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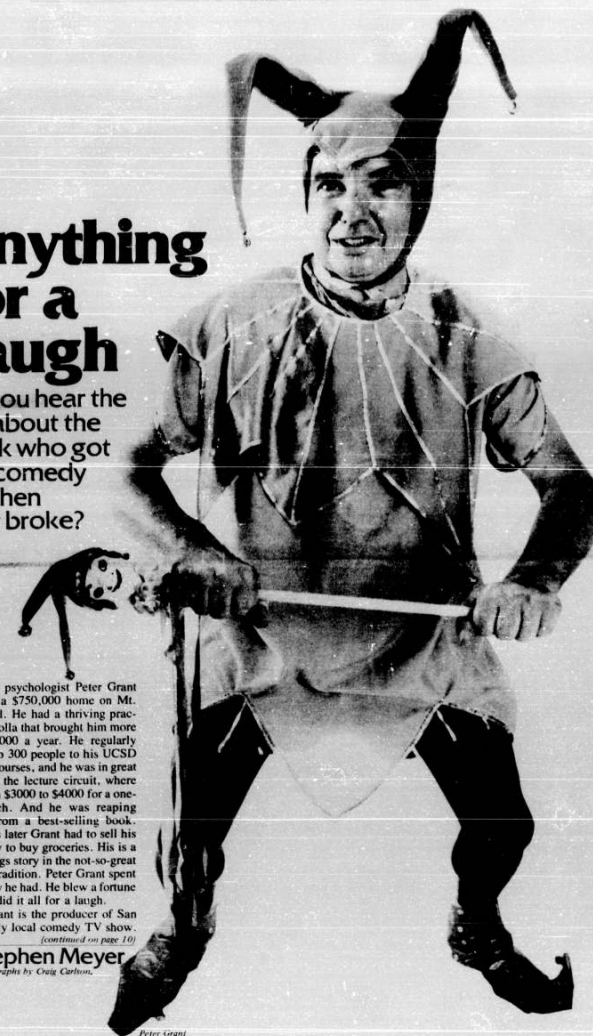
ELEPHANT'S FOOT PALM

READER

VOLUME 13 NO 28 JULY 19, 1984 SAN DIEGO'S WEEKLY

Anything for a Laugh

Did you hear the
one about the
shrink who got
into comedy
and then
went broke?



In 1980 psychologist Peter Grant owned a \$750,000 home on Mt. Soledad. He had a thriving practice in La Jolla that brought him more than \$200,000 a year. He regularly drew 200 to 300 people to his UCSD extension courses, and he was in great demand on the lecture circuit, where he pulled in \$3000 to \$4000 for a one-hour speech. And he was reaping royalties from a best-selling book. Three years later Grant had to sell his 1969 Chevy to buy groceries. His is a riches-to-rags story in the not-so-great American tradition. Peter Grant spent every penny he had. He blew a fortune — and he did it all for a laugh.

Peter Grant is the producer of San Diego's only local comedy TV show.

(continued on page 16)
By Stephen Meyer
Photographs by Craig Carlson

Peter Grant

City Lights

Ferry Tale

Dunham Reilly has little chance of saving one of Coronado's last stretches of unobstructed bay shoreline and its view of downtown San Diego. A four-story, 198-unit condominium project is already under construction on this eleven-acre section of beach at the foot of Orange Avenue on Coronado's northeastern side. By September 28 the United Port District should receive bids from developers interested in building a 200- to 400-seat restaurant, 30,000 square feet of tourist shops, and up to 133 parking spaces on the remaining seven acres.

The port district's proposal also calls for a one-acre park, but that's woefully inadequate for Reilly, a retired Navy captain who has spent the past seven years camp'g to save the old ferry site, as the beach is known to Coronadians. His design, supported by 1300 islanders who signed his petitions, features an eight-acre park. To make room for the green space, Reilly says he'll scrap the retail shops from the port district's plan and remove a three and one-half acre, pre-World War II bayfront boathouse.

Of the tourist shops, Reilly says, "They're the last thing



View from the old ferry landing, Coronado

we need. No one wants to shop here, and they'll make it harder on the downtown shops on Orange Avenue," which he says are already hurting from competition with the retail shops in the Hotel del Coronado. As for the boathouse, Reilly says it should have been relocated long ago. "The space it takes up is far too valuable. It could be moved to any number of locations," including the Sweetwater Channel between National City and Chula Vista.

The boathouse, however, is going nowhere, its owners having just signed a new

twenty-year lease with the port. The boathouse is also an insurmountable barrier to Coronado's goal of an around-the-island waterfront bicycle and pedestrian path. That path must now detour inland when it hits the boathouse, continuing along A Street for several blocks before returning to the water's edge at Orange Avenue.

Reilly had several allies for his seaside plan, but the most influential, Coronado City Councilwoman Mary Herron, abandoned him last year. Herron and the Coronado

council wanted to build more park space and sports fields at a forty-two-acre hotel/restaurant site near the bridge toll crossing. They cut a deal with the port commission for twenty acres of park space on that site, agreeing in return to accept less green space at the old ferry site so prized by Reilly. Herron still sympathizes with Reilly's campaign, but says his call for eight acres "just isn't pragmatic. Who's going to pay the bills for landscaping?" she wonders. Herron disagrees that the planned retail shops will make

it tougher on other store owners. "The business owners have told me these shops will enhance business opportunities in Coronado," says Herron, who nonetheless worries that San Diego's popular Seaport Village has "boutiqued the bay to death."

Though he's not optimistic, Reilly will continue to lobby for more park space. He will review the winning developer's proposal when it's made public in late September, and may challenge it before the Coronado City Council.

P.K.

Separation Of Church And State Of Matrimony

They seemed to be the ideal couple: thirty-eight-year-old Leonardo Radomile and Terry Cole-Whittaker, six years his senior. Both of them financially comfortable, and both of them riding the crest of a booming self-help ministry, he as chairman of the board and she as the charismatic figurehead. Six weeks ago, the pair separated. If what they say is true, then they may perhaps be the only couple in California's notorious domestic history to have had an amicable divorce. No crockery thrown. No howling. No kicking. None of the back-biting antics that make for complicated property settlements. Statements issued from the Whittaker camp regarding the couple's relationship hum with the words "image," "packaging," and "marketing penetration."

It is clear that Ms. Whittaker, now four times divorced, is her own ultimate product. Leonardo Radomile now sits ensconced in a pleasant, home on Seventh Avenue in Hillcrest. His first floor serves as the headquarters for his newly formed congregation, the Church of Saint John the Evangelist. His eighteen-month marriage to Ms. Whittaker now terminated, Radomile says that he is free to pursue his self-perceived mission as a minister whose message is "love, grace, and permission." When he talks of



Leonardo Radomile

his new church, he approaches a blackboard and cuts loose, chalk dust flying, with a barrage of diagrams illustrating his ideology and his hopes for the future—which, in part, may delineate the differences responsible for the couple's dissolution. Jesus, he says, figures more predominantly in his heart and church than in Whittaker's ministry, which he says is more oriented toward self-improvement psychology. His church is the result of the "tail end of Protestant socialism," and he has plans to bring the wealthy and poor together in a large, two-story performing arts center and coffee house to be located somewhere in Southeast San Diego. "We're going to be more into community action. The affliction of the poor is that they think they're disabled, and the affliction of the wealthy is affection. At the center we can bring them together. It will be a very rich place."

Individuals still working with Terry Cole-Whittaker Ministries are quick to claim

that the gains the organization made during the time that Radomile was there were the result of team effort. "It was teamwork. Teamwork is the function of God," says Bob Northrop, current vice chairman of the ministries. But Radomile's description of his role in reworking Whittaker's organization would indicate that he is largely responsible for making it the popular and profitable enterprise it is today. Radomile met Whittaker in mid-1981 at a church function in Los Angeles. He was recently divorced and was edging out of a highly successful stint as a tax attorney and as founder of Southwest Energy Corporation. He says that he was looking for a way to become involved with something that "had meaning." His initial attraction to Whittaker, he says, was not primarily physical, but

spiritual, and shortly after meeting her he decided to volunteer his business acumen full time to Terry Cole-Whittaker Ministries. In 1982 he sold his corporation to Northstar Minerals for several million dollars, and went to work at the church offices at 832 Prospect in La Jolla. When he arrived, Radomile says, Whittaker was deeply involved in the daily grind of running the office and its twenty or so employees—what machines to buy and who would type what. Radomile claims to have changed all of that by reorganizing the office into teams and freeing Whittaker to make more public appearances and to write at her home in La Jolla Shores. He revamped the church's newsletter, *The Good News*, into a newspaper-style format and, by the time he left two years later, had helped to double the circulation to an estimated 107,000.

Radomile's greatest changes, however, came with improving the quality and marketing of Whittaker's media image. He encouraged Whittaker to be sure that

everything the ministry said about itself served to publicize all of its activities. While on talk shows and at public appearances she would mention her book and her newsletter and mention how to get a free subscription. And the newspaper would also make note of her book and upcoming broadcasts in which she appeared. Whittaker's weekly Sunday morning television show, *Terry Cole-Whittaker Ministries*, was also restructured as part of Radomile's projects. When he started in 1982, the show was carried in seven cities, including San Diego, Los Angeles, and Honolulu. Thanks to deals with cable networks, the show is now seen in fifteen cities nationally, and in some areas the program can even be seen twice on Sunday. But before boosting the viewership, Radomile made sure that the show was a first-class production. He brought in Ray Grenada, a national known lighting and stage designer, to create a set of

(continued on page 34, col. 3)



Terry Cole-Whittaker

Photograph by Jim Kell

Take A Bubble Bath, Buster

Citizens and tourists in town who have had to beg and plead with surly taxi drivers to be given a short ride from one point to another should take heart: the day of judgment may soon be at hand. Amendments to the city's code governing the taxi industry are now in the hands of the city attorney's office, and if the city has its way, there'll be no more rudeness on the streets of San Diego. But even if the bad manners don't improve, at least there'll be a more organized procedure for dealing with complaints from cab customers.

The proposed new codes are the result of a study conducted by the city manager's office in response to contentions that San Diego's deregulated taxi industry has entered a permanent state of chaos. Last April the city declared a moratorium on the issuance of new taxi permits, an initial step in regaining some control over the free-for-all taxi business. Councilman Ed Struksma, who initiated the effort to reassess some control over the cab business, felt that there were too many cabs operating in the city (a total of 928) and



Illustration by Tom Lutz

that the resulting competitive combat often resulted in civilian casualties, especially among tourists whose first contact with the city is often the door face of a frustrated taxi driver.

Besides streamlining the procedures by which individuals and agencies channel cable complaints to the city manager's office (everyone from police officers to the Convention and Visitors Bureau has received oral and written complaints), the proposed new codes will require that cab drivers be "appropriately attired" while working and that they

(cheerfully) provide service no matter how short the ride. Al Reese, of ConVis, says his agency has received telephone complaints from tourists who felt they received shoddy service from cabbies, or no service at all. As an example, he cites the case of a couple visiting San Diego from Colorado. A tiff with a driver over a fare escalated into a screamfest, and then to a fistfight inside the cab. The ordeal ended with the passengers filing charges of assault and battery against the driver, the driver filing charges against the passengers, and with the couple's relatives in

(continued on page 34, col. 4)

Consortium Seeks Right To Boat

Any San Diegoan who has traveled to Santa Catalina Island knows that most of the trip takes place on land. The long stretch of highway between here and Long Beach must first be navigated, and after that journey the short boat ride on helicopter hop out to the island is almost incidental. But by this time next year that dogleg route may be straightened into a single four-hour sea cruise.

