: Louis Vassquez, early evening, Monday through Saturday, with Norman Clifford and Frankie Fortin, early evening Friday and Saturday.

Windrose, 1935 Quivira Road, Marina Village, Mission Bay Park, 223-2335: The Siers Brothers, rock, Thursday through Saturday; Toys, rock, Sunday and Monday; the West

Coast Twisters, vintage rock, Tuesday; Ricky and the Jets, vintage rock, Wednesday.

Bacchanal, 8022 Clairemont Mesa Boulevard, Kearny Mesa, 560-8022: Devocian, Top Forty dance music, Thursday through Saturday; with Charley's Goodtime Band, Dandeland jazz, Friday happy hour, and Ricky and the Jets, vintage rock, Wednesday happy hour; the Hal Creek Jazz Band, jazz, Monday.

Black Angus, 10370 Friars Road, Mission Valley, 563-5862: Diamond, rock, Tuesday through Saturday.

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

Meet me at  
**Harry's BAR**

**Jeanne Reith**  
with  
**Sweet Sound**  
for the  
**Sweet Sound**  
of standard jazz  
Thursday  
through Saturday,  
7:00-11:00 pm  
**Harry's Hotel San Diego**  
State & Broadway

**SEXTON'S**  
Restaurant & Nightclub  
Tuesday-Saturday in the lounge.  
Now appearing:

**Chain Reaction**  
No cover, I.D.s required  
Thursday Night  
**Ladies' Night 9:00 pm-1:00 am**  
Beer, wine & well drinks \$1.50  
Wednesday Night  
**Hops & Schnapps Night**  
Beer & apple Schnapps \$2.25 9:00 pm-1:00 am  
**Happy Hour Monday-Friday 11:00 am-6:00 pm**  
\$1.00 well drinks, beer & wine  
Complimentary hors d'oeuvres 4:00-6:00 pm  
**Banquet Facilities Available**  
7333 El Cajon Blvd., Tel. 469-1500

**PACIFIC ESPRESSO**  
EARLY BIRD  
DINNER SPECIALS  
Between 5:30 & 7:30 p.m. before the show  
A great jazz after and reception  
**Peter Sprague**  
featuring John Lettowich, bass  
Charlie Shawcross, clarinet  
recording artist & telephonist  
Fri. & Sat. June 29 & 30 8:30 p.m. midnight  
Friday & Saturday, July 6 & 7  
**Dance of the Universe** featuring  
**Peter Sprague & Kevin Lettau**  
**Special Sunday Champagne Brunch Buffet**  
Courmet table items with flowing fresh champagne  
10:00 am-2:00 pm  
\$10.00 per person  
Enjoy the classic fare & piano by Lou Bell  
**NEW SUMMER HOLIDAYS**  
Menu Thurs. 10 a.m.-11 p.m. Fri. & Sat. 8 a.m.-midnight  
Sun. 10 a.m.-2 p.m. & 5 p.m.-11 p.m.  
235 N. El Camino Real, Encinitas 436-1248

the =OLD=  
pacific beach  
=CAFE=

Thursday-Saturday  
9:30 pm-1:30 am **Bruce Cameron/Hollis Gentry**  
Jazz Ensemble

Sunday  
9:00 pm-1:00 am **Ella Ruth Piggee** Jazz

Monday & Tuesday  
9:30 pm-1:30 am **Wheels** Rock 'n' Roll

Wednesday  
**Jim Hawley**

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

4287 Mission Blvd., Pacific Beach 270-7522

Televisions/Grant Nelson  
present

**Crystal**  
Recently returned from Northwest tour.  
Come join us at:  
**MUSTANG CLUB**  
3595 Sports Arena  
**JUNE 28, 29 & 30 THURSDAY-SATURDAY**  
7 pm-2 am  
**THURSDAY NIGHT—KAMIKAZES \$1.00**

**DANCE MACHINE**  
1862 Palm Ave. Imperial Beach  
**JULY 3, 4, 5, 6 & 7 TUESDAY-SATURDAY**

The fabulous  
**Spud Brothers**

Hits of the  
'50s & '60s  
with the  
sound of  
the '80s!  
No cover

Sundays & Mondays  
**L.A.**  
Win a bottle of wine in their trivia contest.

**DOC MASTERS**  
2051 Shelter Island Drive.  
in the Shelter Island Marina Inn.





Thursday, June 28  
91X presents  
**THE ORIGINAL HAPPY HOUR OF THE '80s**  
with **RUSSELL NAUL**  
6:00-9:00 pm 25¢ drinks. 50¢ Castle Burgers.  
\$2.00 hyperactive ice teas, cheap wells,  
and that 91X cheese  
9:00 pm-close

**PLIMSOULS**  
singing their hit song "A MILLION MILES AWAY" plus  
**THE BEAT FARMERS**  
Free admission before 7:00 pm, \$5.00 thereafter.

Friday, June 29  
5:30 pm-8:30 pm the return of the  
**YUPPIE\* HOUR**  
(\*Young urban professionals)  
All single drinks (wells, calls, premiums, imported  
beers, etc.) \$1.25. 50¢ Castle Burgers with your  
Yuppie host, **DANNY WILD**  
9:00 pm-close



**DIRK DEBONAIRE**

Saturday, June 30  
**WAG-A-TAIL**  
begins a search for San Diego's sexiest couple  
8:00-9:00 pm two drinks for the price of one:  
Castle Burgers two for one. Plus DJ, **DAVID GOOD**.



**DIRK DEBONAIRE**

Sunday, July 1  
**91X DANCE PARTY OF THE '80s**  
with mix-master **STEVE WEST** featuring  
**ARMY OF LOVE**  
(La Jolla's own)  
**HAPPY HOUR PRICES ALL NIGHT LONG.**

Tuesday, July 3  
Ron Sobel Productions Presents  
**ADVENTURES WITH PARADISE**  
Every Tuesday

**AND AND AND**  
plus  
**THE BEAT FARMERS** with SPECIAL FRIENDS.

Coming in July:  
7:11 **JACK MACK** and **THE HEART ATTACK**  
7:18 **BRIGHTON** (National Rock to Riches winners)  
7:29 **JAY LENO** 7:30 **BAD MANNERS**

**SOUP, SALAD & PASTA BAR**  
Rodeo is now open for lunch  
11:30 am-2:00 pm, Mon-Sat.

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.

Bunbury's, 9906 Mira Mesa  
Boulevard, Mira Mesa. 578-8666; Ar  
Nova, rock, Thursday through  
Saturday.

Cafe in the Valley Restaurant, 911  
Camino del Rio South, Mission  
Valley. 296-6329; The Breyer  
Jackson Trio, jazz, Thursday  
through Saturday; Eric Foster,  
classical guitar, early evening;  
Wednesday through Saturday;  
Walter Clark, classical guitar, early  
evening Sunday and Monday  
evening; Rick Leighton,  
contemporary, Tuesday and  
Wednesday evenings.

Carrage House, 7945 Balboa  
Avenue, Claremont. 278-2597; Don  
Connor, country originals,  
Wednesday through Saturday.

El Rico, 5363 Mission Center Road,  
Mission Valley. 297-8081; Michael  
Edwards, contemporary, Wednesday  
through Saturday.

Gold Coast Lounge, Town and  
Country Hotel, 500 Hotel Circle  
North, Mission Valley. 291-7131;  
Piano Bar, Sharon Skidell,  
Sunday, Monday, Wednesday;  
Thursday, Kevin Melton, Tuesday,  
Friday and Saturday.

Haji Baba, 104 Mission Valley  
Center West, Mission Valley.  
298-2010; Live Arabic music and  
entertainment, Wednesday through  
Sunday; Greek Night with the  
Olympians, Monday.

Holiday Inn/Mission Valley,  
Cricket's, 395 Hotel Circle South,  
Mission Valley. 291-5720; Fortune,  
contemporary, Tuesday through  
Saturday; Skip Garcia,  
contemporary and comedy,  
Monday.

Islands Lounge, Haruki Hotel,  
2270 Hotel Circle North, Mission  
Valley. 292-1101; Touch,  
contemporary, Thursday through  
Saturday; live musical  
entertainment, Sunday and  
Monday; club for information;  
the Ducktail Revue, vintage rock,  
Tuesday and Wednesday.

La Hacienda Cantina, 678 Hotel  
Circle South, Mission Valley.  
298-8281; Steppin' High,  
contemporary, Thursday through  
Saturday; Jarrett, oldies and newies,  
Sunday and Monday; Niteline,  
contemporary, Sunday and Monday.

Lehr's Greenhouse, 2828 Camino  
del Rio South, Mission Valley.  
299-2828; Ippo Facto, rock,  
Thursday through Saturday, with  
Toys, rock, Friday and Saturday; the  
Features, rock, Sunday and  
Monday; the London Brothers,  
rock, Tuesday and Wednesday.

The Magic Lamp, 5522 Miramar  
Road, Mira Mesa. 271-8786; Live  
contemporary music, Sunday and  
Monday, club for information.

Monk's Saloon, 10475 San Diego  
Mission Road, Mission Valley.  
563-0900; Feeling', Top Forty dance  
music, Thursday through Saturday;  
live jazz, Sunday, club for  
information; Cycles, Top Forty  
dance music, Monday through  
Wednesday.

Monterey Whaling Company, 887  
Camino del Rio South, Mission  
Valley. 291-1638; Phil Stumpo,  
comedy and music, Thursday  
through Saturday; Espresso,  
contemporary, Sunday and Monday;  
the Twonines, rock, Tuesday and  
Wednesday.

The Moonlow, 4615 Claremont  
Drive, Claremont. 273-1022;  
Justice, Top 40 and oldies, Tuesday  
through Saturday; Jimmy Nason  
and Downhome, country, Sunday  
and Monday.

Navajo Inn, 8515 Navajo Road, San  
Carlos. 465-7390; BBC, rock,  
Tuesday through Saturday; Red  
Alert, rock, Sunday and Monday.

Pal Joey's, 5147 Waring Road,  
Alhambra. 286-7873; Pro  
Brighton's Presentation Band,  
DiscoLand, swing, oldies, Friday  
and Saturday.

Patilous Lounge, Town and

Country Hotel, 500 Hotel Circle  
North. 291-7131; Southwind,  
contemporary, Tuesday through  
Saturday.

Peter D's, 5149 Claremont Mesa  
Boulevard. 277-5217; The Bobby  
Adalo Trio, jazz and contemporary,  
Thursday through Saturday.

Smuggler's Inn, 402 Fashion  
Park, Fashion Valley East.  
291-7170; John Lewis,  
contemporary, Thursday; Jim

Moore, contemporary, Friday and  
Saturday; live music, Tuesday and  
Wednesday, call club for  
information.

The Speakeasy, 9379 Mira Mesa  
Boulevard, Mira Mesa. 566-0970;  
The Jimmy Consano Trio, jazz,  
Friday and Saturday.

Spirit, 1130 Buena Avenue, Bay  
Park. 276-3893; Trache Subjects,  
rock, A.R.C., rock, and  
Unstoppable, rock, Thursday; What



Entertainment by the Sea  
DANCING  
**LIVE ENTERTAINMENT**  
**7 NIGHTS A WEEK**

**NEW HAPPY HOUR**  
**MONDAY-SATURDAY 5-7 pm**  
\$1.35 Well doubles  
\$1.00 Domestic Beer

**SATURDAY & SUNDAY**  
**Pool Tournament 2 pm**



**RANDOM SAMPLE**

Rock & Roll  
Friday & Saturday  
June 29 & 30. No cover.

Rock & Roll  
Friday & Saturday  
June 29 & 30. No cover.

Rock & Roll  
Friday & Saturday  
June 29 & 30. No cover.

Rock & Roll  
Friday & Saturday  
June 29 & 30. No cover.

Rock & Roll  
Friday & Saturday  
June 29 & 30. No cover.

**HURRICANES**

Rhythm & Blues  
Sunday, Monday & Tuesday  
July 1, 2 & 3. No cover.

Rhythm & Blues  
Sunday, Monday & Tuesday  
July 1, 2 & 3. No cover.

Rhythm & Blues  
Sunday, Monday & Tuesday  
July 1, 2 & 3. No cover.

Rhythm & Blues  
Sunday, Monday & Tuesday  
July 1, 2 & 3. No cover.

Rhythm & Blues  
Sunday, Monday & Tuesday  
July 1, 2 & 3. No cover.

**HEATERS**

Fourth of July Celebration  
Wednesday, July 4. No cover.

5046 Newport Ave. • Ocean Beach  
222-5300

Old Time CAFE  
An Evening With  
**GEORGE WINSTON**  
SOLO JAZZ PIANIST  
Wednesday, July 1, 1984  
California Theater  
1422 Ocean Avenue  
San Diego  
Friday, August 10, 1984 8:00 pm  
Tickets \$11.50 \$9.50  
TICKETS ON SALE TODAY  
The Old Time Cafe  
1422 Ocean Avenue  
San Diego  
Ticket Charge Line  
& INFORMATION (619) 436-4030

TIM MAZE  
PRESENTS  
91X PRESENTS  
**WHAT IS THIS**  
ELEVEN SONGS • THE SEVENTH • FRIENDS OF GHOSTS  
SATURDAY  
JULY 7  
ADAMS AVE  
THEATRE  
MEET BATTALION OF SAINTS AT 7:30 PM.  
BATTALION OF SAINTS  
MEAT PUPPETS • SADDLEHORN TRUST • RED  
NEGATIVE APPROACH • MANIFEST DESTINY  
• SOLUTION MORTAL  
THURSDAY  
JULY 6  
FAIRMOUNT HALL  
3780 FAIRMOUNT AVE  
SATURDAY  
JULY 8  
ADAMS AVE  
THEATRE  
TICKETS AT LOU'S  
OFF THE RECORD  
TELEPHON

PROPHET PRODUCTIONS PRESENTS  
**REGGAE AT THE BEACH**  
SUMMER CONCERT SERIES  
**THE MEDITATIONS**  
REGGAE HARMONY TRIO IN THE ORIGINAL WALKERS' TRADITION  
ALSO APPEARING: NORTH COUNTY REGGAE ROCKERS  
**NIGHT SHIFT**  
**SATURDAY, JULY 14**  
**LA PALOMA THEATRE**  
COAST HWY. & D STREET, ENCINITAS 8:30 PM  
17:50 ADVANCE \$4.50 AT THE DOOR ALL AGES WELCOME  
TICKETS ON SALE THROUGH JULY 14 AND THE USUAL PRE-PAID PRODUCTION OUTLET  
CALL 235-4575 OR 235-2851 FOR MORE INFORMATION  
LISTEN TO REGGAE MARCOSSA, SUNDAYS AT 10 PM CTS 175 FOR DETAILS

Is This, rock, the Seventh, rock,  
Eleven Song, rock, Friends of  
Ghosts, rock, Friday, John Caly,  
rock, Psychobad, rock, Elemental  
P, rock, and the Carls, rock,  
Saturday, the Penetrators, rock,  
Trowers, ska and reggae, Laws of  
Motion, rock, Mitch Cornish and  
the Hell Hounds, rock, and Claude  
Goma and the RVs, rock, Tuesday,  
"Furnit Butler and Blues Jam"  
Night, Wednesday.

Springfield Wagon Works, 5255  
Kearny Villa Road, Kearny Mesa.  
565-2272; Jo Treason, piano bar,  
Wednesday through Saturday.

Tio Leo's Mira Mesa, 10787  
Camino Real, Mira Mesa. 695-1461;  
Joe Stewart, contemporary,  
Thursday and Wednesday; Espresso,  
contemporary, Friday and Saturday;  
Dennis Carson, contemporary,  
country, and rock, Sunday; Melissa  
McCracken, contemporary, Monday  
and Tuesday.

Tio Leo's Mission Gorge, 6331  
Mission Gorge Road, Mission  
Gorge. 280-9944; Costa V,  
contemporary, Thursday, Sunday,  
Monday, and Wednesday; Joe  
Stewart, contemporary, Tuesday,  
Friday, and Saturday.

Wrangler's Roost, 6608 Mission  
Gorge Road, Mission Gorge.  
280-6263; Steve Crazy, country,  
Tuesday through Saturday;  
Cinnamon, country, Sunday and  
Monday.

# San Diego South

Anthony's Harborview, 1355 North  
Harbor Drive, downtown.  
232-6338; Niteline, contemporary,  
Thursday through Saturday; Joe  
Forward Motion, Top Forty dance  
music, Tuesday and Wednesday.

Aster Bowl, Turquoise Lounge,  
4356 Thirtieth Street, North Park.  
283-3335; Live contemporary  
music, Wednesday through  
Saturday, club for information.

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

Boat House, 2040 Harbor Island  
Drive, Harbor Island. 291-8016; The  
Twonines, rock, Thursday through  
Saturday; Trace Hunt Mayer,  
contemporary, Sunday and Monday;  
contemporary, Tuesday and  
Wednesday.

Cafe del Rey Morn, 1549 El Prado,  
Balboa Park. 234-8311; Dale  
Vernon, piano and guitar variety,  
Tuesday through Saturday evenings  
and Sunday afternoon.

Doc Masters, 2051 Shelter Island  
Drive, Shelter Island. 233-2572;  
The Spud Brothers, comedy and  
rock, Tuesday through Saturday;  
L.A., rock, Sunday and Monday.

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

Drowsey Magie's, 31st and  
University, North Park. 298-8584;  
Star Jones and Friends, folk, blues,  
and comedy, Thursday; Paul and  
Carla Roberts, folk, Friday; Tom and  
Judy Carlstrom, folk, Saturday;  
Rodriguez, flamenco guitar, Sunday;  
Old Time Host Night, Sunday;  
the Peter Sprague Trio, jazz, early  
evening, Tuesday; Bluegrass  
Jambers, Wednesday; Early  
Evening Shows; Ken Baesler,  
twelve-string originals, Friday; Tim  
Cahoon, folk, Saturday; Lynn Hall,  
Latin American harp, Thursday.

The Escape Lounge, 421 University  
Avenue, Hillcrest. 295-8282; The  
Tony Achilles Trio, jazz, Tuesday  
through Friday; Barbara Geller,  
piano, organ, and vocals, Saturday  
through Monday; Holly Isabel and  
Kiddie Gold, piano, organ, and  
vocals, Sunday brunch.

Fat City/China Camp, 2137 Pacific  
Highway, downtown. 232-0886;  
Harvey and the 32nd Street Revue,  
jazz, Friday and Saturday.

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**18 YEARS & OLDER**  
with 100%  
**NEVER A COVER CHARGE**  
**•THE DISCO REGINE•**  
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• REGIO—Revolution between 5th & 6th St.  
• RAMBI—Revolution between 6th & 7th St.  
• LES GIRLS—First corner Revolution  
These clubs open 24 hrs.

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**MUSIC FESTIVAL '84**  
Stardust Hotel, Mission Valley  
June 29, 8:00 pm  
Happy Hour Specials—7:00 to 8:00 pm  
Marginitas, Pina Colodas, Chi Chis \$1.50  
**Command Performance**  
**Pope Brothers Greg Clayborn Rano the Magician**  
Coming attractions: July 13, Billy Griffith; August 11,  
Mr. Dramatics, L.J. Reynolds.  
Future shows to be announced. Tickets on sale at all  
Telesat outlets. (Telesat charge 283-SEAT).  
For information 263-2268

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**THE WORLD-FAMOUS**  
**DRIFTERS**  
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**THE HOLLYWOOD ARGYLES**  
Saturday, June 30 Shows: 11 am & 1 pm  
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Free show with 50¢ swapmeet admission.  
• Big name entertainment • Celebrities • Free kid rides •  
It will be a good one—don't miss it!  
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**NOW OPEN**  
**EVERY SATURDAY**  
**7 AM-3 PM**  
San Diego Stadium Swapmeet info, 283-5906.



**Harpoon Henry's**, 2725 Shelter Island Drive, Shelter Island, 224-3577; Piano Bar: Bruce McKeithen, Wednesday through Saturday; Larry Moore, Sunday through Tuesday; Alicia Thomas, Monday through Friday happy hours.

**Hotel San Diego**, 339 West Broadway, downtown, 234-0221; Harry's Bar, Jamie and Friends, jazz, Thursday through Saturday; Dean, contemporary, Monday through Wednesday; Joe Azarillo, jazz, Monday through Friday happy hours; Continental Room; Ira Cobbs Jazz, jazz, Sunday afternoon.

**Humphrey's**, Half Moon Inn, 2241

Shelter Island Drive, Shelter Island, 224-3577; Piano Bar: Bruce McKeithen, Wednesday through Saturday; Larry Moore, Sunday through Tuesday; Alicia Thomas, Monday through Friday happy hours.

**"The Invader"**, at the dock at 1066 North Harbor Drive, downtown, 298-8066; The Invaders, contemporary music for dancing, Tuesday through Sunday.

**Jolly Roger**, 807 West Harbor Drive, Sunset Village, 233-4300; Night Manager, contemporary, Tuesday through Sunday.

**Mandolin Wind**, 308 University

Avenue, Hillcrest, 297-3017; King Biscuit Blues, blues and rhythm and blues, Thursday through Saturday; Dago from Diego, rhythm and blues and Top Forty dance music, Tuesday.

**Mona Lisa Restaurant and Cocktails**, 2061 India Street, downtown, 234-4803; Guy and Jackie with Gil Warner and guests, Italian songs, pop standards, and opera, Saturday.

**O'Hungry's**, 2547 San Diego Avenue, Old Town, 298-0123; Mary Adams, hard music, early evening Saturday and Sunday.

**Old Town Opera House**, 4040

Twigg, Old Town, 298-0082; Tobacco Road with Sue Palmer, vintage jazz and boogie woogie, Thursday.

**One Place**, 2424 Fifth Avenue, Hillcrest, 232-1773; The Larry Foster Trio with Carl Evans, Chicago-style live, Friday and Saturday.

**Pacific Wine Bar and Bistro**, 480 Market Street, downtown, 234-9809; Dining Room: Mel Good, jazz piano, lunch time and early evening Friday and Saturday.

**Patrick's II**, 428 F Street, downtown, 233-3077; The Sy Rainey Trio, jazz, Wednesday; Fro

Brigham's Preservation Jazz Band, jazz, early evening Thursday; Nitetrain, 70s and 10s light rock for dancing, early evening Friday and Saturday.

**Prophet Restaurant**, 4461 University Avenue, East San Diego, 283-7448; Lori Bell and Friends, jazz, early evening Thursday; The Orion Duo, classical guitar, early evening Wednesday and Friday; Walter Clark, classical guitar, early evening Saturday; Lori Bell and Shep Meyers, jazz, early evening Sunday.

**Reuben E. Lee's**, 880 Harbor Island Drive, Harbor Island, 291-1880; Gloria Michaels and Spring Fever, rock, Thursday and Friday happy

contemporary, Tuesday through Saturday.

**Salem's**, 3102 University Avenue, North Park, 280-6061; The Shreve Brothers Quartet, jazz, Thursday and Tuesday; Art Renick and Peter Sprague, jazz, Monday; Lori Bell and Dave McKay, jazz, Wednesday; Anna Blumson, Herman Salerno, and guests, opera highlights, pop, and show tunes, early evening Friday and Saturday.

**Sheraton Harbor Island**, 1380 Harbor Island Drive, Harbor Island, 291-2900; Trilogy Five, contemporary, Tuesday through Saturday; Ducktail Revue, vintage rock, Thursday and Friday happy

hours and Monday evening.

**Sheraton Harbor Island West**, Sandpiper Lounge, 1500 Harbor Island Drive, Harbor Island, 291-6400; Piano Bar: Peter Rubbert, Sunday through Wednesday.

**Soledad's**, 425 West B Street, downtown, 232-7388; Freefall, jazz, Thursday through Saturday.

**Tom Ham's Lighthouse**, 2150 Harbor Island Drive, Harbor Island, 291-9101; Dusty and Melissa, contemporary, Wednesday through Sunday; Donna Cote, contemporary, Monday and Tuesday.

**Triton**, 6011 El Cajon Boulevard, East San Diego, 583-1240; Ella Ruth Piggee, jazz and blues, Thursday through Saturday.

**Trojan Horse**, 6179 University Avenue, East San Diego, 582-1070; Quest, rock, Thursday through Saturday; the Blitz Brothers, rock, Wednesday.