On June 18 the San Diego Cruise Industry Consortium met with two executives from the Crowley Maritime Corporation, operators of the main passenger boat route between Long Beach and Santa Catalina. The consortium members, who include Councilman Bill Cleator, Port Director Don Nay, ConVis chief Dal Watkins, and banker Skip Starkey, showed the cruise executives around the bay and filled them with the usual hype about what a beautiful cruise line city this is.

The executives, Tim Mazur and Dave Stevens, were interested in the possibility of establishing a messenger boat route between San Diego,

Long Beach, and Catalina. The group discussed the potential passenger market, but Mazur and Stevens didn't have to be convinced that a lot of San Diegoans go to Catalina. "I'm confident that there's a lot of interest in traveling to Catalina," says Mazur. "I'm less sure about the interest in travel by water from Los Angeles to San Diego."

Last Thursday the consortium received a letter from the Crowley Corporation that underscored the firm's enthusiasm for the idea. The letter stated that a consultant was being hired to study the potential market for cruises between the island, San Diego, and Long Beach. Part of the study will include whether San Diegoans would elect to stay in hotels in Long Beach after their sojourns on the island. Catalina is already overburdened with too many visitors and not enough hotel rooms. The letter from Crowley also said that the company was working on the application for an intrastate passenger route to be filed with the Public Utilities Commission. "We're very interested in this," says Tim Mazur, "and I expect that we will do it not later than next summer."

N.M.

Pekarek Dug In Over Park Plan

The latest Balboa Park development plan has taken three years to complete and has cost the city \$120,000, and since last fall, when landscape architect Ron Pekarek finished the preliminary draft, various groups have pilloried his proposals. In meetings of the city's park and recreation board, citizens have condemned more often than praised the extensive changes Pekarek says are needed in the park. Now, after months of these public hearings, Pekarek is in the process of incorporating alterations into the plan that reflect the range of response he has received. Surprisingly, and perhaps comically, he is modifying the plan very little.

"Nothing has come up that leads us to think we should make any substantial changes," says Pekarek of his plan. "Of course there's been opposition, but the park is owned by the one million people of San Diego, not by a few tenants and neighbors." The changes Pekarek is making are largely just additions of certain alternatives to certain proposals. But he points out that these are not the alternatives he recommends; he stands by all of his recommendations in the original plan. One of his original recommendations was construction of a bridge across Florida Canyon to replace the steep drop of



Ron Pekarek

Morley Drive. City staffers want a bike path there instead of a bridge, so that alternative is being added to the plan. "But it's not our recommended alternative," Pekarek says. Perhaps the single biggest change is the elimination of Pekarek's plan of a proposed tunnel leading from the parking lot south of the Organ Pavilion across Palm Canyon to the small lot behind Alcazar Garden. This was to carry vehicle traffic toward Presidents Way from the proposed parking garage in Archery Canyon, located below the eastern end of Cabrillo Bridge. This idea has been dropped in favor of a winding access road. Another

alternative being incorporated but not recommended by Pekarek is the demolition of the administration building beside the Museum of Man at Cabrillo Bridge, and the construction there of an off-ramp leading down to the proposed Archery Canyon parking structure. This would mean leaving the bridge open to vehicle traffic, which is contrary to Pekarek's plans. Pekarek's proposal to double the size of Spanish Village is also being modified. He'll be adding the alternative of expanding it so much, and making his proposed plaza around the grand old Moreton

Bay fig tree on the green behind the National History Museum that much larger. None of the several dozen changes Pekarek is adding will radically alter his overall \$90 million facelift, and this won't be good news to the local residents and tenant institutions that so vehemently attacked the various proposals. Though Pekarek has been working to satisfy these groups, intractable differences remain. The zoo and the Natural History Museum, for example, remain adamantly opposed to any expansion of Spanish Village. Zoo executives are afraid such an expansion will cut into their parking lot. National History Museum officials feel the expansion in its own back yard

might funnel away potential museum visitors. Plans to extend Uva Street across Highway 163, move the Boy Scout/Girl Scout camp from the park, and eliminate the parking lot in front of the Museum of Art have also met with heated resistance. Pekarek has stood firm in the face of such opposition. "The city can either go mediocre and keep arguing about it," says the architect, "or get serious and turn the park into the jewel everybody says they want it to be." But many close observers believe Pekarek's firmness may come back to haunt him. Though he may not be bound to respond to the powerful institutions entrenched in the park, the city council members enjoy no such immunity. Councilman Uvaldo Martinez, whose district includes Balboa Park, has commented that the city "asked for a tune-up, not a complete overhaul of the park." And Ron Oliver, an assistant to Martinez and an acknowledged expert on park matters, foresees a bleak future for Pekarek's plan. "Once we venture to guess that it would make it to the city council, but I doubt seriously that it will be approved." Opponents also note that without a strong advocate, the plan will not be adopted by the city. Pekarek does not intend to function as that advocate. "Once we've presented the final plan," he says, "it's not our place to defend it anymore. The facts will speak for themselves."

N.M.



PUBLISHER
Jim Holman

EDITOR
Jim Holman

ASSISTANT EDITORS
Jennifer Parker
Ben Weber

CONTRIBUTORS
Thomas A. Arnold
John D. Lippard
Bob Davis
Katherine DeWitt
Sam Carson
Jim Akary
Don Jennings
Paul Krueger
Russ Lewis
Neil Matthews
Dinah McNeely
Julian Moore
Randy Orner
Bill Owsen
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MEMBER

Erratum

The Reader has received a demand for retraction regarding an article entitled "The Tip Jar," published in the "City Lights" section of the Reader on June 7, 1984. The article described an arbitrated labor dispute between employees and management of the

Hob Nob Hill restaurant. Quoted in the article were portions of an anonymous letter. Those published excerpts included, among other things, the statement that Harold Hirsch, owner of the restaurant, lacked compassion with regard to a recently instituted restaurant policy of paying waitresses' tips. This statement and all other statements

excerpted from the letter were those of the letter's author and in no way were intended to represent the editorial opinions of this newspaper. Also, due to a communications error, the Reader incorrectly reported that Mr. Hirsch declined to discuss the dispute when, in fact, he was willing to do so. The Reader regrets any misunderstanding these remarks may have caused.

—Ed.

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And/Or Homosexuality

Your newspaper published an article on July 5 in the "City Lights" section about Monsignor William Spain. In this article, you raised questions about Monsignor Spain's possible involvement in drug use and homosexuality. I have never met Monsignor Spain and I am never agreeing nor disagreeing with your allegations. I do most strongly question the need for and propriety of this article. This man has not been convicted of a crime. He is in treatment for drug abuse now and is no longer involved in a situation of sensitive contact with people. Why destroy any chance this man might have of building some kind of useful life?

Publicizing this man's problems served absolutely no useful function at all. You were not

protecting anyone from this man; you were not trying to help anyone. You were only capitalizing on a private, very painful situation. There are unfortunately many people involved in drug abuse and/or homosexuality. This man seems to have been singled out by your paper primarily because of his

Letters

church status and the added "scandal value" thus involved. I find this reprehensible and a somewhat bad excuse for good investigative journalism.

Francine Sprecco
El Cajon

Yellow In There

I am writing you in regard to the article on Monsignor William Spain. May I ask for what purpose do you destroy a man's reputation—especially someone who is trying to rehabilitate himself? Your article was yellow journalism at its worst.

Edward Brockhaus
San Diego

On Role Of First Stone

Regarding the letters to the editor about the story of Monsignor Spain, how dare people talk of "his business." Would you hire a liar to teach your children about truth? A thief to tell them of honesty? An adulterer to teach fidelity? Or maybe Satan to share with us his thoughts on Christ? I think not.

May I be so bold as to wonder then, how can you support a man (Monsignor Spain) responsible for representing the commandments of God when he flagrantly disobeys them himself? Maybe you forget what God did to the unfaithful citizens of Sodom and Gomorrah, or have God's views on how we should conduct our lives changed since the writing of the Bible?

Did you admit supporters of Monsignor Spain also support poor Mr. Nixon's involvement in Watergate? Have you sent your loving donations to the John DeLoe foundation? After all, the lives of a president and struggling auto manufacturer are difficult and stressful at best.

Monsignor Spain made a decision to enter and dedicate his life to the priesthood, maybe not an easy life, but does that entitle him to a carte blanche use of illegal drugs and a sexual appetite for men? Oh, so what, you say. Thousands of Americans (and let's not leave out prominent San Diegans) use cocaine and indulge in homosexual activities. Am I to be persuaded that those of you who support the monsignor are condoning this man, a representative of the Catholic Church, for participating in such activities?

I would hope that you would agree with me that forgiveness is in order for all God-fearing people, and Monsignor Spain's transgressions are certainly no exception.

Although as you claim this paper for reporting such a story and exercising its constitutional right, you may as well damn yourselves for your views, for you are quoted,

"Let him who has not sinned cast the first stone." It works both ways.

If you don't like pornographic films, you don't burn down the theater. You just don't go to it. So if you don't like what's printed on these pages, then don't read them! Like the baseball umpire says: "I call 'em as I see 'em, and until then they ain't nothin'!"

Name Withheld By Request
Ocean Beach

From Uplift To Letdown

Your article on Monsignor Spain in the July 5 issue is without redeeming social value. What can come from it except pain for the principal and his family and friends?

Worse still: your rupture of the seal of anonymity. This is essential to the success and widespread use of the drug control programs such as Alcoholics and Narcotics

Anonymous. Following a person to his place of treatment and exposing him and his identity to the public gaze and scrutiny has dealt a grievous blow to the previously advancing cause of drug rehabilitation.

As a physician and a citizen interested in the rehabilitation of persons in the grip of drug abuse and other diseases, I am shocked by your action.

For shame! Especially since you are so able to uplift by your journalism, and have done so in the recent past, as with "Sister of the Poor."

Anita V. Figueroa, M.D.
La Jolla

Haunted Ships Fear No Water

What power you must feel you have when you can personally take responsibility for the possible destruction of a priest, a human being, who is trying to put his life

back together. Your attack on Monsignor Spain, the church, all priests, was vicious. Whatever your purpose, you have accomplished it. Whether all true or half true, all false or half false, makes no difference now. You've printed. People have read. People remember. But you will not win in the Catholic community. Not here at St. James. We know more than you do about the way people rally when a friend has been attacked. All the water in the world cannot sink a ship unless it gets inside the ship.

I think you went too far and in some way, some day, this article will come back to haunt the Reader.

Elly Blauau
Solana Beach

One Wonders

I just finished reading the article on William Spain in your July 5 edition of the Reader. Although I never miss one of your editions, I wish that I missed this one.

Your coverage of the story on Monsignor Spain was based on pure hearsay. You really abused a wonderful human being to achieve your own sensational end. I wonder if Neal Matthews, Randy Owsen, Katherine DeWitt, and Paul Krueger, would have written this story if they really knew the Catholic community. Not here at St. James. We know more than you do about the way people rally when a friend has been attacked. All the water in the world cannot sink a ship unless it gets inside the ship.

I thought journalists were supposed to seek the truth and acquire their information through appropriate channels and reliable resources. They should not base their stories on rumor (i.e., "According to friends," or "the names of Spain's friends," etc.). This particular article shows that the authors were completely frustrated when they could not get the story directly from Spain, his relatives, or the Catholic Church. Hence, they created a real scandalous episode

that not only demoralizes an individual but also makes many inflammatory comments about the Catholic Church. (I think it is quite obvious that these writers clearly exhibit their prejudice toward Catholics.)

The use of indiscriminate and unfounded accusations in this story makes me question the authors' credibility and the Reader's also. I think you owe Monsignor Spain and your readers an apology. I am all for truth in journalism, not trash!

Glenn A. Brumacore
Escondido

Nose And Throat Man

A true/false question on considering the merits of publishing the story of Monsignor Spain's saga: a newspaper which borrows a story to protect the illusions of any segment of its

(continued on page 7)

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THE INSIDE STORY

BY PAUL KRUEGER

HIGH ON THE CITY

UNWRITTEN RULES IS THIS ONE: "Thou shalt not tread on a fellow council member's district." William Jones, the gutsy young Fourth District councilman, has brazenly ignored that commandment by engineering the incursion of his Southeast Economic Development Corporation (SEDC) into the sprawling commercial intersection of Federal Boulevard and Euclid Avenue just north of Highway 94.

The Federal/Euclid corridor is within SEDC's redevelopment boundaries as they were mapped two years ago when the agency was formed. But the property is north of Jones' district; it and the adjoining Oak Park neighborhood belong to Councilwoman Gloria McCall's Third District. McCall says Jones told her two years ago that he'd keep her apprised of his plans for the area, and last month "mentioned his concern" about the closing this spring of the large Fedco department store at the intersection's northeast corner. McCall jettied off for a European vacation and returned last month to read a June 20 *Union* story about how SEDC "has taken the first step toward" redevelopment of all four corners of the Federal/Euclid intersection.

McCall says she was "frankly surprised" that Jones and the SEDC staff had such ambitious plans. She argues that "just because somebody draws a line [including the Federal/Euclid area in SEDC's boundaries] doesn't mean they control it," but her actions have been as restrained as her comments. She's told Jones he's encroaching on her turf.

but hasn't appealed to her conservative council allies for help in cooling Jones' redevelopment ardor. (Council conservatives could comfortably play up the interest of Handyman stores in opening a new outlet on the Fedco site and play down the need for SEDC's condemn-and-subsidize theory of redevelopment.)

Councilman Jones, though, is well aware that McCall's political maneuverability is severely limited on the Federal/Euclid issue. The wealthy councilwoman controls a property trust for her mother that includes four large land parcels hugging the Fedco property. One at 5100 Federal Boulevard is occupied by a California Federal Savings branch; another is at 1636 Euclid by a Jack in the Box drive-thru, a third at Fifty-fourth and Euclid by an Arco gas station and mini-market, and the fourth at 5090 Federal by a Tuncup Masters franchise. By her own admission, McCall can't vote on any redevelopment plans in the Federal/Euclid area because those actions would be likely to increase her property values.

But any stand McCall takes on the future of the Federal/Euclid corridor—including opposition to SEDC's involvement—would be suspect given her financial interest in the area. (Keeping quiet is also risky, since cynics could argue that she's the equivalent to tacit approval of Jones' interventionist interest, which could, of course, raise her property values.)

Still, McCall must placate her own Third District constituents, some of whom are quite upset over what they see as a brazen attempt by Jones to usurp a section of their district. "He has no right



Star Federal Boulevard and Euclid Avenue

talking for Oak Park," says an angry Margo Leimbach, founder of the Oak Park Community Council. Leimbach says she asked Jones two years ago to include her group in discussions about the Federal/Euclid area, continuing a courtesy extended to the Oak Park neighborhood by Jones' predecessor, Leon Williams. But Leimbach also first learned about SEDC's interest by reading the June 20 *Union* story. "Private developers talk to us before they even buy a piece of property here," complains Leimbach. "They don't let us read it in the papers."

Jones says he's "certain" he told McCall of his concerns for the entire Federal/Euclid area and advised her that "SEDC is taking a look at the whole region and its alarming rate of deterioration. . . . That's the reason I talked to her, because it's her district. I wouldn't have bothered to see her otherwise." Jones also says the subject of McCall's property holdings came up in that meeting, and that the two council members "discussed in general possible conflicts." As for McCall's concerns that the Fourth District councilman is carpetbagging, Jones says that blight "doesn't respect political boundaries."

He stresses that SEDC is only studying the area, not recommending any redevelopment, though he argues that it would be "a grave mistake for the city and SEDC not to take an aggressive role in this area."

Jones is less diplomatic about resident Leimbach's complaints. "I serve the entire city," he says, "and there's 240,000 residents in the third and fourth council districts alone. Those people have complained about [the condition of the Federal/Euclid corridor] more than anyone else, and if there's a complaint, I deal with it." Jones says he'll seek out the opinion of Leimbach and other neighborhood residents when it's time to vote on an issue involving the Federal/Euclid area.

Leimbach, who last year supported McCall over challenger Bob Filner, says she hopes McCall "will take a stronger stand on this." The councilwoman has indirectly let Jones know she's upset. Last month she broke a council tradition of letting Jones set up her own candidate for an SEDC board vacancy. Jones, however, got the votes

to defeat McCall's candidate. On Monday of this week, McCall resubmitted her nominee for one of two new SEDC seats. Jones this time had to take an appointment for McCall's candidate. Jones told the council he withdrew his nomination "in the interest of continuing good working relationships of all concerned," but it more importantly appeared to be a concession to McCall.

Bill Hergenson, program director and morning deejay on rock station XH2-PM (290), spiced up his June 8 morning drive-time "Hergon Breakfast Club" show with a tongue-in-cheek "news" item about a "tequila-drinking German anthropologist" who claims he discovered "mole people" living in Mexico City's sewers. These "three-foot-tall creatures with eyes the size of dinner plates" had "lived in the underground Mexican tunnels for thousands of years," cracked Hergenson. The anthropologist's view of south-of-the-border sewer life was delivered June 19 by Hergenson and another 290

deejay. That night the veteran broadcaster got some feedback in the form of a phone call at home from Victor Diaz, who owns 290. (Diaz licenses the station to the San Diego Radio Company, which handles programming and advertising; similar arrangements are in effect at soul station XH9M and new-wave 91X.) Diaz wasn't laughing; he was very upset over a phone call he'd received from the Mexican

Ministry of the Interior, that country's equivalent of our Federal Communications Commission. Ministry officials had heard of Hergenson's comments, which were twisted in translation to say that the Mexican government was so bad that poor people were living in the sewers. Hergenson scrambled to calm the ruffled officials by assembling a Spanish translation of the original wire

story (which was provided by the Copley News Service's "Wireless Flash"), a tape of the offending broadcasts, and a three-page letter apologizing for the "genuine case of misunderstanding." Hergenson said he meant no offense to the Mexican people and reminded government officials that 290 plays eighteen spots a day promoting Baja California tourism. That, Hergenson figured,

would be the end of it. But several days later Diaz told him all on-air comments by 290 deejays would have to be translated into Spanish, on the air and immediately after the English originals. Impossible, Hergenson said, offering instead to provide Diaz and the Mexican officials with Spanish transcripts of everything said on the air. Hergenson also agreed to cut down on deejay patter and more carefully

screen newscasts. Diaz, who declined to comment on the incident other than to confirm the chronology of events, reportedly agreed, and Hergenson is hoping the controversy will soon die down. "I think it's a mole mountain out of a mole people," smiles Hergenson. "Years from now I'll laugh about it, but right now it's like a little wart you can't get off your finger."

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FOLK MUSIC 1-3 22	FREE AEROBIC DANCE 5:30-6:30 PM 23	FREE AEROBIC DANCE 6:00-7:00 PM 24	FREE AEROBIC DANCE 5:30-6:30 PM 25	FREE AEROBIC DANCE 6:00-7:00 PM 26		27
CLASSICAL MUSIC ALLEGRO QUARTET 1-3 29	FREE AEROBIC DANCE 5:30-6:30 PM 30	FREE AEROBIC DANCE 6:00-7:00 PM 31	FREE AEROBIC DANCE 5:30-6:30 PM 1	FREE AEROBIC DANCE 6:00-7:00 PM 2		3
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FREE AEROBIC DANCE 5:30-6:30 PM 12	FREE AEROBIC DANCE 5:30-6:30 PM 13	FREE AEROBIC DANCE 6:00-7:00 PM 14	FREE AEROBIC DANCE 5:30-6:30 PM 15	CHILDREN'S MUSEUM 7:00-8:00 PM LA JOLLA VILLAGE SQUARE 16	PIANO CONCERTS MONDAY-FRIDAY 10:30-1:30 7:30-5:00 SATURDAY 12:00-5:00 17	

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Laugh

(continued from page 1)

to avoid them. But his involvement with the stand-up comedian crowd changed that. "Suddenly, I found myself deeply involved with cocaine," admits Grant. "It was easy to get, and it made me feel energized and euphoric. I was a middle-age man trying to maintain the energy level of a bunch of kids in their twenties. Coke helped me do that." Since few of the others could afford it, Grant became the supplier of cocaine on the set and at parties. His connection in La Costa would send four beautiful "cokehead" girls, who would give Grant "a lot of physical attention. At

first, I was too naive to realize the strategy of the girls. They would sell their bodies for two or three lines of coke."

Grant found himself in a new world. Show business. The fast lane. An unreal world of vertiginous rises and precipitous falls; emotional chaos compounded by sleeplessness, intense pressure, the absurdity of gratuitous sex, and drugs. He loved his new life. It was the antithesis of what he'd known since leaving the University of Michigan in the early Sixties: suburban normalcy, starchy professionalism, financial and family responsibilities. Now, after years of lonely bachelorhood, he suddenly had younger women attracted to him. Robin Williams came to a party at his house one night after performing at SDSU. Grant became close to several professional comics in Los Angeles, notably Alan Stevens and Mike Binder (the latter, who used to appear regularly on *The Mike Douglas Show*, once told him, "Pete, I hope someday I'll grow up to be like you"). Grant had a strange attraction to stand-up comics, and they to him. Few lifestyles are more unstable than that of a comedian. The competition is fierce and the chances of hitting it big are minute. The pay is bad, when there is any. The pressure to produce new

material is overwhelming. And the risk of failure is present each time the comic steps on stage. "I have a very sincere, multilevel camaraderie with comedians," Grant says. "The stand-up comic does not fit into society, so he pulls back and observes. He has no conventional support systems. He is off-center, both psychologically and emotionally. That's why he is able to see things that most people don't see. He has a deep sense of the ludicrousness of our lives. To him the status quo seems ridiculous."

By 1982 Grant had rejected much of what comedians love to attack. He was a freak like them, but one with a curious twist; he had beaten the system from the inside. He had a house on the hill and a thirty-foot cabin cruiser. He drove a Mercedes. He had his own radio show. He could afford to spend money lavishly — on booze and drugs, among other things. In sum, he had the very things they wanted. Conversely, they had what he wanted. They were risk takers. They led a wild lifestyle. They were quixotic, impractical, un-



predictable, mercurial — and young. Though they seemed to him manic-depressive at times, they were seductively vulnerable, the direction of their lives no more certain than the arrival of the next laugh. That's the life Grant wanted.