**Tuba Man's**, 2551 University Avenue, North Park, 295-9426; Sunny Nights, rock, oldies, and party music, Saturday.

**Tuba Man's No. 2**, 2149 El Cajon Boulevard, East San Diego, 698-6042; Charley's Goodtime

Band, Dixieland jazz, Thursday; The Chicago Six, Dixieland jazz, Saturday; Tobacco Road, vintage jazz and boogie woogie, Wednesday.

**Viscount Hotel**, 1900 Harbor Island Drive, Harbor Island, 291-6200; Jarrett, oldies and newies, early evening Tuesday through Saturday.

## East County

**Alex II Restaurant**, 6060 El Cajon Boulevard, 265-2006; Arabic music and belly dancing, Wednesday through Saturday.

**Antonio's Hacienda**, 700 North

Johnson, El Cajon, 442-9827; Neutral Ground, contemporary, Friday and Saturday.

**Rastor's**, 1025 Fletcher Parkway, El Cajon, 442-9271; Patrol, rock, Thursday through Saturday; No Exit, rock, Tuesday and Wednesday.

**Black Angus**, 1000 Graves Avenue, El Cajon, 449-5655; In Color, rock, Tuesday through Saturday.

**Harvey Stone Too**, 7059 El Cajon Boulevard, La Mesa, 463-2263; Sam McVicker and Tom McMaster, Irish music, Wednesday through Saturday; the Hinfons, Irish folk music, Sunday and Tuesday.

**The Hoodocks Restaurant**, 8210

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- Hawaiian Chicken
- Mahi Mahi
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All dinners include rice pilaf, a basket of hot bread and a trip to our soup & salad bar. Sunday-Thursday 5:00-7:00 pm, closed Monday.

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Reservations for dinner: 583-3240, closed Mondays.  
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**BOBBY CHEVROLET**  
Sunday & Monday

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Thursday-Saturday

**THE SIERS BROS.**  
4th of July week  
Wednesday-Saturday

**PRE-INDEPENDENCE DAY BASH**  
Tuesday, July 3, 8:00 pm  
• Music by The Mar Dels  
• 2 for 1 well, call & domestic beer 8-10 pm  
• Enjoy open air bar & famous \$1.25 shrimp cocktails 2-8 pm

**Darci Daniels & Niteline**  
A fantastic show band

**Forward Motion**  
Coming Tuesday, July 3  
Now featuring nightly entertainment!

**Anthony's Harborside**

**MAGNOLIA MULVANEY'S**  
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**THE HEROES**  
plus  
**JOHNNY ALMOND**  
of Mark Almond/  
Johnny Almond  
Rhythm Revue

Wednesday—50¢ beers all night  
Thursday—Summer fun with shorts, shots and rock 'n' roll.  
Well shooters & kamikazes \$1.05  
for those who wear shorts

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EL CAJON	872 Jackson	NATIONAL CITY	1488 E. Plaza Blvd.
ESCONDIDO	1923 E. Valley Parkway	SAN DIEGO	6335 El Camino Blvd.
KEARNY MESA	4344 Convey Street	SAN DIEGO	3842 University Avenue
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Original Motion Picture Soundtrack  
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TUESDAY THROUGH SATURDAY FROM 8:00 PM NIGHTLY

**AT THE ALAMO**

LAST 3 NIGHTS

Opening Tuesday, July 3  
by popular demand—the return of

**SULTRESS**

Thursday, June 28—1 night only  
CHANNEL 10, KGTV  
IS FILMING A VIDEO  
OF FLYWEIL!  
BE A PART OF  
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MUSCULAR DYSTROPHY  
NIGHT—LOTS OF FREE GIFTS  
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OF THE MONEY GOES TO  
JERRY'S KIDS. FILMING &  
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Every Tuesday is  
**\$3333.33 CASH LIP SYNC CONTESTS**  
It's easy—join & win cash.

**& ANY DRINK IN THE HOUSE 75¢** TILL 9:30 PM

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**\$200 LADIES' T-SHIRT NIGHT**  
CASH PRIZES Free tank tops to contestants

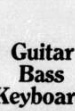
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**Parlay Drive**, La Mesa, 465-3660: Jim Edmonds, contemporary, Thursday through Saturday; Status, Robbins, contemporary, Sunday and Monday; Jim Moore, contemporary, Tuesday and Wednesday.

**Bull and Bear**, 690 North Second Street, El Cajon, 440-5737: The Headband, rock, Tuesday through Saturday.

**Calyso Lounge**, 975 Greenfield Avenue, El Cajon, 440-9526: Ron Morin, contemporary, Friday and Saturday.

**Chico Club**, 736 El Cajon Boulevard, La Mesa, 464-9555: Tim Knorr, one-man variety, Friday and Saturday.

**Circle D Corral**, 1013 Broadway, El Cajon, 444-7443: Country Casanova, country, Tuesday through Saturday; live country music, Sunday and Monday, call club for information.

**Dock's Landing**, 1185 East Main Street, El Cajon, 442-0258: Piano bar, Jim Allen, Thursday through Saturday; Dale Pearson, Sunday through Tuesday; Jerry Burchard, Wednesday.

**Don's West**, 5286 Baltimore Drive, La Mesa, 462-0533: Southern Comfort, country, Tuesday through Saturday.

**Flon Springs Inn**, 15505 Highway 80, El Cajon, 443-9568: Free Ram, country, Friday through Sunday.

**George Joe's Restaurant**, 9586 Murray Drive, La Mesa, 469-6158: Live contemporary entertainment, Thursday through Saturday, call club for information.

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

**Kentucky Stud**, 1377 Woodside Avenue, Santee, 448-3402: Shadow Riders, country, Friday through Sunday.

**Lakeview Hotel**, 9540 River Street, Lakeside, 443-8591: Red Lane and Ramblin' Fever, country, Friday and Sunday.

**Live Oak Springs Resort**, Old Highway 80, Boulevard, 766-4288: The Trademark, country, Saturday.

**Lorman's**, 596 Broadway, El Cajon, 442-9696: Pich 'N' Woo with Gernie Woo, contemporary, Tuesday through Saturday; Pro Brigham's Preservation Band, Dixieland jazz, Sunday and Monday.

**Magnolia Mulvaney's**, 8861 Magnolia Avenue, Santee, 448-8550: The Heroes, rock, Thursday through Saturday; Ipsi Facto, rock, Wednesday.

**Mama's Mink**, 533 East Main Street, El Cajon, 442-5573: Redhawk, country and rock, Tuesday through Saturday.

**Mr. Bill's Backroom Saloon**, 399 North Magnolia, El Cajon, 447-4500: Hutson and Best with Dave Sizemore, contemporary and variety, Wednesday through Saturday; Steve Morris, comedy and contemporary, Sunday; live entertainment, Monday and Tuesday, call club for information.

**Nite Owl East**, 667 North Mollison Avenue, El Cajon, 447-3854: Vision, contemporary, Tuesday through Saturday.

**Our Favorite Place**, 8646 Mission Gorge Road, Santee, 449-6240: Bob Scortellin and Key Largo, contemporary and blues, Thursday through Saturday evening and early evening Sunday.

**The Outpost**, 652 Grand Avenue, Spring Valley, 464-9607: Country Line, country, Friday and Saturday.

**The Ox Bow Inn**, 8616 Campo Road, Spring Valley, 469-4816: Center Stage, country and music of the 40s and 50s, Tuesday through Thursday; After an the Ox Bow Country, Latin, country, Friday and Saturday.

**Park Place**, 1280 Fletcher Parkway, El Cajon, 448-4111: Prophet, rock, Thursday through Saturday; Status, rock, Sunday through Wednesday.

**Saxon's**, 7353 El Cajon Boulevard, La Mesa, 460-1500: Chain Reaction, contemporary, Tuesday through Saturday.

**Silver Spur**, 7941 Mission Gorge Road, Santee, 448-4882: Jerry Base

and a Touch of Country, country, Wednesday through Sunday.

**Turquoise Lounge**, 5975 Severin Drive, La Mesa, 465-1525: Status, rock, Thursday through Saturday; Spectra, rock, Tuesday and Wednesday.

**Van Winkle's**, 10055 Mission Gorge Road, Santee, 449-0000: Crossfire, contemporary and country rock, Friday and Saturday.



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FRANK ZAPPA	RODNEY DANGERFIELD	August 11
PAUL SIMON	JIMMY BUFFETT	August 12
AL JARREAU		August 31

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CHICKENBROS - 7/24 JIMMYE - 8/29  
JEAN LUC PONTY - 8/15 B. K. KING - 9/12

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Ethos - John - Black Sparrows - 6/22 - 10/1  
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**NEW LOCATIONS**  
El Cajon has moved across the street from Hwy 16  
422 Fletcher Pkwy 442-5553  
2800 Roosevelt St 729-8891

## South Bay

**Ravarian Inn**, 1410 Broadway, Chula Vista, 425-4000: The Gene Devere Polka Band, polka music, Friday; live polka bands, Saturday.

**Black Angus**, 707 E. Street, Chula Vista, 426-9200: Aria, contemporary, Tuesday through Saturday.

**Pull N' Stick**, 608 Palm Avenue, Imperial Beach, 425-5339: France, rock, Thursday through Saturday; Messenger, rock, Wednesday.

**China Five Restaurant**, 569 H Street, Chula Vista, 426-9951: Juan Robles, contemporary, Thursday through Saturday.

**Country Bumpkin**, 1862 Palm Avenue, Imperial Beach, 429-1161: Larry Prewitt, country, Thursday through Saturday; Call Lee and Firecreek, country, Tuesday and Wednesday.

**Dance Machine**, 1862 Palm Avenue, Imperial Beach, 429-1161: The Rent, rock, Thursday through Saturday; Crystal, rock, Tuesday and Wednesday.

**Dock's Cocktails**, 317 Third Avenue, Chula Vista, 422-1566: Tito and Augustine, contemporary, Thursday through Saturday; Karen, contemporary, Sunday and Monday; Rick Lyons, contemporary, Tuesday and Wednesday.

**Hungry Hunter**, 1341 Palm Avenue, Imperial Beach, 423-0953: Steve Reynolds, contemporary, Thursday through Saturday.

**Joe's**, 415 Broadway, Chula Vista, 429-4829: Leslie, Pika, and Mario, contemporary and Latin, Thursday through Monday; Tapestry, country, Latin, and blues, Tuesday and Wednesday.

**La Mesa**, 1441 Highland Avenue,

National City, 474-3222: Bruce Robbins, contemporary, Tuesday through Thursday; East Coast, contemporary, Friday and Saturday.

**Landmark Cocktail Lounge**, 2511 Sweetwater Road, National City, 475-7333: Frank Dison and Country Night, country, Friday and Saturday.

**The Lantern**, 1322 Third Avenue, Chula Vista, 427-4200: Live rock, Thursday through Saturday; call club for information.

**Marisol**, 1680 Broadway (at Main Street), Chula Vista, 429-8045: Colour, Latin, Thursday through Saturday.

**Palomino Star**, 3008 Main Street, Chula Vista, 427-5889: Ron Taber,

**The New Trophy Lounge**, 999 National City Boulevard, National City, 477-5753: Vergie and the Orient Express, contemporary, Thursday through Saturday; Rapture, contemporary, Monday through Wednesday.

**Oasis Bar**, 1121 Third Street, Chula Vista, 426-2977: Four Star Country, Friday through Sunday.

**Old Bonita Store Restaurant**, 4014 Bonita Road, Bonita, 479-3537: Wayne Gire and Tony Irvine, contemporary, country, comedy, and rock, Friday and Saturday.

**Palmview Star**, 3008 Main Street, Chula Vista, 427-5889: Ron Taber,

country, Wednesday, Thursday, and Sunday; the Goodall Boys, country, Friday and Saturday.

**Wild Turkey**, 5080 Bonita Road, Bonita, 267-2550: Bandit, rock, Thursday through Saturday.

**PERFORMERS**  
Performers listings are compiled by Ron Jennings. If you wish to be included, please call 263-8382. Thursday afternoon or Friday before 5:00 p.m. The listings are free.