So he became the Pied Piper of the local comedy world. The comedians — most in their twenties — made him the nominal king of San Diego comedy, the renegade patron of their profession. In addition to the material benefits they enjoyed, the young comics also confided in this paternal shrink, who not only understood them but provided a justification for their marginal behavior. "Their parents were always pressuring them to get 'real' jobs," Grant says, "but here I was, an adult, a parent myself, telling them they were okay the way they were." When Grant suggested doing the TV show, they jumped at the idea. Their sugar daddy was going to make all of them stars.

One of the comics, Russ T. Nailz, now a disc jockey at 9IX, didn't buy what Grant was selling. The most prominent comedian in the show, and probably the funniest, Nailz was the one participant who kept his distance from Grant. "I thought the show was a great idea," says Nailz, "a great opportunity for exposure, but there was something about Peter Grant that I didn't like right from the start. He tried



too hard to be part of the group. He just told all the comedians what they wanted to hear, and he laughed too easily at their jokes. I didn't like the way all the comedians just dropped their lives to follow Peter Grant."

Nailz is hesitant to talk about Grant. "I don't mean to sound like Bambi, but I figure if you haven't got anything good to say about someone, don't say anything. The guy never did anything rotten to me, and I always treated him with respect. He helped us, I guess, but I was planning on making it anyway. If he hadn't come along, I don't think anything would have been any different. The best thing that came out of it for me was that I met Pat Gorse. Peter Grant brought all the comedians together. I'll say that for him. It's just too bad Peter Grant had to be there."

As the day of the first show approached, Grant began to realize how little he understood about producing a



television show. He had no competent director; Gorse, the only writer who had the discipline to chisel an idea into a scene, was overworked; the skits weren't very funny, and with only days till June 19, when the show was to air, no ads had been sold. Money was the biggest problem. Grant was offering twenty-four thirty-second spots for \$255 each and four fifteen-minute segment sponsorships for \$1500 each. But it was a buyers' market and the pitch wasn't working. By the time the show aired, most of the sales staff had quit in frustration. All

(continued on page 14)



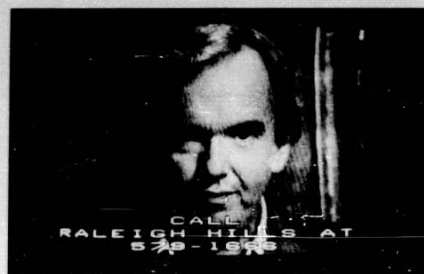
Pat Gorse



Russ T. Nailz



Tony Stone



From "Peter Grant's San Diego"

Laugh

(Continued from page 14)

told, *Peter Grant's San Diego* sold only four thirty-second commercial spots.

Grant was undaunted. He decided to pay for the first show out of his own pocket. He convinced himself that all the sponsors needed was to see one show, then they would buy. "But it never happened," laments Grant. "I was moving myself towards a financial disaster that would jeopardize my life's security and I didn't even know it. I'm a risk taker—but I'm not into financial suicide."

The crew shot two more times on location in San Diego, and on June 18 Grant previewed the show for Channel 6. They accepted it, and Grant paid them \$2000 for the time slot. The following night the cast and crew assembled at Grant's house to watch the show. Coked out and euphoric, intoxicated by an undiminished spirit of accomplishment, everyone roared with laughter at a TV comedy show that wasn't very funny. Few saw that most of the humor was "inside," and that any viewer who had the patience to watch was probably laughing at them, not with them. "That night I worked myself into an unreal world where I had the feeling we had a smash hit," Grant recalls. "It scares me, in retrospect, to see how the human mind—especially mine—can play tricks on you when emotions and desires take hold."

The funniest part of the first show was, ironically, a real commercial that Grant performed for Raleigh Hills Hospital, an alcohol rehabilitation clinic. It was filmed in a bar (the now-

defunct Playboy Club) and Grant was drunk. At 2:00 a.m. after a shoot, someone remembered they had forgotten to do the commercial, which Raleigh Hills had paid for. Grant was called in: "I had had about eighteen drinks, but I figured, 'What the hell, we've got to shoot this thing.'" As he read the cue cards on take fourteen, he had the pathetic, wooden look of someone drunk trying for thirty endless seconds to look sober. His droopy eyes were held open as if by springs; his flushed cheeks hung like wet laundry. His mouth was on automatic pilot, seemingly unaware of the relationship between its movement and the sounds it was producing. Given the circumstances, Grant performed heroically, though any sober viewer must have guessed that he was either sozzled or lobotomized. Raleigh Hills' phone number, which began with the tricky juxtaposition of "five" and "seven," was more than he could handle. He snagged on the "five." His upper teeth grabbed his lower lip and refused to let go. When they finally did, what was supposed to be a crisp fricative had degenerated into a sloppy sibilant. Fffssfive, seven. . . . Remarkably, Grant finished take fourteen with a straight face.

As the filming of the show progressed, it was becoming more and more apparent that Grant— even though he had a great sense of humor and a good comic imagination—was not headed for superstardom. "Pete comes across well when he's being interviewed," says Tony Stone. "But he has no talent as an actor or a comedian. Toward the end we were gradually writing Pete out of the show."

Bob Lincoln: "He's a bad actor. Period."

Pat Gorse: "He has classic stage

fright. Though he's very loose and funny normally, he tenses up on camera. With some practice, he could be a good talk-show host because he can really put people at ease, and he's very insightful. But as a comedian he's bad and he knows it. He's incapable of delivering a line."

All those involved in *Peter Grant's San Diego* vividly recall the frustration, intensity, and exhilaration of producing a TV show on the budget of a starving artist. "The camaraderie was incredible," says Lincoln. "I made some great friends during that experience. We had some of the best parties ever held, and Pete was the catalyst for it all." The comedians also remember doubts, not only about the artistic value of the show, but about Grant's ability to raise money to keep it on the air. "All over Pete's house were letters from creditors asking for their money," continues Lincoln. "I remember seeing a letter from a bank demanding payment of \$13,000. One day it hit me that Pete must be dying. He would often take us all out to dinner and pay with credit cards, and it seemed as though he had no intention of paying them off. He had the worst health habits of anyone I'd ever known. He would get up every morning and eat four bowls of Frodo Loops. He poured heaps of salt onto everything. He smoked cigarettes constantly, even while he ate. His behavior was so peculiar—with the drugs, the alcohol, the women, and all the money he owed—that I figured he must have terminal cancer. I told Pat about it, and we were saying, 'Yeah, that's it, now all the pieces fit.'"

Sometimes between the first and second show—there was a two-week break—Grant began to realize the extent of his finan-

cial problems. In the past two years he had bled the equity on his home, cashing out for a total of \$300,000. But he had a \$5000 monthly mortgage payment, profligate spending habits, and no consistent source of income. It all caught up with him in July, 1982, when he had to borrow money to pay for the second show. The following week, he and Lincoln went to Las Vegas with \$2500, hoping to win enough to pay for a third. But the cards were cold at the blackjack tables and Grant returned to San Diego close to ruin. He had aired his last gag.

His young colleagues were angry and let down. "I went into a severe depression," says Pat Gorse. "I had worked so hard, staying up all night writing and coordinating the direction and the script. If anything, we were overprepared. We had learned so much from the first two shows, and the third was going to be our vindication. But Pete didn't get the money like he promised. He swore he'd have the money, but he lied to us."

"A problem I've had all my life is that people put me on a pedestal," Grant says. "One of my weaknesses is that I let them do it. Those comedians thought I walked on water. They saw my house and my boat and my cat and they couldn't imagine that I had no more money. I kept assuring them I'd get financial backing, in order to maintain morale. I was the emotional stabilizer, the guy they confided in, the glue that held the whole thing together, and they didn't think I could possibly let them down."

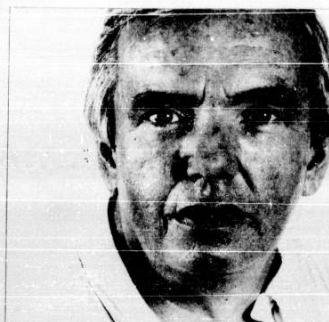
Everyone agrees that *Peter Grant's San Diego* was a great learning experience. "I'm a better person for having known Pete Grant," says Gorse. "Even though the show was a flop, it made me write and showed me how

jokes can be made visual. Essentially, we were educated on Peter Grant's tab."

Bob Lincoln agrees he learned a lot, but is less indignant. "We used Pete Grant, but Pete Grant used us. Pete has always dreamed of being a celebrity. He has a tremendous ego and he needs people's approval all the time. What better way to get it than to become a TV producer? All Pete wanted was to have his own TV show—at any cost. I mean, the title, *Peter Grant's San Diego*, says it all. It sounds like the Pope's Vatican."

"When push came to shove, people said, 'Now we need Peter Grant,' but he wasn't there," recalls Russ T. Nailz. "He just flaked out. He gets people to believe in his dreams, then says, 'Here, finish my dream for me.' We needed more than just praise and Peter Grant's funny laugh. We needed direction. We needed somebody to take charge and crack some whips. Peter Grant just didn't have it."

"Peter had a hunger for recognition, and it didn't matter to him how he satisfied it," continues Lincoln. "Like a bad coke habit, the more he got, the more he needed. And it didn't matter who got screwed along the way. Some of the other comics saw Pete's scamming as a big joke, but they didn't see the dark side. I did. I saw Pete screwing over a lot of people. I feel bad for all the girls he hired to sell ads for the show. He conned them into believing they could do something they were totally unprepared to do. He bounced a lot of checks. He put a fortune on his credit cards, without thinking about whether he could ever pay up. Tony



Peter Grant

Stone's girlfriend [now wife] invested her life savings in the show with guaranteed return. Another woman invested \$10,000. All those people got screwed. Somehow, Pete believes he is above thinking about money. He doesn't realize that he hurts people."

"Anybody who gets buried by Peter Grant lit the match himself," says Allan Stevens, a professional comedian and screenwriter who works the L.A. Comedy Store, where he met Grant. "Pete is a nice guy. I like to hang around him because he's lots of fun. But you know after ten minutes where he's coming from. If you don't, you deserve what you get. I don't work on his projects to move my career

ahead. I do them because he's a fun guy, and when I look at him, I know I'm not that bad. People who say they got burned by Pete are angry at themselves more than anyone else. There's nothing malevolent about him. He's a harmless guy."

Stevens provides a striking contrast to the amateur comedians here in San Diego. In an interview he presents the jaded persona of a weary-eyed grunt fresh off the battlefields of Hollywood. "It's not surprising to hear him say that the people he most respects in this world are Vietnam veterans. 'There are lots of Peter Grants around,'" says Stevens. "I'd say he has a snowball's chance in hell of succeed-

ing in comedy, but I've learned not to underestimate anybody anymore. If Richard Simmons can become successful in the exercise business, and if people will buy pet rocks, Peter Grant could someday have his own comedy show."

In the risky streets of Hollywood, there is a saying that expresses the unpredictability of any project's fate: "Nobody knows." Certainly nobody could have guessed that a show as crude as *Peter Grant's San Diego* could piggyback the interest of veteran Hollywood funnyman Steve Allen. Allen had read about the show in an article by *Los Angeles Times* comedy critic Lawrence Christon, so he called Grant and asked him to bring tapes to his office for a viewing. (Christon, to this day, probably does not know the telling irony of a small mistake he made in the article; he referred to Grant's book as *The Risk and Chaos* instead of *Payoffs*.) *Being Alive*—Allen ended up buying the rights to a short segment in which Grant tries unsuccessfully to pick up a woman in a bar. "Steve liked me," says Grant. "He told me my greatest asset was that I was utterly unencumbered by a body of knowledge."

Two years after the fact, Grant realized that his show was doomed from the start. "I've since learned that a local comedy show can't make money. If I'd done a little research, I guess I could have figured that out, couldn't I?" he asks, only a little embarrassed. When it is pointed out that that's why no one besides him has ever tried, Grant bursts into hearty, aboriginal

(Continued on page 16)

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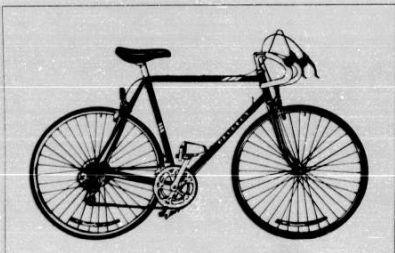
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Laugh

(continued from page 1)

laughter that, if it conceals the rumblings of a broken spirit, conceals them well.

"One of the reasons Pete is so likable is his capacity for self-deprecating humor," Tony Stone observes. "We all used to laugh hardest with Pete about Pete. He lets himself be the butt of people's jokes and he loves to let comedians play off him." Several comics tell the story of how one night L.A. comedian Jimmy Brogan got a laugh at Peter Grant's expense. Grant was seated in the front row (where else?) at the Sunset Strip Comedy Store, a position that can be as dangerous as a Gestalt hot-seat. Brogan, who had never met Grant, heard his ma-

nimal laugh during his opening, and decided to ad lib a dialogue with the oddball who owned it.

Brogan: Where are you from sir? And what do you do?

Grant: I'm a comedy TV producer from San Diego.

Brogan: Oh, yeah. I play San Diego all the time. I'd like to know more about this show. What's it called?

Grant: It's called *Peter Grant's San Diego*.

Brogan: And who, may I ask, are you?

Grant: I'm fucking Peter Grant, that's who!

Brogan: Sir, I didn't ask you how you got your job.

That line brought down the house. And Grant, of course, laughed harder than anyone.

In late 1982 life was not very funny for Peter Grant. Deeply in debt, his house on the verge of fore-

sure, smarting from his failure in show biz, Grant saw his life in a shambles. In December he sold most of his possessions, packed everything he owned into his Bronco, and, with \$75,000, left San Diego for Idaho, where he had vacationed several times over the past ten years. "I will never forget the feeling I had closing the door of my empty house in La Jolla," recalls Grant. "I was leaving my whole life behind. It was very lonely."

In Coeur d'Alene, Idaho, a town of 28,000 populated mostly by loggers, Grant intended to buy land and build a house with his own hands. He would also write a book about his experiences in television. In the peace and quiet of the north woods, far from the predatory breath of creditors, no longer swayed by the vicissitudes of show business, Grant meant to put his life back together. He wrote a book, called *So Far . . . It Feels Pretty Good*,

which he claims was a "catharsis" for him. But as literature it is as shoddy as his TV show. It is riddled with typos, replete with awkward constructions, and bogged down with clichés, and one cringes to think Simon & Schuster was given the chance to reject the manuscript. Like *Peter Grant's San Diego*, it shows promise at times, but it looks as if it were written in a single draft, as fast as one could type with two fingers. As it turns out, it was. "I probably only spent about fifty hours on that thing," confesses Grant.

One can only guess what his house would have looked like. He never finished it. There was a nightclub in Coeur d'Alene. It was for sale. Peter Grant was restless. So he bought the nightclub—even though he knew its five previous owners had failed. In March of 1983 the Belly Laugh opened its doors. Grant was back in business, the center of attention once again, call-

ing the shots, rallying enthusiasm, charming the local yokels, hustling the gals, and—only incidentally—taking another phenomenal risk with his life.

Jim Favor, an attorney and close friend of Grant's, helped manage the club. "Pete went first class," says Favor. "He had belly dancers, a jazz trio in the afternoon, a band in the evening, and comedians several nights a week. Pete would bring his old friends up from San Diego and Los Angeles to perform—all expenses paid!" Some of the big names, such as Mike Binder, earned as much as \$400 a night. The locals loved the Belly Laugh, and they loved Grant for bringing Southern California to the sticks.

"When I arrived in Coeur d'Alene, I was treated like a star," says Pat Gorse, who performed at the Belly Laugh for two weeks in April at one hundred dollars a night. "I was a

celebrity just because I was associated with Pete Grant. He had that whole town in his pocket. Those people were so excited about Pete's comedy club. He had them believing Robin Williams was going to perform there. 'I'll never forget the wonderment in their faces when they'd say, 'Robin Williams is going to be here.'"

Grant probably would have gotten Robin Williams at his club if he were less an entrepreneur and more a businessman. "Next time I open a nightclub—which I will do—I'm going to have eighteen Jewish accountants working for me," jokes Grant. "We had standing-room-only in the Belly Laugh several nights a week. At closing I'd see all this cash going into the vault, I mean stacks of it, and I figured we must be doing great."

Favor knew they weren't. "We were paying the band alone \$2000 a week. On top of that we had to pay the

belly dancers, the comedians, the jazz trio, and the staff. Also, everybody associated with that place was drunk all the time, and most were drinking for free. I kept telling Pete that money was going out faster than it was coming in, but he wouldn't listen. All he saw was those stacks of cash. Pete has no sense of how to manage money."

After two months in business, the negative cash flow caught up with Grant. Eleven thousand dollars in bad checks bounced, and once again he found himself facing angry creditors. "Those loggers wanted to give me a haircut with their chain saws," Grant says. "But even though we were falling apart, it was okay with me because everybody was having a good time. It was an ego thing for me; I was giving everybody a good time. I was like the social director of the *Titanic*. Jim is telling me the water's running over and I'm saying 'Strike up the band!' I think

that image captures me perfectly."

"It was in Idaho that it occurred to me who Peter Grant really is," says Gorse. "Pete is the Music Man. He did it in Coeur d'Alene, Idaho, what Harold Hill did to River City, Iowa. He mesmerized the town. He had all kinds of people working for him for free, adults who should have known better. These people all had dreams of making something of their dreary lives, and Pete was bringing Hollywood to their doorstep. They fell for him hook, line, and sinker. But, you know, they have probably never known such excitement."

Nor had Grant. The day after he closed the nightclub, the police issued a warrant for his arrest. Grant hid out in his barnyard's basement for two days until money arrived from an associate in Del Mar to pay off the \$11,000 in bad checks. But the Coeur d'Alene

(continued on page 18)



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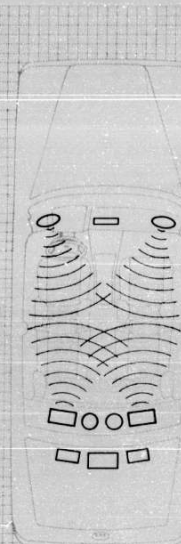
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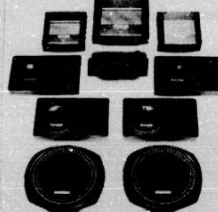


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Laugh

(continued from page 1)

police wanted him anyway. "That mountain sheriff was going to get his prey," Grant says. "He really wanted to take this Southern California asshole down a peg." Grant fled to nearby Washington to escape arrest and refused to pay back the money unless the charges were dropped. The sheriff agreed to a withheld judgment on the condition that Grant return to Coeur d'Alene and face a perfunctory trial. "I didn't want to be a fugitive, so I went," explains Grant. "But I was scared. I walked into the sheriff's office with my attorney and the guys say, 'Halt, you're under arrest.' They fingerprinted me, took mug shots, and threw me into a cell. Finally, I went to court and pleaded guilty to writing one bad fifty-dollar check. When I went before the judge for sentencing, the first thing he said was, 'I don't believe in withheld judgments.' I figured it was all over for Pete Grant, that I'd be a forgotten victim of northwest justice. But then he said he'd make an exception in my case, and he gave me three years' probation." Grant then returned to San Diego, he was penniless, se-

verely shaken emotionally, and wearing the scent of a two-time loser. In January of this year he officially declared bankruptcy.

Last April Grant taped a comedy TV show called *Belly Laugh* at the Belly Up Tavern. The show cost about \$5,000 to produce and was paid for entirely by gate receipts. Five hundred people paid ten dollars to be entertained by Grant's latest comedy venture. "The only costs we had were production costs, fees for professional comics, and promotion," explains Grant proudly. "Everybody else was working on the come. I told them, 'Look, I'm going to roll the dice, what do you say you roll them along with me.'"

Once again Peter Grant had people breathing the smoke of his pipe dream: director Rob Rosenbaum, Belly Up Tavern owner Dave Higgins, Rob Summit of Western Video, and twenty-five actors and actresses all placed faith in a man whose only experience in television had been an epic blooper. But Grant did things differently this time. He brought in local professional stage people to perform. He prepared a script in advance and coordinated every shot in detail. He rehearsed several times before filming. When the production crew arrived, eighty-three numbered scenes

were shot in five hours with the regimented snap of a crack team. This time, Peter Grant was organized.

"Everybody told me I was crazy to do that show," says Grant. "They told me, 'Pete, give it up. You're not a producer.' But I knew I'd learned from my mistakes in the past. I wasn't the old Pete Grant. There were no drugs this time [Grant insists he long ago quit taking drugs], and there was no partying. I was very assertive, very directive, and very serious. *Belly Laugh* was produced for one reason, to make money." Which, indeed, it might. A national program syndicator has expressed interest in the show.

Florence Vallane was the only participant who had been involved in the *Peter Grant's San Diego* fiasco. Some from the earlier show were angry that Grant insisted they audition; others wanted to avoid what they figured would be another failure. "Peter was very professional this time," Vallane says. "The spirit on the set was very high, and there was a good sense of unity. I think Peter wanted to break away from all that happened two years ago; he wanted to prove himself."

Though the production of *Belly Laugh* is good, the script lacks verve. "I did most of the writing myself, and overall it wasn't very good," admits Grant. If a true belly laugh originates

in the Grand Canyon of comic depth, Grant's latest show generally produces laughs about on the scale of Mission Valley. There are, however, a few ticklers. "I went out with a girl who's half-French and half-Chinese. I took her home and she tried to eat my laundry." The half-hour show, which consists of successive vignettes reminiscent of *Hee Haw*, has lots of pleasant repartee and is entertaining — at least as much fun as most prime-time television. "I'm not all that happy with it," admits Grant, "but it's a lot better than the previous show. I mean, look what I did. I got all those people together with no backing, no money, no sponsors, no nothing. I produced a show for a fraction of what it would normally cost. It's a miracle that I pulled it off at all, and now I've got a syndicator who wants to buy it. I'm just getting started in this business. You're going to hear more from Peter Grant. So watch out."

After two decades as a guardian of sanity and an arbiter of normalcy, Peter Grant has, in the past three years, lived the maddest most people hide deep in their skulls. He has become a psychic outlaw, an analyzer of dreams turned dreamer who breaks all the rules. "He should give up the dream of being in television and go live on the land in Idaho," says Bob Lincoln.

"You know, I had never thought until this moment why the Music Man did what he did," exclaims Pat Gorse, excited as though by a great discovery. "Harold Hill didn't go into towns and flimflam people in order to make money. He did it to satisfy his ego! He just wanted to create a parade. It made no difference that he didn't know a lick of music. He just wanted to be the leader of the band. That's Peter Grant!"