**Rock & Roll**  
A.R.A.: Spirit  
And, And, And: Rockers  
Army of Love: Rockers  
Ar Nova: Runbar's  
Automatics: Time Machine/Chae  
Orion: Whiskey Inn  
The Bad Boys: Joplin's Plots  
Bandit: Wild Turkey  
B.B.C.: Nanyo Inn  
The Best Farmers: Bodies  
Belair Boys: Del Mar Fairgrounds  
Sancho Bernardo: Belly Up Tavern  
The Biker: Black Angus/Chula Vista  
The Biker Brothers: Trojan Horse,  
Mom's Saloon  
Robby Chevrolet: Joe Murphy's  
The Ron Bolton Band: Rodeo



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TRADE**  
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Across from the late  
Campus Drive-in

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IN PERSON AT "OFF THE RECORD"  
THURSDAY JULY 5TH 12-1PM

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**OUT-OF-PRINT RECORDS**  
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In Del Mar  
Award-Winning Mexican Food & Cocktails

Fridays & Saturdays  
June 29 & 30, July 6, 7, 13 & 14  
**PURL**

Thursday, June 28, 9 pm  
**FINAL GONG SHOW**  
Celebrity judges. Lots of prizes: weekend mystery trip given away in July to Grand Prize winners.

Sunday  
**SUPER SUNDAY JAM SESSION**  
All musicians welcome

July 3  
**4TH OF JULY BANG PARTY**  
All American boilermakers (shot in a beer) \$1

Every Wednesday is  
**LADIES NIGHT**  
Flowers for ladies plus  
special drink prices

Thursday, July 12  
**TOURIST PARTY**  
Prizes for most  
"out-of-town" looking person

1309 Camino Del Mar, Del Mar 481-0414

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**Guitar Trader Remodeling Sale**  
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Fender Sidekick 10 with 1 year's supply of strings  
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P Bass or any Fender Elite guitar or bass.

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Don't be fooled by fake list prices!  
Guitar Trader will gladly supply manufacturer's price list!  
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**Guitar-trader**  
AND DRUM WORLD

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70% OFF Ibanez Super 70 Guitar & Bass Pickups	From \$10.00
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Tube Screamer	Now \$62.50
Compressor limiter	Now \$37.50
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List \$49.00	
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List \$499.00 (below dealer cost)	
70% OFF Guitar Stands	Now \$28.00
40% OFF New Guild Electric Bass	Now \$299.00
Great neck. EMG pickups.	
List \$799.00	
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Acoustic, electric List \$715.00	
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All colors w/vibrato List \$500.00	
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List \$399.00	
35% OFF Ovation Adamas II	Now \$1056.00
See & play this incredible guitar!	
List \$1625.00	

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Conveniently located one block east of 805  
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Financing available. Visa/MasterCard/Am. Express  
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Bratz: Jose Murphy's, Mom's  
Saloon  
John Calki Spirit  
Chickie's: Lil'gen  
Claude Coma and the IV's Spirit  
Mitch Cornish and the Hall  
Hounds: Spirit  
Crystal: Vastung Club, Dance  
Machine  
The Curbs: Spirit  
Spencer Davis Group: Belly Up  
Tavern  
Destiny: Vista Entertainment  
Center  
Diamond: Black Angus/Mission  
Valley  
Ducktail Revere: Sheraton Harbor  
Island, Island Lounge  
The Echoes: Shopping Block  
Tequila Place  
Elemental Pt. Spirit  
Eleven Sons: Spirit  
The Features: Leher's Greenhouse  
Five Lines Up: Belly Up Tavern  
Fleides: Holcom  
Flywell: Aloha  
France: Bull N' Stick  
Freddie's: Normandy Cocktail  
Lounge  
Friends of Ghosts: Spirit  
The Headband: Bull and Bear  
The Heaters: Le Chait  
The Heroes: Magnolia Mulaney's

Holcom  
Hit N' Run: Normandy Cocktail  
Lounge  
Incognito Rockers: Ralph and  
Eddie's  
In Colour: Black Angus/Mission  
Valley  
Ipo Factor: Leher's Greenhouse  
Magnolia Mulaney's  
Kicks: Pea Soup Anderson's  
L.A.: Doe Masters, Carlos  
Murphy's  
Laws of Motion: Spirit  
The London Brothers: Whiskey  
Flats, Leher's Greenhouse  
The Lone Riders: Bodies  
The Mar Dels: Belly Up Tavern  
Jose Murphy's  
Messenger: Bull N' Stick  
Network: Bobby G's  
New Language: Holcom  
New Presidents: Distillery  
Nightclub  
No Exit: Baxter's  
Notice to Appear: Distillery  
Nightclub  
One: Pea Soup Anderson's  
Outta Control: Chopping Block  
Paterson: Beach Club  
Patrol: Baxter's  
Penetrators: Spirit  
Planet: Time Machine/Chiz  
Orleans  
Plimsouls: Rodeo

Prophet: Park Place, Whiskey Flats  
Psychobud: Spirit  
Quest: Trojan Horse  
Random Sample: Mulaney's  
Escandido: Old (N) Mar Cafe  
Bobby G's, Le Chait  
Red Alert: Beach Club  
The Reflections  
Mulaney's/Escandido, Belly Up  
Tavern  
The Rents: Dance Machine  
The Rhythm Kings: Samuels  
Ricky and the Jets: Backchannel  
Windrose  
Robyn Barnes: Vista Entertainment  
Center  
RPM: Bahia Hotel  
The Seventh: Spirit  
Siers Brothers: Windrose, Jose  
Murphy's  
Hammer Smith: Belly Up Tavern  
Spectra: Pecoside Lounge  
Tanguside Lounge  
The Spud Brothers: Doe Masters  
Belly Up Tavern  
Status: Turquoise Lounge, Park  
Place  
Strike Force: Vista Entertainment  
Center, Morris Saloon  
Sunny Nights: Tuba Man's  
Richard Thompson: Old Time Cafe  
Toys: Leher's Greenhouse, Windrose  
Touchy Subjects: Spirit

The Twentines: Park Place  
Mystery Whaling Company  
Unstoppable: Spirit  
West Coast Twentines: Windrose  
What Is This: Spirit  
Wheels: Old (N) Mar Cafe, Old  
Pacific Beach Cafe  
Crossfire: Jon Winkles  
Cycles: Monk's Saloon  
Dago from Diego: Mandala Wind  
Beverly Davis: Elan's  
Marley Days Quartet: Rancho  
Bernardo Inn, Atlantis  
Dean: Pea Soup Anderson's  
Hotel San Diego  
Delaney: Fish House West  
Devocon: Backlund  
Dusty and Melissa: Tom Ham's  
Lighthouse  
East Coast: La Maza  
Michael Edwards: El Rocio/Mission  
Valley  
Espresso: The Leo's/Mesa  
Monterey Whaling Company  
Feelin': Monk's Saloon  
Jimmy Fontaine: Almay's  
Fortune: Holiday Inn/Mission  
Valley  
Forward Motion: Bahia Hotel,  
Anthony's Harbor  
Fran & Doran: Captain's  
Anchorage  
J.J. Frank: Almay's  
Friendship: Gilbey's Cocktail  
Lounge  
Skip Gales: Holiday Inn/Mission  
Valley  
Jim Gales and Sound Investment:  
Rancho Bernardo Inn  
Gil and Linda: Gilbey's Cocktail

## Contemporary/ Top 40

The Bobby Adado Trio: Peter D's  
John Ames: Henry's  
John Barker: Hungry Hunter  
(Venezuela)  
Black Market: M.P.s  
Jern Burchard: Dock's Landing  
Patrick Campbell: Jolly  
Ripper: Skans Beach  
Denny Cannon: The Leo's/Mesa  
New  
Chain Reaction: Saxon's  
Joey Chess and Steve Adams:  
Morris Wine  
Norman Clifford: Victor's  
Mattias Campari: Comedy Store  
Clutch Cargo: Reuben's  
Costa V: The Leo's/Mesa  
Donna Cote: Tom Ham's  
Lighthouse

Crossfire: Jon Winkles  
Cycles: Monk's Saloon  
Dago from Diego: Mandala Wind  
Beverly Davis: Elan's  
Marley Days Quartet: Rancho  
Bernardo Inn, Atlantis  
Dean: Pea Soup Anderson's  
Hotel San Diego  
Delaney: Fish House West  
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Friendship: Gilbey's Cocktail  
Lounge  
Skip Gales: Holiday Inn/Mission  
Valley  
Jim Gales and Sound Investment:  
Rancho Bernardo Inn  
Gil and Linda: Gilbey's Cocktail

Loounge  
Wayne Gire: Old Bonita Store  
Restaurant  
Jim Hawley: Old Pacific Beach Cafe  
Rich Hunt: Mulaney's/Escandido  
Houston and Best with Dave  
Stammore: Mr. Bill's Backroom  
Saloon  
Images: Vista Entertainment Center  
Impulse: Catamaran Hood  
John Ingram: Mulaney's/Pacific  
Beach, Smuggler's Inn  
In the Groove: La Avenida  
The Invaders: "The Invader"  
Tom Irvine: Old Bonita Store  
Restaurant  
Island Society: Henry's  
Jarrett: Viscount Hotel, La  
Harmonia Cantina  
Peter Jay: Roger Stills  
Jinx: Boat House  
Justine: Morningline  
Just Use: Ramada Inn  
The Russ Kirkpatrick Duo:  
Hungry Hunter/Rancho  
Bernardo  
Rick Leighton: Kirby's, Cafe in the  
Valley Restaurant  
John Lewis: Smuggler's Inn  
Louie and Pia and Marie: Jolly  
Rick Lyons: Dock's Cocktail  
Main Street: "Bahia Hotel"  
Trace Hand: Noyes: Park House



SHA NA NA, Friday through Sunday, San Diego Wild Animal Park

C.C. Mauch:  
Mulaney's/Escandido  
Melissa McCracken: The Leo's/Mesa

Mesa  
Bruce McKeithen: Humphrey's  
The Shop Meyers Duo: Dobbers

Restaurant  
Gloria Michaels: Reuben E. Lee's  
Jim Moore: Dockside Restaurant

Mexican Village: Smuggler's Inn  
Larry Moore: Humphrey's  
Ron Martin: Calfornia Lounge  
Wooden Nickel  
Neutral Grounds: Antonio's  
(Academy)  
Nightlight: Dobber's Restaurant  
Night Manager: Jolly Roger  
Seaport Village  
Niteclub: Anthony's Harbor, La  
Harmonia Cantina  
Niteclub: Patrick's II  
One Plus One: Hotel del Coronado  
People Movers: Hilton Hotel  
Pitch N' Woo with Gerrie Woo:  
Lorenza's  
Eddie Preston: Ramada's Bill's  
Rapture: New Trophy Lounge  
Steve Reynolds: Hungry Hunter/  
Imperial Beach  
Peter Robb: Rancho  
Bernardo Inn, Sheraton Harbor  
Island West  
Bruce Robbins: Dockside  
Restaurant, La Maza  
Juan Robles: China Five  
Restaurant  
Nancy Scott: Comedy Store  
Shine It On: Vacation Village Hotel  
Chuck Showalter: Jolly  
Ripper/Oceanside  
Tony Sorrell and Co.: Henry's  
Bob Sweeney and Key Laren: Our

## THE SPEAKEASY

presents  
**JAZZ**  
THE JIMMY CORSARO TRIO  
Featuring  
**JOE MARILLO**  
Every Friday & Saturday  
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8 hour recording session  
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## We've Jazzed up the Place.

Fill your warm summer nights  
with the sounds of cool jazz  
at Cafe in the Valley.  
The Bryan Jackson Trio  
will show you why jazz is  
catching on in San  
Diego. Hear them  
Thursday from  
8:30-30 pm...  
So join us, we  
think you'll like how  
we've jazzed up the  
place.

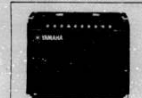
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Cafe in the Valley

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The Complete Music Store

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YAMAHA G-100 1-12  
reg. \$699 NOW \$399



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Financing available.  
All sale prices subject to stock on hand.

3355 Grant Street, San Diego 291-2330  
(off Moreno Blvd., take Sherman Street to Grant)  
Great location • Free parking.

## MUSIC MART

proudly presents  
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## Bible Black

POWER RAGGED LACE

SATURDAY, JULY 7th - 8:00-12:00  
69TH & EL CAJON BLVD.