"I remember the day we realized that *Peter Grant's San Diego* would never air again," he continues. "We were all sitting around bad-mouthing Pete for letting us down. But I stood up and started telling people, 'Wait, remember what our lives were like before we met Pete Grant? If he hadn't

"But instead he keeps trying. He's like a swallow who keeps coming back to San Juan Capistrano. He doesn't even know why he keeps doing it."

"The King of Comedy is one of my favorite films," Grant says. "I've seen it four times. I wouldn't recommend anyone do what Rupert Pupkin did [kidnap a Johnny Carson-like talk-show host in exchange for a chance to do a comedy routine on the show], but the message of that film is important. It says it's better to be king for a night than to be a schmuck for your whole life."

In a sense Grant has made his own life the embodiment of the tragicomic spirit his comedian friends try to capture in their routines. He is a comic character wearing a tragic mask, a tortured hero with a smile on his face, and a laughing fool all rolled into one. If nothing else, Peter Grant is a risk taker, a man who sets himself up as a target for life's punch lines. For that some hate him, some love him, and some who should hate him like him anyway.

"You know, I had never thought until this moment why the Music Man did what he did," exclaims Pat Gorse, excited as though by a great discovery. "Harold Hill didn't go into towns and flimflam people in order to make money. He did it to satisfy his ego! He just wanted to create a parade. It made no difference that he didn't know a lick of music. He just wanted to be the leader of the band. That's Peter Grant!"

"I remember the day we realized that *Peter Grant's San Diego* would never air again," he continues. "We were all sitting around bad-mouthing Pete for letting us down. But I stood up and started telling people, 'Wait, remember what our lives were like before we met Pete Grant? If he hadn't

come along, we never would have had the chance to do a TV show." Without realizing it, I was giving Marion the Librarian's speech to the people of River City when they found out Harold Hill was a con artist. Pete flimflammed us in the sense that he made us believe in his dream, but the bottom line is that we did something we never would have done; we put two TV shows on the air! Given the circumstances, that was a miracle. Everyone involved will remember those few weeks as one of the most significant periods of their lives."

Closing notes from several players in Peter Grant's laughing band: Stevens: He should be a soda jerk. Gorse: You can't dislike someone who is so in love with people, and who needs their love all the time. Nailz: If he were my sister, I might accept him.

Stone: I have plenty of reasons to be down on him, but I just can't dislike the guy.

Lincoln: He's a great guy, but he's an asshole.

Stevens: He should have a boat and should sail from island to island bullshitting the natives. He probably couldn't sail the boat, but he could get some Tahitian women to sail it for him.

Nailz: I think he hurts people by accident. With his knowledge and his experience, you figure he should know what he's doing.

Stone: His laugh sounds like somebody tickling a chipmunk in heat.

Gorse: He wants to be Shakespeare, Balzac, and all those other highfalutin Greeks.

Nailz: There's a little Peter in all of us.

Lincoln: He's all sizzle, but no steak.

Grant: Life is the sizzle, not the steak.

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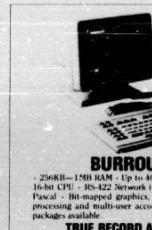
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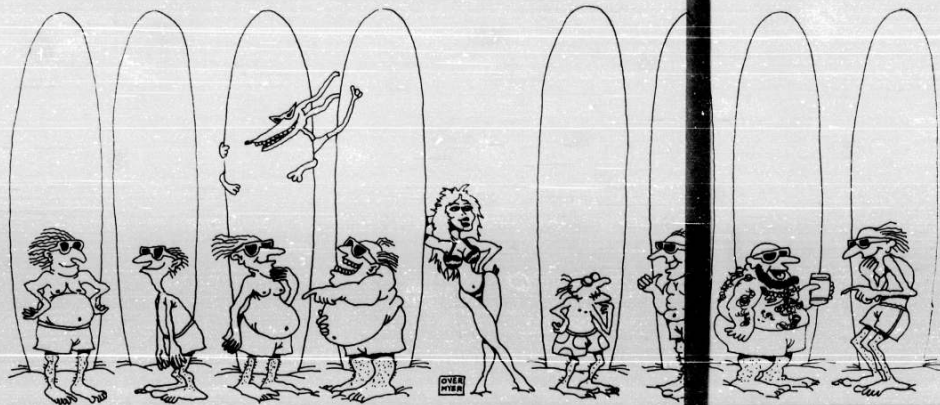
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THE WORLD'S WORST SURFER



It's as easy as falling off a board

By Steve Sorensen

Illustration by Ron Overmyer

Every athlete who has reached that point in his life when he is almost ready to admit he is over the hill has those moments of regret. Usually they come on a Sunday afternoon while he is watching a particularly inspiring beer commercial. And as he realizes he will never be a sports legend, the sadness and remorse drag him down like ankle weights on a jogger, leaving the people around him wondering what brought on his abrupt silence.

This seems to be a problem known only to males. Like hernias, it is something men inflict upon themselves for unknown reasons. Perhaps it's a hormonal imbalance. "If only I knew then what I know now," the aging athlete says, deluding himself. "I could have been the best. If only I had the opportunity to test myself against the heroes of my youth. Then I could prove what I'm really made of."

For the aging surfer, the problem is compounded by the fact that as he has been getting older, the sport itself has been evolving rapidly into something he can barely recognize: boards so short they call them "pocket rockets," space-age multifin designs, and a new style so aggressive it almost seems like a martial art. How can the aging longboard rider work out the failed expectations of his youth when the sport he knew doesn't even exist anymore?

Well, it does, briefly, every June

at the Del Mar Longboard Contest. The Del Mar lifeguards who organize the meet, and who have put on a few years themselves, do everything they can to create the illusion that the year is 1965, not 1984, and all the aging surfers are in the flower of their youth. All the old surf clubs — Del Mar, Swami's, San Onofre — are there with their vans and banners. There are several classic woodies parked on the cliffs. Sixties rock and roll is provided by the Mar Dels. All surfboards under eight feet, six inches are banned. And best of all, the competition is divided into age brackets which give the older surfers the chance to test themselves against their peers — and surfing's legends — one last time. It's an old-timer's day, and all the kids are invited to get out of the water and try to learn a little respect for their elders.

But as in most opportunities that seem too good to be true, there is one serious drawback, one threatening pitfall, that causes any aging athlete to think twice before entering the competition: the surfer who makes the biggest fool out of himself stands a very good chance of being named the world's worst surfer. Grant Larson, captain of the Del Mar lifeguards, says, "We don't actually pick the worst surfer in the world. *Surfer* magazine does that. But since we will let anybody in, they take a very close look at our competition in determining the world's worst."

Larson assesses this year's competition in this way: "Allan

Seymour [from Del Mar] was worst in the world for three years in a row. But . . . he finally found his successor in Bill Canepa [also from Del Mar] when Bill lost to him in last year's competition. So Bill's going to be doing everything he can to give the title back to Allan. I've been watching them both surf for many years, and they're both bad. They're very bad. I know they've been practicing and training hard for this competition, but they just don't seem to be getting any better. You gotta give them credit, though. They both love the sport. I guess what it will come down to is who has the worst day, Seymour or Corky."

Many of the old surfing greats have shown up for the competition, and when they take to the water, the crowd moves to the edge of the cliffs to watch.

There's David Nuhiwa, surfing's first superstar, looking plump and aristocratic. He has more gray hair than black now, but he has lost little of his old style on a longboard. He slides gracefully to the nose of his board, looking poised, dignified. His elegant, understated moves show that the talent of his youth still serves him well. He has the calm confidence and serenity of a man who has fulfilled the ambition of his youth. He has nothing to prove.

There's Corky Carroll in his black wetsuit, looking round and sleek as a sea otter. Still quick and nimble-footed, he slashes sharp cutbacks in the small surf, once, twice, then, crouches down on an inside section, does a head dip, and

gets tubed in a two-foot wave. He is still full of the competitive prowess that made him one of the world's best, and he seems buoyed by the current successes in his life — the job of advertising director at *Surfer*, and the recent national attention as the star of a Lite beer commercial.

And then there's Bill Canepa, age thirty-seven, looking stiff, awkward, spindly-legged, fat and skinny at the same time, pale, and balding. As he paddles out, he thrashes at the water with his arms but doesn't seem to be going anywhere. He swings his board around clumsily, cutting off another surfer, and takes off late in a wave, not knowing whether he should go left or right. He rises to his feet timidly, tentatively, and bounces goofily for a moment or two before he loses his balance and falls backward in slow motion.

Last year, after Canepa's surprising loss to Seymour in this competition, he was approached while surfing one day by Grant Larson. "Hey, Bill," Larson asked. "Is it true you lost to Allan Seymour?"

"Jeez, I don't know," Canepa replied. "I thought I lost to everybody. Who's Allan Seymour?"

About a month later, Canepa got a call from Corky Carroll at *Surfer*. "Listen, Bill," Corky said. "I know you're a big partyer and like to have a good time. Would you like to come to our awards banquet this year?"

Surprised and a bit flattered, Canepa said he would love to come. He showed up at the banquet with his wife, who was once a surfing

champion on the Gulf coast, and together they marveled at the presence of so many surfing greats.

When everyone thought the awards presentation was over, Corky Carroll announced there would be one more award. "I know this is the moment you have been waiting for. Please bar the doors. As you all know, Allan Seymour has been our worst surfer for three years in a row. That's all changed now. He has finally been unseated by . . . Bill Canepa!"

Canepa was stunned and embarrassed when he realized how he had been had. But as he walked up to receive the award, he looked over his shoulder at Allan Seymour's face. Oddly, Allan almost looked jealous.

After his heat, Canepa emerges from the water looking confident. One of the judges winks, gives him the thumbs-up sign, and says, "Don't worry, Bill. I fixed it up for you." He's a proud man, Canepa, and even though he went along good-naturedly with the title of world's worst for a whole year, the thought that he might have to carry that burden for a second year gnaws at him. When asked if he came here just to prove once and for all he can beat Allan Seymour, he snaps back, "Hell no! I came here to beat Corky Carroll!"

"But isn't that an unrealistic goal, considering your present status as world's worst?"

"Last year was a fluke," Canepa insists. "I figure it was just bad luck. I hadn't surfed all year. I was

only a substitute in the contest. I was riding a borrowed board. And I only caught one wave. I can see how they would mistake me for the world's worst surfer. But not this year. I caught six waves out there. I ran to the nose and wiggled my hips on one. I feel very confident that I didn't make a complete buffoon out of myself."

But when this observation is met with a smile that seems to indicate otherwise, Canepa is annoyed and says, "This really isn't my competition. I'm kind of a big boy — I weigh 190 pounds. I know I could do better in big surf."

But the surf is not big. It is only two to three feet, and wind blown. As Canepa waits for the results of his heat, he begins to worry that he hasn't done his best.

An added worry for Canepa is that Allan Seymour will be competing in the forty-and-over bracket this year, so there is no way he can directly prove his superiority to his rival. "When I first got here and saw the shape Allan had rounded himself into over the winter, my heart leaped for joy," Canepa says. "I went up to him and congratulated him on his training program. That's when he broke the bad news to me, that he was over forty now and wasn't going to be in my heat."

"What if you lose to Seymour again?" he is asked. "What will that mean for your surfing career? Can you just shrug it off as bad luck again?"

"I'm willing to admit that if I take

(continued on page 22)

WORST SURFER

(Continued from page 21)

the title again this year, then it has to be based on more than luck. Canepa says grimly. "Then it'll be based on ability."

When the judges announce the results of Canepa's heat over the loudspeaker, he has placed sixth dead last. He is visibly deflated. "I guess you can't do too much worse than that," he mumbles.

That's true. It would be very difficult to do worse. But if anybody can do it, Allan Seymour can. "I feel confident!" the portly and balding Seymour says before his heat. "I feel like I can go out there and win it all today!"

"Seriously, now," the older is asked, "weren't you the world's worst surfer for three years in a row?"

"Well, that's correct," Seymour says, barely able to control his excitement. "I did hold the title. But I wasn't really the worst. You see, how that came about. Corky Carroll and I were friends as kids, and everywhere we went people

would say, 'My god! That's Corky Carroll! He's the world's best! But who's that with him?' So Corky started telling everybody, 'Oh, that's Allan Seymour. He's the world's worst.' And I kinda got stuck with it."

"It wasn't accurate, then? You weren't the world's worst?"

"Hell no! I'm a finely tuned athlete!" he says angrily. Then, cooling down, he adds, "Actually, I'm a little bit afraid I overtrained for this competition. I was riding the San Onofre shorebreak the other day and raked my shoulder." And he turns to show an ugly six-inch abrasion across his back.

The aging Seymour, who says he first stood up on a surfboard in 1956 (this friends say it was two years before he stood up on a board again), evaluates the competition in this way: "It's like the Indy 500 out there. There are only five of us who can really win it, and all the rest are only filling the field. In the

forty-and-over bracket, there's Donald Takayama, L. J. Richards, and Mike Doyle. When I was a kid, all these guys were too good for me. But now that I've matured to forty-one, I figure I've got a real chance to go out there and

beat those punks."

Part of Seymour's confidence is based on the time and effort he has put into perfecting his equipment.

"This year I'm riding a 1964 mint-green Hobie nosediver with a 1968 Newport Beach license plate," he says, before his attention is suddenly distracted. "God, look at that! A purple leopard-skin one-piece. . . . Hey, I gotta go wax up for my heat. I'll talk to you later."

When the forty-and-over bracket is finally called, the tough old competitors take to the water cautiously, easing into the cold surf. Donald Takayama, the master surfboard designer and shaper, is much fatter than the others. Yet somehow he seems to use the extra weight to his advantage. With a lower center of gravity, his balance is actually improved, and on a fast inside section he squats on the nose, low and stout, unshakable, blocklike, but still smooth and stately, serene, unflappable, like a stone Buddha.

L. J. Richards ("Little John," they used to call him), the big-wave expert, looks loose and patient. He's in the best shape of the bunch, and looks lean and hungry. He sits

outside, waiting for the right set, rising to his knees to peer over the smaller swells. When he spots a large set on the horizon, he races out to meet it and manages to make off with the best wave of the day. He drops in, does a clean bottom turn, runs to the nose and stands there forever; then he quickly backpedals, kicks out, and heads outside for another one.

Mike Doyle, riding a fire-engine-red board, takes off on a slow, unpromising wave, doing old-fashioned slap stalls while he waits for the wave to build under him. He drops his rear knee, does a stylish turn, then runs to the nose and arches his back with his arms outstretched, posing balletlike. Anybody old enough to consider that a familiar sight has to be filled with nostalgia.

And then there's Seymour. He loses his board on the first wave and has to swim all the way in for it. After paddling back out, he sits straddling his nosediver, gasping for air, hunched over, clearly exhausted. On the next wave he loses his board again, and has to swim in a second time. After fifteen minutes or so, he finally catches a wave and stands up; but he's in poor

position, with the wave already breaking on both sides of him. He panics, the board pearls, and he bellyflops forward with his arms flailing desperately for anything solid. By the time he rises to the surface, the heat is over.

Twenty years later, lifeguard Grant Larson says, "and not much has changed. The greets are still great, and the rest of us, well. . . . So it was no illusion. We didn't imagine it. The old masters really did have something. They still have something. Call it talent. Call it body genius. Call it equal measures

of desire and ability. Whatever it is, they have it; and apparently they always will."

The best surfing of the day comes in the finals of the thirty-to-thirty-nine bracket. The surfing is smooth, patient, well thought out, resourceful, and stylish. There is none of the hyperactive surfing of the younger generation, who ride every wave as though they are convinced it will be the world's last. Dale Dobson takes his division by pulling off a series of moves that seemed impossible in the small surf. On one inside section he edges up to

the nose of his board, lifts the fin out of the water, spins the board around in a 360, and re-enters the wave. It happens so fast that the people watching from the cliffs are unsure if they really saw it or only dreamed they saw it.

L. J. Richards, with his superior wave knowledge, wins the forty-and-over division.

When the results of Seymour's heat are finally announced, they send a shock wave through the crowd. Out of six competitors, he has placed fifth! The title of the world's worst surfer seems to have

fallen on Bill Canepa once again.

But wait! Whom did Seymour beat? A quick look at the brackets shows that it was somebody named Stuart Resor. Who is he? Nobody seems to know his name, or remember seeing him in the water. He is a complete unknown. Just how bad is this Resor? Could he possibly be worse than Bill Canepa? It will all have to be sorted out later by *Surfer*. Already there is talk of a special competition among the three worst. Canepa is making plans for a beer commercial. But the title is still up for grabs.



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QUARTER NOTES

BY JONATHAN SAVILLE

MARIA CALLAS

This part of the summer is a bit slow for the kind of musical events I enjoy, so I have had some extra time to pursue the musical legacy of the past through recordings. One result of this pursuit has been the discovery of a videotaped concert that will be of consuming interest to fans of the late Maria Callas. For a few years now, it has been possible to buy a recording of a concert Callas gave in Hamburg on May 15, 1959 with scenes and arias from *La Vestale*, *Macbeth*, *Il Barbiere di Siviglia*, *Don Carlo*, and *Il Pirata*. The recording (most recently on Rodolphe Productions RP 12 362, distributed as Harmonia Mundi HM 57) gives us Callas in very good form, even if these performances do not quite equal their counterparts on Callas's various commercial recordings. John Ardoin tells us that Callas was suffering from a bad cold that day, but aside from the omission of a couple of high C's there is no audible sign of it.

A good record, then, though not an indispensable one. But the videotape of the concert, which is now available, is certainly an indispensable document of Callas the singing actress. Dressed and coiffed so as to resemble her great bel canto predecessor, Maria Malibran, she goes through an astonishing series of transformations as she moves from aria to aria and from character to character. This is not "realistic" acting. Its method is not to imitate the behavior of real people in real

situations, but rather to combine an intense response to the dramatic and emotional situation of each character with a set of stylized expressive gestures typical of romantic opera. The gestures are limited in number: the hand pressed against the breast, the palm



cradling the cheek, the clenched fist, the outstretched arm, the clutching of the stole at the neck. They are used with great economy, as means of underlining a change in emotional direction, for those who understand them, they have the same emotional power as the conventional gestures of Chinese opera or Japanese Noh drama.

It is her face, however, that is Callas's chief instrument of expression. For each of the five heroines she impersonates, we see the rapid and profound

metamorphosis as she creates an internal emotional world and then permits it to show itself in the tilt of the head, the parting of the lips, the sparkle, sadness, or determination in the eyes. The change from the ambitious, triumphant Lady Macbeth to the coy, playful Rosina is particularly striking. These visual transformations show that, even away from the operatic stage, for Callas there could be no separation between music and dramatic situation; that singing was always a form of acting for her, and that she always aimed as much at characterization as at purely musical effects. What we see is identical with what we hear: in order to characterize through the voice, Callas evidently had to achieve an inner identification with the character and situation so powerful that it inevitably expressed itself visually as well as vocally. This videotape, available from Lyric Distribution, Inc. (162B Cabot Street, West Babylon, N.Y. 11704), reveals in the most vivid way one of the mainstays of Callas's irreplaceable art.

NAKED GERSHWIN

Summer seems to be the time for mixing genres in the arts. Down come the barriers; classical overtures rub shoulders with pop tunes and symphony orchestras accompany audience sing-alongs. That is what happens at the San Diego Pops, and recently UCSD offered its own contribution to this summer mingling, in a program called "The Naked



Gershwin." The program consisted of readings by Paul Saltman, former vice-chancellor at UCSD, performances of Gershwin songs by a jazz trio and of some of the composer's "classical" works by pianist Cecil Lytle; and an audience sing-along led by psychiatrist-pianist Ed Siegel. A bit of this, a bit of that, and the breakdown of Mandeville Auditorium's air-conditioning system—all let us know decisively that summer was here.

Ed Siegel began the evening with a warm-up: a string of Gershwin tunes at the piano, accompanied by audience chatter and cheerful smiles from the pianist. It was a foretaste of the sing-along that would occupy the second half of the program. Siegel is an engaging man, with an easygoing warmth and an enthusiasm for

Gershwin's music which he charmingly communicated to the audience. It was interesting to compare his approach to the Gershwin songs with that of the jazz trio (Cecil Lytle, piano; Daryl Pratt, percussion; Ben Strassberg, double bass). Siegel plays what is called "cocktail piano," a manner he seems so thoroughly at home with that it is as though he had invented it. The characteristics of this style are its emphasis on the tune, its custom of filling in spaces in the melody with decorative chords, scales, and arpeggios, its resemblance (in rhythm and phrasing) to the style of a pop singer, its lightness of touch, its casualness of attitude, and its avoidance of any musical procedure that might disturb the listener's relaxation. It is the perfect kind of playing to accompany cocktail drinking or melow choral singing by laid-back amateurs, and Siegel's mastery of the style gave exactly the kind of pleasure it aimed at.

The Lytle trio, in contrast, had the tact, driven, unexpected quality of good jazz. The Gershwin tunes, once stated, disappeared into the witty inventions of the musicians, especially those of pianist Lytle, with his precise classical technique, his variety of tone color (no one seems to make as much of that Bösendorfer grand as he does), and his habit of running along uncertainly for several bars and then suddenly grasping the audience's attention with an unpredictable melodic turn or rhythmic dislocation. There was no third-stream pretentiousness about this playing, but its intellectual

creativity compelled the audience to listen attentively to the music, as one never does to the playing of a cocktail pianist. Siegel aimed at reminding us of what we already knew: Lytle and his trio clothed the naked Gershwin in their own new creation, and their playing was stimulating rather than relaxing.