Join us for the first of many  
DANCE-CONCERTS  
Call 291-2330 for information.  
Advance tickets available at Music Mart  
Only \$5.00 for the best party in town.



OVIATION APPLAUSE  
GUITARS this sale was so  
successful we ordered 18 more  
guitars, reg. \$239  
NOW STILL \$99.95

## SUMMER JAZZ FESTIVAL '84

June 28 • Art Resnick Trio  
July 2 • Jam Session (Call for featured artists)  
July 3 • Art Resnick Trio  
July 4 • Lori Bell & Dave Mackay  
July 5 • Art Resnick Trio

JAZZ HAPPY HOUR! 10¢ beers  
7:30 pm-8:30 pm or until  
the keg blows Mon.-Thurs.

Opera & Show tunes  
at your table Friday & Saturday  
Seating limited • Reservations suggested

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Friday - Tuba T-shirt Night  
Saturday - Chicago Six 9:00-12:00 pm  
Sunday - Free Picnic Buffet 6:00-9:00 pm  
Monday - Guest Bartender Night, "Doug  
Carles" from Channel 39 5:30 pm  
Tuesday & Friday - Rockin' D.J. Jim, "Free  
Taco Blitz Tuesday Night"  
9:00-12:00 pm  
Wednesday - Tobacco Road Jazz Band,  
8:00 pm  
Happy Hour daily 3:00-7:00 pm  
7149 El Cajon Blvd.  
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To celebrate our opening on Sundays from 12 pm-5, we're going to have  
super sale prices every Sunday—This Sunday's specials:



ROAD RACK  
with heavy  
steel construction



LIGHTING  
PACKAGES  
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Polyphonic, programmable synthesizer with  
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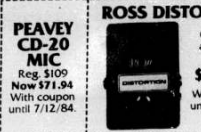
CRUMAR ROADRUNNER 3 ELECTRIC PIANO  
Reg. \$495 Now \$329



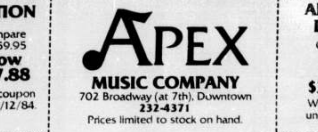
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WAH PEDAL  
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SLAB PIANO  
\$888 includes wood legs  
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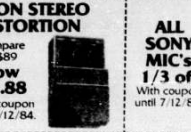
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ALL SONY  
MIC'S  
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# DEVOCEAN



Happy Hours

Wednesday 5-8 pm  
Nostalgic Rock

Friday 5-8 pm

**Charlie's  
Good Time  
Dixieland  
Jazz Band**



# Baccharal

8022 Claremont Mesa Blvd.  
560-8022  
(between Hwy 163 & 805)

**Favorite Place**  
Southwind: *Hardin Lounge*  
Spring Fever: *Barb's E. Lee's*  
Steppin' High: *La Hacienda*  
Cantina  
Steven and Tanya: *Laguna*  
Restaurant: *San Marco*  
Brian Stevens:  
Muhancy's *Comando*  
Joe Stewart: *La Tapa* *Mesa*  
and *Mission Gorge*  
Take 3: *Smilgrip Lounge*  
Don Tension: *El Comal* *The*  
*Gringo*  
Third Degree: *Mexican Village*  
Alicia Thomas: *Humphreys*  
Tito and Augustine: *Jack's*  
*Cocktails*  
Touch: *Islands Lounge* *Marina*  
*Trilogy Five* *Sheraton Harbor*  
*Room*  
Triple Play: *Hilton Hotel*  
True Spirit: *Smilgrip Lounge*  
Denny Turner: *The Bridge*  
Vergie and the Orient Express: *The*  
*New Thrifty Lounge*  
Vision: *Nite Out* *East*  
Yourself: *Del Mar Fatiguenda*

## Jazz

The Tony Achilles Trio: *Escape*  
*Lounge*  
Joe Aareline: *Hotel San Diego*  
Lori Bell: *Prophet Restaurant*  
Lori Bell and Dave Mackay:  
*Salerno's*  
Lori Bell and Shep Meyers:  
*Prophet*  
Brass Taxi: *That Place* *Place*  
Fro Brigham's Preservation Band:  
*Pal Joey's* *Patricia's* *El Lomero*  
Bruce Cameron and Hollis Gentry  
Ensemble: *Old Pacific Beach*  
*Cafe*  
Charley's Goodtime Band:  
*San Juan* *Tubi Man's No. 2*  
Chestnut's Jazz Quartet: *Bahia*  
*Hotel*  
The Chicago Six: *Billy Up Tavern*  
*Tubi Man's No. 2*  
The Jimmy Connors Trio: *The*  
*Yveskey*  
The Hal Crook Jazz Band:  
*Baccharal*  
The Larry Foster Trio with Carl  
Vance: *Star Place*  
J.J. Frank: *Amica's*  
Freddie: *Soleil's*  
Bud God: *Pacific Wine Bar and*  
*Bar*  
Harvey and the 52nd Street Jive:  
*Ornette House* *Pat City/City*  
*Camp*  
Heaven and Earth: *Chuck's Steak*  
*House*  
The Bryan Jackson Trio: *Cafe in*  
*the Valley Restaurant*  
Wayne Jure and Hank Young:  
*Imperial House*  
Bob Long: *Winner's Circle*  
John Nau: *Bookworks/Panama*  
*Collection*  
The Johnny Otis Show: *Billy Up*  
*Tavern*  
Sue Palmer: *Old Town Opera*  
*House*  
Ella Ruth Piggott: *Old Pacific*  
*Beach Cafe* *Trin*  
The Sy Ralston Trio: *Patricia's* *El*  
*Jeannie* *Reith with Sweet Sound*  
*Hotel San Diego*  
Art Resnick and Peter Sprague:  
*Salerno's*  
The Shreve Brothers Jazz  
Quartet: *Salerno's*  
Peter Sprague, John Leitch, and  
Charlie Shoemaker: *Caffe*  
*Espresso*  
The Peter Sprague Trio: *Drowsy*  
*Magpie's*  
Stone's Throat: *Elm's* *Billy Up*  
*Tavern*  
Tobacco Road: *Old Time Opera*  
*House* *Tubi Man's No. 2* *Old*  
*Time Cafe*  
The Jorgensen Jazz Quartet:  
*Harpson Henry's*  
Zag: *Chuck's Steak House*

## Folk/Ethnic

Blackburn: *Old Time Cafe*  
Bluegrass Etc.: *That Place* *Place*  
Tom Cahoon: *Drowsy Magpie's*  
Tom and Judy Carlstrom: *Drowsy*  
*Magpie's*  
Chaser: *Valley Fort Restaurant*  
Brian Connolly: *Blarney Stone Pub*  
The Hinton: *Blarney Stone Pub*

## Night Manager

Wednesday and Thursday, 8:00 pm-12:30 am  
Friday and Saturday, 9:00 pm-1:30 am



## 7th Jolly Roger

Seaport Village  
807 West Harbor Dr.  
San Diego, (619) 233-4300



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Free admission to those attending in person! Beach wear  
Call You Own Shots \$1.25  
Bud Light Ponies 75¢

## All Night

Dance To The Music Of The:  
50's, 60's & 70's...

## Crystal T's Emporium

500 Hotel Circle North • 234-9010

## Bobby G's

Thursday-Saturday,  
June 28-30

## NETWORK



Sunday-Tuesday,  
July 1-3

## RANDOM SAMPLE

Serving food 7 days a week.  
Baseball 7 days on our Satellite TV.  
Moviegoers: Well drinks at Happy Hour prices  
with La Paloma ticket stub

485 FIRST ST., ENCINITAS 436-7397



JOHN CALE, Saturday, Spirit

Stan Jones and Friends: *Drowsy*  
*Magpie's*  
Louie and Pita and Marie: *Joe's*  
Sean McVicker and Tom  
McMasters: *Blarney Stone* *Toti*  
The Olympeans: *Haji Baba*  
Paul and Carla Roberts: *Paradise*  
*Garden Restaurant* *Drowsy*  
*Magpie's*  
Richard Thompson: *Old Time Cafe*

## Blues/R&B/ Reggae

Terry R.: *Spirit*  
Bobby Chevrolet: *Joe Murphy's*  
Tom "Cal" Courtney: *Amica's*  
*Bar*  
Dago from Diego: *Mandolin Wind*  
*The Five Careless Roads*  
*Punches* *Normie's* *Billy Up*  
*Tavern*  
Fo Mac: *Billy Up Tavern*  
Rick Gaylor and His Blue Zoo  
Review: *Spirit*

James Harmon: *Billy Up Tavern*  
The Hurricane: *La Chetel, Silver*  
*Fin Lounge*  
Stan Jones and Friends: *Drowsy*  
*Magpie's*  
King Biscuit Blues: *Mandolin*  
*Wind* *Billy Up Tavern*  
The Johnny Otis Show: *Billy Up*  
*Tavern*  
Sue Palmer: *Old Town Opera*  
*House*  
Ella Ruth Piggott: *Old Pacific*  
*Beach Cafe* *Trin*  
Kid Ramos: *Billy Up Tavern*  
The Rhythm Kings: *Sarmel's*  
Hammer Smith: *Billy Up Tavern*  
Tiger: *Joe's*  
Trowers: *Spirit*

## Country/ Country Rock

Alton and the Ox Bow Country  
Lakes: *On Base Inn*  
Jerry Bazz and a Touch of Country:  
*Silver Spur*  
The Beat Farmers: *Dodie's*  
*California* *Old Mar Cattle*  
*Company*  
Denny Cannon: *La Tapa* *Mesa*  
*House*  
Center Stage: *On Base Inn*  
Chaser: *Valley Fort Restaurant*  
Cinnamon: *Wingler's Road*  
Dan Connor: *Carrage House*  
Country Casanova: *Circle D Corral*  
Cinnamon: *Wingler's Road*  
Country Lines: *The Outpost*  
Coyote: *Stage Coach Inn*  
Crossfire: *Los Wink's*  
Dark Horse: *Charles's* *Club*  
Frank Dixon and Country  
Nightlife: *Landmark Cocktail*  
*Lounge*  
Elton J.R. and the Country Golds:  
*Burns & Ranch House*  
Four Star Country: *On Base Inn*  
Free Reins: *Elm Springs Inn*  
Wayne Gire: *Old Bonita Store*  
*Salerno's*  
Goodbye Boys: *Palmiro's* *Star*  
High Steppin': *Pompadour Club*  
Tony Irvine: *Old Bonita Store*  
*Salerno's*  
Red Lane and Ramblin' Fever:  
*Lakeview Hotel* *Billy Up Tavern*  
*Call Lee and Firecracker* *Country*  
*Bar*  
Lone Star Country: *The Country*  
*Side Restaurant and Lounge*  
Patsy Montana: *Old Time Cafe*  
Ron Morris: *Calagris Lounge*  
*Wooden Nickel*  
New Country: *Country Side*  
*Restaurant*  
Jimmy Nixon and Downhome:  
*Wooden Nickel*  
Lanny Prewitt: *Country Barn*  
*Ranch* *Mesa* *Mink*  
Shade: *Wicker* *Kentucky Stud*  
*The Smith Brothers* *Horseshoe*  
*Tavern*  
Southern Comfort: *Don's West*  
Stampede: *Whisper Country*  
*Salerno's* *Call Lee and Firecracker*  
*Country*  
Steer Country: *Wingler's Road*  
Zee: *Wingler's Road*  
Lynn Hall: *Latin American* *harp*  
*Drinking* *Magpie's*  
Don Hertel's 1984 Friendly Follies:  
*variety show with music*  
*Culmaran Hotel*  
Tim Koser: *one man variety*  
*Chico Club*  
Bob MacLeod: *piano and vocal*  
*variety* *Bahia Hotel* *La*  
*Valencia Hotel*  
Kevin Melton: *variety piano* *Gold*  
*Coast Lounge*  
Steve Morris: *comedy and music*  
*Mr. Hall's Backroom Saloon*  
Henry Harris: *Acoustic*  
The Orion Duo: *classical guitar*  
*music* *Prophet Restaurant*  
The Pacific Ensemble: *light*  
*classical music* *Prophet* *Orion*  
*and Company*  
Dale Pearson: *piano variety* *Jack's*  
*music* *Barman Inn*  
Rodriguez: *Ramones* *guitar* *Drowsy*  
*Magpie's*  
Sandoz and the Ram Band: *variety*  
*stage show* *Islands Hotel*  
Sharon Sidel: *piano bar* *Gold*  
*Coast Lounge*  
Phil Stumpes: *comedy and music*  
*Monterey Whaling Company*

The Trademark: *Live Oak Springs*  
Denny Turner: *The Bridge*

## Everything Else

Mary Adams: *harp music*  
O'Hanry's: *La Cantina*  
Ken Baskler: *live-in-string*  
Phil Becker: *guitar variety* *Mile*  
*Times* *El Fandango*  
Anna Bjornson and Herman  
Salerno: *opera highlights and*  
*new and show tunes* *Salerno's*  
Chuck Bolt: *blues, ballads, and*  
*rock* *Texas* *Kabarete*  
Walter Clark: *classical guitar*  
*Prophet Restaurant* *Cafe in the*  
*Valley Restaurant*  
Marky Dues Quartet: *popular and*  
*swing music* *Ramones*  
*Barman Inn*  
Gene Dore: *polka band*  
*music* *Barman Inn*  
Gary Duncan: *piano and guitar*  
*Place Restaurant* *Old Town*  
Catherine Espinoza: *Irish harp*  
*music* *Old Time Cafe*  
Eric Foster: *classical guitar* *Cafe*  
*in the Valley Restaurant*  
Paul Gragg: *piano bar* *Dodie's*  
Patti Glenn: *piano bar* *Dodie's*

Eddie Gold: *piano, organ, and*  
*recalls the Escape Lounge*  
Gay and Jackie with Gil Warner:  
*variety* *Prophet* *Mesa* *Hotel*  
*Restaurant*  
Lynn Hall: *Latin American* *harp*  
*Drinking* *Magpie's*  
Don Hertel's 1984 Friendly Follies:  
*variety show with music*  
*Culmaran Hotel*  
Tim Koser: *one man variety*  
*Chico Club*  
Bob MacLeod: *piano and vocal*  
*variety* *Bahia Hotel* *La*  
*Valencia Hotel*  
Kevin Melton: *variety piano* *Gold*  
*Coast Lounge*  
Steve Morris: *comedy and music*  
*Mr. Hall's Backroom Saloon*  
Henry Harris: *Acoustic*  
The Orion Duo: *classical guitar*  
*music* *Prophet Restaurant*  
The Pacific Ensemble: *light*  
*classical music* *Prophet* *Orion*  
*and Company*  
Dale Pearson: *piano variety* *Jack's*  
*music* *Barman Inn*  
Rodriguez: *Ramones* *guitar* *Drowsy*  
*Magpie's*  
Sandoz and the Ram Band: *variety*  
*stage show* *Islands Hotel*  
Sharon Sidel: *piano bar* *Gold*  
*Coast Lounge*  
Phil Stumpes: *comedy and music*  
*Monterey Whaling Company*

Sunny Nights: *rock, blues, and*  
*party music* *Tubi Man's*  
Jo Travers: *piano bar* *Prophet*  
*Restaurant*  
Louis Vazquez: *piano bar* *Victor's*  
*Dale Vernon* *piano and guitar*  
*variety* *Cafe del Rey* *Mesa*



## NEED CASH?

We buy record & tape  
collections. We also sell pre-owned  
records & tapes.  
Guaranteed quality at  
fantastically low prices.

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We rent the top new 100  
Billboard hits for as low as  
\$1.10. Club memberships  
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Rock-n-roll • T-shirts •  
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472 Fletcher Parkway  
(across from Parkway Plaza)  
447-5025

## TICKET EMPORIUM

**SUGAR BABIES**  
S.D. June 28-July 1  
OLYMPICS - July 1  
MISSING PERSONS - July 14  
LIONEL RICHIE - July 15  
JEFFREY BUTTET  
July 15, 19, 20 & 21

**FRANK ZAPPA** July 24  
**PAUL SIMON** July 25  
**BILLY IDOL** July 26  
**CARS** July 27  
**JIMMY BUTTET** Aug. 1  
**ALL PADRE'S GAMES**  
**LINDORSE SERVICE**  
**ALL L.A. THEATRE**  
**& SPORTS**

**ALL HUMPHREY'S**  
**BRONX**  
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## LIONEL RICHIE PAUL SIMON JIMMY BUTTET

w/Tina Turner, July 15 August 12 August 21

**SUGAR BABIES**  
First 15 rows! Now—7/1—San Diego!  
**NINE**  
July 3-7

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ALL-STAR AT S.F.  
JULY 10

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MISSING PERSONS 7/14  
FRANK ZAPPA 7/24

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8:30 p.m.-1:30 a.m.  
New Champagne Happy Hour  
beginning at 5:30 p.m.

**Pavillon Lounge**  
Valet parking  
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**TOWN AND COUNTRY HOTEL**  
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**ABILENE**

Now appearing  
Tuesday-Saturday  
beginning at 9 p.m.

**STAMPEDE**  
Join us for a cowboy show with Mike, Sam  
and if you can't dance to Country Music, we'll  
teach you. Tues. Thrus. from 7 to 9 p.m.  
HAPPY HOUR weeknights from 4 to 9 p.m.  
with punches served until 7 p.m. Ladies  
Night with 50% margarita. Try our great  
SUNDAY BRUNCH 8 a.m. to 2 p.m. \$5.95



# DEVOCEAN

June 21, 22 & 23



## Happy Hours

Wednesday 5-8 pm  
Friday 5-8 pm  
Nostalgic Rock



## Charlie's Good Time Dixieland Jazz Band

# Baccharal

8022 Claremont Mesa Blvd.  
560-8022  
(Between Hwy 163 & 805)

## FORWARD MOTION

Opening July 3

# RPM



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

# Bahia

Hotel & Restaurant  
998 West Mission Bay Drive  
468-0551

Jazz jam every Sunday, 6:00-10:30 pm



## JESSE DAVIS

Tuesday-Saturday 9:00 p.m.-1:00 a.m.

## STONE'S THROW

Sunday & Monday 8:00 p.m.-12:00 a.m.



Summer House Inn 7955 La Jolla Shores Dr.

## Favorite Place

Southwind: Pavilion Lounge  
Spring Fever: Ruben E. Lee's  
Steph'n: High La Hacienda  
Cantina  
Steven and Tanze: Acapulco  
Restaurant/San Marcos  
Brian Stevens:  
Midway/Coronado  
Joe Stewart: La Lucha/Nea Mesa  
and Mission Gorge  
Take 3: Sundrop Lounge  
Don Tension: El Comal, The  
Bridge  
Third Degree: Mexican Village  
Alida Thomas: Humphrey's  
Tito and Augustine: Dock's  
Cocktails  
Touch: Island Lounge, Atlantis  
Tribble Five: Shearwater Harbor  
Island  
Triple Play: Hilton Hotel  
True Spirit: Sundrop Lounge  
Denny Tymers: The Bridge  
Vergie and the Orient Express: The  
New Trophy Lounge  
Visions: New Out East  
Yourself: Del Mar Fairgrounds

## Jazz

The Tony Achilles Trio: Escape  
Lounge  
Joe Aschella: Hotel San Diego  
Lori Bell: Prophet Restaurant  
Lori Bell and Dave Mackay:  
Solero's  
Lori Bell and Shop Meyers:  
Prophet  
Brass Trio: That Pizza Place  
Frederick's Preservation Band:  
Paul Aug's, Patrick's II, Lorenzo's  
Bruce Cameron and Media Gentry  
Ensemble: Old Pacific Beach  
Cafe  
Charley's Goodtime Bands:  
Baccharal, Tuba Man's No. 2  
Cheatham's Jazz Quartet: Bahia  
Hotel  
The Chicago Six: Billy Up Tavern  
Tuba Man's No. 2  
The Jimmy Corrao Trio: The  
Squidbox  
The Hal Crowe Jazz Band:  
Baccharal  
The Larry Foster Trio with Carl  
Towner: Car Place  
J.J. Frank: Annex  
Frederick's: Solero's  
Mel Gock: Pacific Wine Bar and  
Bistro  
Harvey and the 52nd Street Jive:  
Orchestrated House, Far City/China  
Camp  
Heaven and Earth: Chuck's Steak  
House  
The Brown Jackson Trio: Cafe in  
the Valley Restaurant  
Wayne Jure and Hank Young:  
Imperial House  
Bob Long: Winner's Circle  
John Nau: Rookworks/Panoramic  
Coffeehouse  
The Johnny Otto Show: Billy Up  
Tavern  
Son Palmer: Old Town Opera  
House  
Ella Ruth Piggies: Old Pacific  
Beach Cafe, Triton  
The Sly Valley Trio: Patrick's II  
Jeanette Reith with Sweet Sound:  
Hotel San Diego  
Art Rosack and Peter Sprague:  
Solero's  
The Shreve Brothers Jazz  
Quartet: Solero's  
Peter Sprague, John Leffrich, and  
Charlie Shoemaker: Pacific  
Espresso  
The Peter Sprague Trio: Drowsy  
Maggie's  
Stone's Throw: Elario's, Billy Up  
Tavern  
Tobacco Road: Old Time Opera  
House, Tuba Man's No. 2, Old  
Time Cafe  
The Zergonian Jazz Quartet:  
Harpoon Henry's  
Zelj: Chuck's Steak House

## Folk/Ethnic

Blackthorn: Old Time Cafe  
Bluegrass Etc.: That Pizza Place  
Tom Cahoon: Drowsy Maggie's  
Tom and Judy Carlstrom: Drowsy  
Maggie's  
Chaser: Valley Port Restaurant  
Brian Connolly: Blarney Stone Pub  
The Hinton: Blarney Stone Pub

## Night Manager

Wednesday and Thursday, 8:00 pm-12:30 am  
Friday and Saturday, 9:00 pm-1:30 am



## The Jolly Roger RESTAURANT

Seaport Village  
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Come in Beach Attire

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Bud Light Pongies 75¢

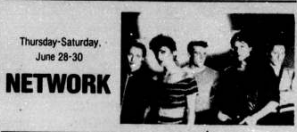
## All Night

Dance To The Music Of The:  
50's, 60's & 70's...

## Crystal T's Emporium

1000 Main Street, San Diego, CA 92101

## Bobby G's



Thursday-Saturday,  
June 28-30

## NETWORK



Sunday-Tuesday,  
July 1-3

## RANDOM SAMPLE

Serving food 7 days a week.  
Baseball 7 days on our Satellite TV.  
Moviegoing: Well drink at Happy Hour prices  
with La Paloma ticket stub

485 FIRST ST., ENCINITAS 436-7387



JOHN CALE, Saturday, Spirit

Stan Jones and Friends: Drowsy  
Maggie's  
Lorie and Pita and Mario: Joe's  
Sean McVicker and Tom  
McMasters: Blarney Stone Two  
The Olympians: Hiji Babi  
Paul and Carla Roberts: Paradise  
Gardens Restaurant, Drowsy  
Maggie's  
Richard Thompson: Old Time Cafe

## Blues/R&B/ Reggae

Terry B.: Spirit  
Bobby Chevrolet: Jose Murphy's  
Tom "Cat" Courtney: Texas  
Tobacco  
Dago from Diego: Mandolin Wind  
The Pine Creek Lovers:  
Funch's, Sam's, Billy Up  
Tavern  
Fo Men: Billy Up Tavern  
Rick Gasky and the Blue Zoo  
Review: Spirit

## BUCK'S TICKETS

San Diego's first and largest ticket  
agency since 1970. We charge here  
about 10% above face value.

## SUGAR BABIES

First 15 rows! Now - 7/1 - San Diego!

## PADRES - ALL GAMES

Chase Field & stadium seating.  
San Diego Padres, San Diego, 20  
and 2000's 10th of July

## MISSING PERSONS

San Diego's first and largest ticket  
agency since 1970. We charge here  
about 10% above face value.

## CHUCK MANGONI

San Diego's first and largest ticket  
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## FRANK ZAPPA

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## PAUL SIMON

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## JIMMY BUFFETT

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## CHARGERS

San Diego's first and largest ticket  
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about 10% above face value.

James Harrison: Billy Up Tavern  
The Hurricane: La Chula, Silver  
For Lounge/San Marcos  
King Biblical Blues: Mandolin  
Wind, Billy Up Tavern  
The Johnny Otto Show: Billy Up  
Tavern  
Son Palmer: Old Town Opera  
House  
Ella Ruth Piggies: Old Pacific  
Beach Cafe, Triton  
The Rhythm Kings: Sam's  
Hammock South: Billy Up Tavern  
Tapestry: Jody's  
Trowers: Spirit

## Country/ Country Rock

Allen and the Ox Bow Country  
Ladies: Old Town Inn  
Jerry Bass and a Touch of Country:  
Silver Spur  
The Best Farmers: Bob's  
California Old Mar Cattle  
Company  
Denny Cannons: Leo's/Mira  
Mesa  
Center Stage: Old Town Inn  
Chasers: Valley Port Restaurant  
Cinnamon: Wampler's Road  
Dan Connor: Carriage House  
Country Cassanova: Circle D Corral  
Country Comfort: Hutch's  
Country Lane: The Outpost  
Cowboys: Stage Coach Inn  
Crawlers: Van Winkle's  
Dark Horse: Charlie's Witches  
Frank Dixon and Country  
Nightlife: Landmark Cocktail  
Lounge  
Elton J.R. and the Country Golds:  
Bar-X Ranch House  
Four Star Country: Santa Bar  
Free Rides: Film Springs Inn  
Wayne Cline: Old Bodega Store  
Restaurant  
Coolish Boys: Palomino Star  
High Steppin': Pomerado Club  
Tony Irvine: Old Bodega Store  
Restaurant  
Red Lane and Ramblin' Fever:  
Lakeside Hotel, Billy Up Tavern  
Call Lee and Pinecone: Country  
Bumpkin  
Lone Star Country: The Country  
Side Restaurant and Lounge  
Palm Mountains: Old Time Cafe  
Ron Morlan: Calypso Lounge  
Wooden Nickel  
New Country Country Side  
Restaurant  
Jimmy Noon and Downhome:  
Margarita  
Lanny Perwitz: Country Bumpkin  
Ranchside: Mama's Milk  
Shadow Riders: Kentucky Road  
The Smith Brothers: Horseshoe  
Tavern  
Southern Comfort: Don's West  
Stampede: Adolfo Country Saloon  
Stephan: Valley Center Inn  
Salvador, Pacing New Company  
Steer Crazies: Wampler's Road  
Joe Stewart: La Lucha/Nea Mesa  
and Mission Gorge  
Superchick: Calamander Hotel  
Ron Tabor: Palomino Star  
Restaurant  
Tapestry: Jody's  
Don Tension: El Comal, The  
Bridge

The Trademarks: Live Oak Springs  
Denny Tymers: The Bridge

## Everything Else

Mary Adams: harp music,  
O'Hungry's, La Cantina  
Ken Bassler: twelve-string  
originals, Drowsy Maggie's  
Phil Beahm: guitar variety, Mile  
Flours, El Fandango  
Anna Bjornson and Herman  
Salerno: opera highlights and  
pop and show tunes, Salerno's  
Chuck Bolt: blues, ballads, and  
rock, Texas Teahouse  
Walter Clarke: classical guitar,  
Prophet Restaurant, Cafe in the  
Valley Restaurant  
Marley Days Quartet: popular and  
singing music, Rancho Bernardo  
Inn, Atlantis  
Gene Dewes Polka Band: polka  
music, Rancho Bernardo  
Gary Duncan: harp and guitar,  
Plaza Restaurant/Old Town  
Catherine Explosives: Irish harp  
music, Old Time Cafe  
Eric Foster: classical guitar, Cafe  
in the Valley Restaurant  
Paul Gregg: piano bar, Dookie's  
Patti Glenn: piano bar, Dookie's

Eddie Gold: piano, organ, and  
vocals, The Escape Lounge  
Gay and Jackie with Gil Warner:  
variety, pop to opera, Mena Lisa  
Restaurant  
Lynn Hall: Latin American harp,  
Drowsy Maggie's  
Don Hertel's 1984 Friendly Follies:  
variety show with music,  
Calamander Hotel  
Tim Knorr: one-man variety,  
Chico Club  
Bob MacLeod: piano and vocal  
variety, Bahia Hotel, La  
Valencia Hotel  
Kevin Nelsons: variety piano, Gold  
Coast Lounge  
Steve Morris: comedy and music,  
Mr. Bill's Backroom Saloon,  
Hungry Hunter/Oceanside  
The Orion Duo: classical guitar  
music, Prophet Restaurant  
The Pacific Ensemble: light  
classical music, Lyndell Crow  
and Company  
Dale Pearson: piano variety, Dock's  
Landing  
Rodriguez: flamenco guitar, Drowsy  
Maggie's  
Sander and the Ram Band: variety  
stage show, Islandia Hotel  
Sharon Shidell: piano bar, Gold  
Coast Lounge  
Phil Stamp: comedy and music,  
Montezuma Whaling Company

Sunny Nights: rock, oldies, and  
party music, Tuba Man's  
Jo Trueman: piano bar, Springfield  
Wagon Works  
Louis Vaquez: piano bar, Victor's  
Dale Vernon: piano and guitar  
variety, Cafe del Rey/Mesa



## NEED CASH?

We buy record & tape  
collections. We also sell pre-  
owned records & tapes.  
Guaranteed quality at  
fantastically low prices.

## RENT-A-RECORD

We rent the top new 100  
Billboard hits for as low as  
\$1.10. Club memberships  
cost as little as \$19.50 to  
\$43.50... or rent them  
individually.

## ROCK-N-ROLL

We've got everything in  
rock-n-roll + T-shirts +  
Sneakers + Patches +  
Buttons + Posters +  
Stickers + Mirrors +  
Clothing & much more.

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Enjoy a 10% discount on any  
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## TICKET EMPORIUM

SUGAR BABIES  
S.D. June 19/July 1  
OLYMPICS - 1st & 2nd  
NINE  
JIMMY BUFFETT  
JULY 15, 19, 20 & 21  
JEFFREY OSBORNE  
JULY 18, 19, 20 & 21  
FRANK ZAPPA July 24  
PAUL SIMON Aug. 13  
BILLY IDOL Aug. 13  
CARR Aug. 13  
JIMMY BUFFETT Aug. 21  
AL JARREAU Aug. 21  
POISONERS Sept. 12  
JEFFREY OSBORNE  
Sept. 18  
If you don't see a listed act, call and ask. Deposits accepted for all  
upcoming San Diego Concerts.  
New, Canceled - S.D., Springfield, Red Street, Chicago, Yes,  
Hill, Oates, Triumph, 22 Top, Elton John.  
8650 Highway 161 331 W. Broadway  
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## LIONEL RICHIE PAUL SIMON JIMMY BUFFETT

w/ Tina Turner, July 15 August 12 August 21

## SUGAR BABIES

First 15 rows! Now - 7/1 - San Diego!

## NINE

On sale now - 7/1 - San Diego!

MISSING PERSONS 7/14 ALL-STAR AT 5/1  
FRANK ZAPPA 7/24 JULY 10  
Deposit now  
ROD STEWART • U2 • BRUCE SPRINGSTEEN • GEORGE BENSON • AL JARREAU

## World's largest x Murray's

San Diego, Glasshouse Square 224-3747 North County, Flower Hill Mall, Del Mar 481-0522  
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## SOUTHWIND

Tuesday-Saturday  
8:30 p.m.-1:30 a.m.  
New Champagne Happy Hour  
beginning at 5:30 p.m.

## Pavillon Lounge

Valet parking  
(Located atop the East Highway)

## TOWN AND COUNTRY HOTEL

500 Hotel Circle N., Mission Valley, 291-7131

## STAMPEDE

Join us for a dinner good time Mon-Sat  
each you Taste, Then from 7 to 9 p.m.  
HAPPY HOUR weekdays 5:00 to 9:00 p.m.  
with much more served until 7:00 p.m. today's  
night with \$1 margaritas - try our great  
SUNDAY BRUNCH 9 a.m. to 2 p.m. \$6.95

## ABILENE

Now appearing  
Tuesday-Saturday  
beginning at 9 p.m.



500 Hotel Circle N., Mission Valley, 291-7131







# CURRENT MOVIES

infante attention to how many buttons of her bodice should be undone or where her hemline should be fixed up to, can spare little attention to the plot of character she is supposed to play. To be fair, however, not much of a character has been written for her as the first place. From a novel by Jorge Amado, with Marcello Mastroianni, directed by Bruno Barilli. 1983. (Cove from 6:29)

**Ghosts** — Three parapsychologists, having had their academic gifts resuscitated and their re-

search equipment confiscated, go into private practice as exterminators of any and all supernatural pests. Just in time, too. It seems that an Art Deco skyscraper on Central Park West has been designed as an arena to put in assorted demons of ancient Sumerian mythology, and Judgment Day could suddenly be just round the corner. The movie, directed by Ivan Reitman, is in and out around and about the correct form for this sort of thing — although the special effects are always effective. Too un-

displeased to be a genre parody in the company of Polanski's **FEARLESS VAMPIRE KILLERS**, it is more like a caricature of the classic horror movie, which, habitual viewers might make while watching better movies than this one on the Late Show. (The nearest is the old Bob Hope comedy, **CHUCK BREAKERS**, a perennial favorite.) Two of the stars, Dan Aykroyd and Harold Ramis, also wrote the script, which may explain why both of them stick into character and stay there, while the more prominent star, Bill Murray, bounces around as the very embodiment of the movie's amiable sarcasm. You know, he's told at one point, "you don't act like a scientist." You're more like a game-show host. With Sigourney Weaver and Rick Moranis. 1984. (Center 3 Cinema: Cinema Plaza 5, Flower Hill Cinema: Frontier Drive In, New Valley Drive In, Parkway Plaza Bunko, Rancho Bernardo 6, Santee Drive In, Sports Arena 6, University Towne Centre)

**Gremlins** — Monster movie with Zach Galifianakis, Phoebe Cates, and Hoyt Axton, directed by Joe Dante. (Cinema Plaza 5, College Fashion Valley, Frontier Drive In, Harbor Drive In, Parkway Plaza Bunko, Rancho Bernardo 6, UA Glasshouse 6, University Towne Centre, Wiegand Plaza 6)

**The Hidden Fortress** — Kurosawa's first use of the wide screen, and his ingenious use of images of that stage becomes apparent fairly soon — say about the first of second shot. The storyline, if not the images alone, puts you in, and along, with a folk tale kind of enchantment, and it makes room for what must surely be the most female role in Kurosawa's entire output — a tough, pretty, disarming, and traveling through hostile territory under the protection of a loyal samurai. Toshirō Mifune, Minoru Chiaki, and Kanami Furawa. 1958. (Ken, through 6:30)

**Indiana Jones and the Temple of Doom** — The note of campiness, directed over from the previous Spielberg-Lucas collaboration, is sounded here first thing, and with full Belie Brestonian force, the Paramount logo fades into a base-filled design on a Chinese (and, the) and the camera moves over from that to the smoking mouth of a paper-mache dragon, out of which comes a blonde, cigarette club singer (Joe) and, "And anything goes" (Joe) in Chinese (Joe) and, at the same time, looking at a couple of letters of the movie title (Joe), as if we were situated behind her on stage instead of behind her on the screen. This little song-and-dance expands into one of those Bully Berkeleyan production numbers where we wandered into a Mel Brooks movie by mistake? That shows no respect for the realistic boundaries of the stage nor for the point of view of the live audience. But that's all part of the joke. Too. The nightclub band and car chase that soon follow are in the outright slapstick vein of Spielberg's 1941, and indeed much of the action returns to that vein. (Ken, through 6:30)

**High Road to China** — By way of the hope, apparently, is that a general amount of geography, columns, so forth, will be perceived as High Adventure, and no matter that Joan Hudson has directed the thing with all the care and precision of a second-class gate guide squaring around a bulldozer of restless senior citizens. It patterns itself after 1930s movie-adventure moves, even down to the mildness of the violence, but the old forms are aped without real conviction or comprehension. It's not campy — you can say that for it. But it's not much of anything else, either. With Tom Selleck, Bess Armstrong, Jack Weston, and Robert Morley. 1983. (Baboo: Escondido Drive In, New Valley Drive In from 6:29)

**The Last Tango in Paris** — Bernardo Bertolucci's big splash. It has been so overdiscussed that nearly every inci-

dent seems familiar even as it's happening. And so, the focus of attention is narrowed to where it mainly belongs — the extravaganzas of Bertolucci's busy romantic style, his inexpressible bursts of camera movement, guides of music, rich lighting effects. In the acting department, Marlon Brando's mulled-over maneuvers are effectively counterbalanced by Maria Schneider's breezy, instinctive air. 1973. (Ken, 7:3)

**Max** — An assured and energetic visual style, reliant almost to the point of overreliance on short take-shots and quick dissolves, makes the futuristic BORNLOSERS worth watching. It is set not so far in the future as to pose problems of production or imagination for the filmmakers, yet far enough to explain away any lack of medieval chaos and destruction as the breakdown of civilization as we know it. Made in Australia and directed by Terry Jones and Terry Gilliam. 1975. (UA Glasshouse 6, 6:29 and 30 midnight)

**Monty Python and the Holy Grail** — Monty Python's skits — sometimes funny, always silly illustrations of human stupidity — are strung together here into a more or less linear narrative, spoofing King Arthur in Old England. The picturesque literary (traveling lightly and quickly through spots that are never returned to again, although many of the jokes are brought up in slightly altered guises, over and over) permits the Python group, on off-the-cuff inspiration, to tear off in any direction, some of which turn out to be profitable (the name-calling within the Black Knight who won't concede defeat while he loses arms and legs, left and right — "It's only a dead horse!" and some of which turn out to be dead ends (dismal animal sequences). Directed by Terry Jones and Terry Gilliam. 1975. (UA Glasshouse 6, 6:29 and 30 midnight)

**PACIFIC THEATRES**  
**MATINEES DAILY ALL THEATRES**

**Pacific CINEARMA** 1001 UNIVERSITY AVE. NEW COLLEGE  
12:30, 2:30, 4:30, 6:30, 8:30, 10:30 PM  
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12:30, 2:30, 4:30, 6:30, 8:30, 10:30 PM  
Tickets: 1st Seat: \$10.00, 2nd: \$7.50, 3rd: \$5.00

**STAR TREK III: THE SEARCH FOR SPOCK**  
12:30, 2:30, 4:30, 6:30, 8:30, 10:30 PM  
Tickets: 1st Seat: \$10.00, 2nd: \$7.50, 3rd: \$5.00

**THE POP OF GREENWICH VILLAGE**  
12:30, 2:30, 4:30, 6:30, 8:30, 10:30 PM  
Tickets: 1st Seat: \$10.00, 2nd: \$7.50, 3rd: \$5.00

**BEAT STREET**  
12:30, 2:30, 4:30, 6:30, 8:30, 10:30 PM  
Tickets: 1st Seat: \$10.00, 2nd: \$7.50, 3rd: \$5.00

**STREETS OF FIRE**  
12:30, 2:30, 4:30, 6:30, 8:30, 10:30 PM  
Tickets: 1st Seat: \$10.00, 2nd: \$7.50, 3rd: \$5.00

**STAR TREK III: THE SEARCH FOR SPOCK**  
12:30, 2:30, 4:30, 6:30, 8:30, 10:30 PM  
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**BEAT STREET**  
12:30, 2:30, 4:30, 6:30, 8:30, 10:30 PM







# 4th of July Week Sale

## Our Biggest Sale Ever on Car and Portable Stereos

NP=Not Pictured

### AM/FM Car Stereos

Unic from \$24.95



- A RV908. Black face, short chassis, locking fast forward, lock distance switch, high output power. \$24.95.
- B RV955. Digital display & clock, high power, 40-watt rms. \$29.95.
- C RV285. Auto-reverse, push-button, fast forward & rewind. \$29.95.
- D RV500. In-dash car stereo system, TV and digital cassette, auto-reverse, AM/FM car stereo with clock. Locking fast forward and rewind. TV, VCR, jack, dynamic noise reduction \$39.95.
- NP RV200. Digital display and clock, auto-reverse, locking fast forward, 40-watt rms. \$24.95.
- NP RV300. Digital, programmable AM/FM cassette, high power, 50-watt, 12 station memory, auto-scan, dynamic noise reduction \$39.95.
- NP RV551. Mini chassis, auto-reverse, push-button, search, locking fast forward \$39.95.

Craig from \$39.95



Metrosound from \$89.95



- A T621. Locking fast forward, refurbished, small chassis. \$39.95.
- B T618. Auto-reverse, refurbished, separate bass and treble. \$79.95.
- NP T638. Push-button, fast forward, rewind \$59.95.
- A FT 200. Ultra-compact, auto-stop, locking fast forward \$39.95.
- B FT 222M. Micro-size, auto-reverse, locking fast forward, tone and balance. \$59.95.
- C FT 13. Auto-reverse, push-button, locking fast forward, \$59.95.
- NP FT 18. Cassette music search, component system, auto-reverse, push-button, separate treble and bass. Amplifier no. PA 6030 included \$109.95.

Sanyo from \$39.95



- A 3100. Improved FM, refurbished, locking fast forward \$34.95.
- B FT666. Auto-reverse, fading, locking fast forward, remote, lock distance. Clarion refurbished \$59.95.
- C 5300K. Magi-Tune FM, Dolby, cassette, music search, auto-reverse, separate bass and treble, refurbished AM/FM cassette. \$69.95.
- D 5500K. Push-button, auto-reverse, tape EQ, 4-way balance controls, cassette search, refurbished \$109.95.

Clarion \$54.95



- A 3100. Improved FM, refurbished, locking fast forward \$34.95.
- B FT666. Auto-reverse, fading, locking fast forward, remote, lock distance. Clarion refurbished \$59.95.
- C 5300K. Magi-Tune FM, Dolby, cassette, music search, auto-reverse, separate bass and treble, refurbished AM/FM cassette. \$69.95.
- D 5500K. Push-button, auto-reverse, tape EQ, 4-way balance controls, cassette search, refurbished \$109.95.

### Car Speakers from \$1.99 each



- A TS525. Bevela 6 1/2", full range, ideal for mounting. Each speaker includes black padded grille cover. \$2.49 each.
- B SF410. Magnadyne 4"x10", 2-way, 35-watt, ferrofluid tweeter. \$19.95 each.
- C TSX731. Tancord 6"x9", 3-way, dome tweeter, full 20-oz. magnet, 4 ohms. \$12.99 each.
- D BE200. Bevela 6 1/2" coastal, 50 watts \$9.99 each.
- E RS1333. Rockstar wedge-style, 3-way, 100-watt, rubber air suspension, brackets and thumb screws included. \$14.49 each.
- NP HS 4" wedge-style, surface mount, full range \$1.99 each.
- NP BE202. Bevela high power box speaker, deluxe 2-way for auto or home, 4-ohm impedance, rubber air suspension \$9.99 each.
- NP RS154TR6. Rockstar 5 1/2" round or 6 1/2" speaker system (your choice), 100-watt, 3-way, grille, hardware and wires included. Large 20-oz. magnet, \$7.99 each.
- NP SF450. Magnadyne 6"x9", 2-way with 1" tweeter dome, ferrofluid tweeter. \$44.95 each, now \$29.95 each.

### Car Amplifiers and Equalizers from \$11.99



- A RV-70. Unic car stereo power booster, bass and treble control, 70-watt, by-pass switch \$11.99.
- B BEQ 7160. Bevela, 7 slide controls, front to rear fader, 2 rows LED peak lights \$24.99 each.
- C RV200. Unic Super-slim slide 150-watt, 10-stop graphic equalizer \$49.95.
- D RV 81. Unic, 5 slide controls, 200-watt amplifier, compact size \$19.95.
- NP BEQ210. Bevela 3-band equalizer, mini-size \$13.95.
- NP BEQ100. Bevela 5-band, super mini with fader \$22.95.

### Portables & Jogging Stereos from \$5.95



- A TC203. Technicon AM/FM cassette stereo, portable recorder, AC/DC operation, built-in condenser microphone. \$39.95.
- B AT100. Unic Companion mini stereo cassette player, jogging style with headphones \$19.95.
- NP RV1AM. Unic AM sport radio with headphones \$5.95.
- NP RV314. Unic sport size AM/FM cassette recorder, stereo. \$5.95.
- NP MG7. Sanyo jogging-style cassette player, ultra-light headphones, factory serviced. \$19.95.
- NP Z1. Unic jogging-style stereo cassette player with ultra-light headphones \$13.95.
- NP TW70. Tronic jogging-style AM/FM stereo cassette \$29.95.

**Video Control Center**  
Access to video, signal inputs, cable, antenna, VCR, computer, video game, etc.  
**\$17.95**  
With this coupon. Expires 7/8/84.

**MotORIZED Power Auto Antenna**  
RS1200.  
Installation available.  
Up & down switch, auto-stop.  
**\$11.95**  
With this coupon. Expires 7/8/84.

**Hi-Fi Mini Speakers**  
for Walkman-type stereos.  
**\$3.95 a pair**  
With this coupon. Expires 7/8/84.

**Cassette Tape Expire 994**  
With this coupon. Expires 7/8/84.

Closed July 4th, sale ends July 8th

**NEED FINANCING? CREDIT IS NO PROBLEM. MILITARY WELCOME.**  
3 LOCATIONS OPEN 7 DAYS  
Repairs available. Limited to stock on hand.  
Prices good through 7/8/84.



**PROFESSIONAL INSTALLATION REASONABLE PRICES**  
CHULA VISTA 2244 Main St. (at 15) 575-0373  
KESBY MESE 7444 Cabotwood House Blvd. 293-1850  
SAN DIEGO 4915 El Cajon Blvd. 265-1805  
All ad items similar to illustrations.

### How to Place Your Free Classifieds

**CLASSIFIED ADS** mailed to the Reader MUST BE TYPED on 3x5 cards and sent to: Classifieds, Official Postal Service, 4215 University Ave., San Diego, CA 92116. Send 10 cards for \$1.00. Send 20 cards for \$2.00. Send 30 cards for \$3.00. Send 40 cards for \$4.00. Send 50 cards for \$5.00. Send 60 cards for \$6.00. Send 70 cards for \$7.00. Send 80 cards for \$8.00. Send 90 cards for \$9.00. Send 100 cards for \$10.00. Send 110 cards for \$11.00. Send 120 cards for \$12.00. Send 130 cards for \$13.00. Send 140 cards for \$14.00. Send 150 cards for \$15.00. Send 160 cards for \$16.00. Send 170 cards for \$17.00. Send 180 cards for \$18.00. Send 190 cards for \$19.00. Send 200 cards for \$20.00. Send 210 cards for \$21.00. Send 220 cards for \$22.00. Send 230 cards for \$23.00. Send 240 cards for \$24.00. Send 250 cards for \$25.00. Send 260 cards for \$26.00. Send 270 cards for \$27.00. Send 280 cards for \$28.00. Send 290 cards for \$29.00. Send 300 cards for \$30.00. 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Send 2000 cards for \$200.00. Send 2010 cards for \$201.00. Send 2020 cards for \$202.00. Send 2030 cards for \$203.00. Send 2040 cards for \$204.00. Send 2050 cards for \$205.00. Send 2060 cards for \$206.00. Send 2070 cards for \$207.00. Send 2080 cards for \$208.00. Send 2090 cards for \$209.00. Send 2100 cards for \$210.00. Send 2110 cards for \$211.00. Send 2120 cards for \$212.00. Send 2130 cards for \$213.00. Send 2140 cards for \$214.00. Send 2150 cards for \$215.00. Send 2160 cards for \$216.00. Send 2170 cards for \$217.00. Send 2180 cards for \$218.00. Send 2190 cards for \$219.00. Send 2200 cards for \$220.00. Send 2210 cards for \$221.00. Send 2220 cards for \$222.00. Send 2230 cards for \$223.00. Send 2240 cards for \$224.00. Send 2250 cards for \$225.00. Send 2260 cards for \$226.00. Send 2270 cards for \$227.00. Send 2280 cards for \$228.00. Send 2290 cards for \$229.00. Send 2300 cards for \$230.00. Send 2310 cards for \$231.00. Send 2320 cards for \$232.00. 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