Relaxation intervened in the narrative by Paul Saltman, with its interesting and amusing excerpts from statements by Gershwin admirers as diverse

as Richard Rodgers, George Balanchine, Lady Mountbatten, and Stravinsky. The choice of quotations, curiously, had a distinct defensive tone to it. We heard Arnold Schoenberg's thick-tongued praise of Gershwin's style, with its accompanying venomous criticism of nameless other composers more self-congratulatory than Gershwin, although less talented. We heard Stravinsky's wry comment

about Gershwin's earning power ("Let me take lessons from you"). And we heard Ravel, refusing Gershwin's request to become his student with the assurance that it was better to be a first-class Gershwin than a second-class Ravel. I could not help but think that an even more convincing statement in this line (if the audience could have endured it) would have been Wilfrid Mellers's four dense pages of harmonic analysis of "The

Man I Love" ("The asymmetry of the phrase that rises to the blue flat seventh—the D flat occurs first on the third beat, then on the second—evokes the mixture of wonder and apprehension in the girl's meeting with her mythical lover, the more so because the hopefully lifting third is counteracted each time by 'crying' descending chromatics in the instrumental parts"). No snooty contempt for Gershwin as merely a "pop" composer could stand

up to that kind of thing. But Gershwin's "serious" credentials were already thoroughly established by Cecil Lytle's intense and disciplined performances of the three Preludes for Piano; and in any case, someone who has composed songs like "Someone to Watch Over Me," "Summertime," "Embraceable You," "Our Love Is Here to Stay," and "They Can't Take That Away From Me" needs no defense from anybody. □



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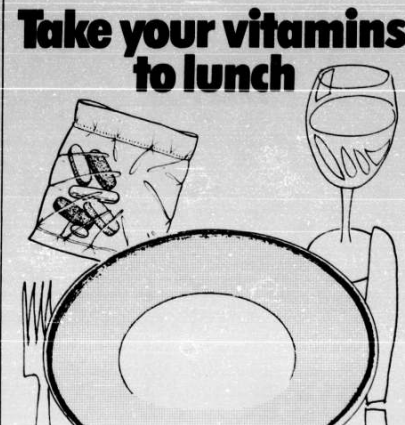
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Attacked



Jack Mac and the Heart Attack

JOHN D'AGOSTINO

They threw a Cardiac Party at the Rodeo last Wednesday night and, judging from its success, aorta consider doing it more often. The event was not a fundraiser for the American Heart Association but a performance by Jack Mac and the Heart Attack, a ten-piece band out of Los Angeles specializing in what used to be called "soul music." And when the room had been cleared and the perspiration rising from a crowded dance floor was left clinging to the walls, there was little doubt that a

recurrence of this particular kind of coronary would be welcome. Remember "soul music"? One almost never hears black music referred to in that way anymore. And with good reason, I suppose, since societal changes and the rampant abuse of modern technology have rendered much of black pop music as soulless and perfunctory as the most limp-wristed white pop. As a result, we use vivid, clinical-sounding descriptors such as "contemporary rhythm and blues," and record companies have "dance music" departments. But once upon a funkier time the term "soul music" meant something. In the Sixties, when the idea of civil rights

for blacks was becoming more than a rumor, the black music coming out of the deep South and the urban Northeast expressed the final resistance against total assimilation into white society. It simultaneously verbalized a determination to belong and to share with an assertion of distinction and identity. "Soul music" spawned a raft of vocalists whose raspy shouts ("Good gawd, y'all!") were a primal purgative of the aches and angers of the past but also a loud statement of optimism about the future. It could be earthy and raucous or stately and good-natured—often in the same song. It was high spirited, fun, and great to dance to. But that

was before it became big business, before considerations of soulfulness gave way to concerns about chartability.

These days one needs an archaeologist's tools to find traces of soul in black pop music. Just as special effects have evaporated the art of filmmaking and placed such considerations as plot, dialogue, screenwriting, and acting on the endangered species list, so too have high-tech recording studio toys gradually supplanted songwriting, emotive singing, spontaneous creativity, and the sort of teeth-grinding rhythmic grooves that only a seasoned rhythm section can provide. Like its white counterpart, black music has largely become a producer's medium, and very newly an engineer's medium. As likely as not a visitor to a basic rhythm session will find not a drummer and bassist laying down tracks but a couple of producer/engineers hunched over the mixing board in the rheumatic glow of the engineer's booth. Twist a few knobs here, punch a few buttons there, slide a couple of faders on the console and—voilà!—you have the rhythmic foundation for Steven Spielberg funk, in which a compressed, artificially generated, electronically reinforced, thunderclap rhythm track is tethered to earth by an alien-sounding, synthesized bass line. Admittedly, this stuff sounds impressive, but prolonged exposure to it produces insidious effects, one of which is the inability to remember what *real* soul music sounds like. The kind of music that gushed as from a ruptured earthen dam from such soul capitals as Memphis and Chicago. The sweaty, gritty, *human* funk vendored by the likes of Solomon Burke, Otis Redding, Joe Tex, Wilson Pickett, and, of course, Sam and Dave. The kind of music revived locally last week by, of all things, an all-white band in, of all places, La Jolla.

"We were just sitting around one day a few years ago," says bandleader/drummer Jack Mac as he and cotourner/guitarist Andrew Kastner finish their beers in the Rodeo dressing room before the show, "and Andy and I said, 'Let's form a soul

band.' You know, with the big horn section and everything. We'd been playing in various pickup bands and stuff. So we got these guys together and started working up a repertoire and even had these matching lame outfits, like they used to wear in the old days." Mac laughs at the recollection as Kastner slowly shakes his head. "It was great! But when it came time to start playing in clubs, we realized we needed a name. We almost called ourselves Salmon Dave... get it?"

The affable Mac laughs again. "Then somebody found out my real name is Jack Mac, he'd been working under the alias 'Claude Pepper' since moving to L.A. from the East Coast several years earlier, and suggested Jack Mac and the Heart Attack." Mac punctuates this last bit of information with a shrug, as though it were only logical that an alliterative moniker would provide the final piece of the puzzle that new bands must solve in order to achieve success in the music biz.

In the Attack's case, it took much more than that. To begin with, Mac and his cohorts soon discovered one of the disadvantages of being a large soul band: the logistical hassles involved in landing gigs.

"Some club owners took one look at our lineup and said, 'No way,'" recalls Mac. "And when we did get hired, the money didn't stretch very far. Or we'd be stuck on a tiny stage that was fine for a small group but ridiculous for a ten-piece band. We'd be packed together on a stage the size of an equipment trunk, and it'd be so hot and

stuffy that we'd all be drenched with sweat before we'd played a set."

It wasn't long, however, before the Attack was drawing capacity audiences to the major clubs in L.A., and in the audiences were film celebrities and famous rock stars who reveled in the band's energetic recreation of the Stax/Volt and Atlantic Records sounds of sixteen years ago. Like sharks to blood, curious record executives were eventually attracted by all the clamor about this all-white soul band, and in 1982 the band signed with Warner Brothers, one of the world's largest record labels. But the release that year of their debut album, *Cardiac Party*, left the Attack stalled on an on-ramp just shy of the road to success.

"We couldn't get anyone to play the album!" complains Mac. "Radio programmers would listen to this horn band and say, 'Where's the synthesizer? Where's the rhythm machine? They couldn't relate to this music at all! I guess our timing was bad. In '82 this techno-pop stuff was becoming real big and we must've sounded pretty odd [by comparison]." *Cardiac Party* only sold about 30,000 copies.

To make matters worse, Max Gronenthal, the Attack's gruff-voiced singer and composer of most of the material on *Cardiac Party*, decided to go solo not long after the band appeared and performed on an episode of the television series *Laverne and Shirley*. Gronenthal's replacement lasted a month, and the Attack found itself in need of both a lead vocalist and the type

of exposure without which they could very easily have sunk into that special oblivion reserved for artists who disappear after their debut effort. They found both, but in a roundabout way.

"We couldn't get on the radio, so we started doing work on movie soundtracks, and we've kept pretty busy at that," says Mac. "We had three songs in *Police Academy*, which was the number-one grossing film for a while. But the problem there was that we were listed near the bottom of the credits, so who knows how many people stuck around [after the film ended] to notice us? We've also done a Budweiser commercial, and we've done some music for two films that'll be out in the next few months. One's called *Tuff Turf* and the other is *Big House*, which I'd describe as being a cross between *Animal House* and the *Jamestown* massacre. Plus, we keep getting offers to do more television stuff."

As for the all-important lead vocalist, the Attack seems to have settled on Mark Campbell, a native of New Orleans who has emery boards for tonsils and a stocky, compact build like that of the hunch-shouldered Tasmanian Devil of Looney Tunes fame. This Rodeo gig was to be Campbell's first live performance with the band, so it wasn't necessary to have the singer pointed out. He was the only member of the dressing room assemblage to appear tense-coiled, to repeatedly attempt to swig from an empty beer bottle, and to wear a facial expression that made

me fearful that in Campbell's case the band's name could become prophetic before the night was over.

Campbell may have been nervous before the show, but he was all business once it started. And the business of Jack Mac and the Heart Attack is playing the hottest soul music I've heard in nearly twenty years. The group's hour-and-one-half set included four new songs and most of the material from *Cardiac Party*, one of the best albums of 1982 and certainly deserving of bigger sales than it generated. But if *Cardiac Party* turned out to be a relative sleeper, the material from that album has the opposite effect on listeners, mobilizing the most intractable of reticent hoeders onto the dance floor by combining the loose funkiness of Memphis soul, the piano-string tightness of James Brown's Sixties band, the brassy, strutting declarations of the legendary Muscle Shoals horns, and the high-profile swagger of the meanest Chicago blues. Throw in some camp choreography by the Attack's horn section of two trumpets and three saxes, Kastner's bare-wires, blues-informed guitar playing (especially on this night his steamy solo in a charged reading of Booker T. and the MG's "Green Onions"), and singing by Campbell that recalls David Clayton-Thomas and Bill Champlin at their best, and you have—again—music that is raucous, earthy, stately, good-natured, high-spirited, fun, and great to dance to.

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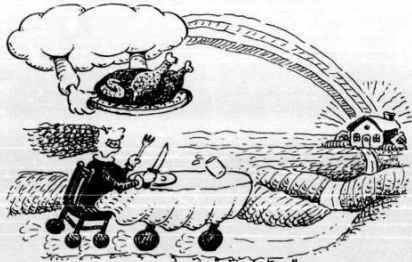
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ELEANOR WIDMER

The Restaurant: Lotus Inn
The Location: 3310 Governor Drive (near the Big Bear market), University City (457-3533)

Type of Food: Cantonese and Mandarin

Price Range: Complete lunch, approximately \$3.50; individual dinner items, \$2.85 to \$7.85

Hours: Open daily, lunch, Monday through Saturday, 11:30 a.m. to 3:00 p.m.; dinner, Monday through Thursday, 3:00 p.m. to 9:30 p.m.; Friday and Saturday, 3:00 p.m. to 10:30 p.m.; Sunday, 4:00 p.m. to 9:30 p.m.

Last week when I took the train to Santa Barbara, I sat next to a woman who confided that her husband's take-home pay was about \$1,000 per month for a family of four. She went on to say that they ate at a

restaurant at most once or twice a year — always one in their neighborhood, always for less than five dollars per person.

These remarks pointed up the fact that for each San Diego or North County diner who doesn't flinch at spending eighteen dollars for an à la carte entrée or even fifty dollars for an individual dinner, there are many, many people whose budgets make dining out a rare treat, and a relatively expensive one at that. For those on very strict budgets, the best food value is Asian: Chinese and Vietnamese. Japanese food used to be inexpensive, but fancy sushi bars, where each small order of raw fish costs upwards of two dollars, are up being costly these days.

Recently I ate in a neighborhood Chinese restaurant that deserves attention if you're on a budget. In addition because of its emphasis on Cantonese cuisine, it's reminiscent of Chinese restaurants of a quarter of a century ago when Cantonese food was so popular. The restaurant, named Lotus Inn, is situated in the Big

Bear shopping center on Governor Drive. The chef comes from Hong Kong. There are a few items that cost \$7.85, but most individual dishes range in price from \$5.25 to \$5.75. The portions are so large that one dish per person is more than enough. Vegetarians may eat here for the top prices of \$4.75, the cost of one huge meatless serving, and there are a dozen vegetarian selections from which to choose. The decor at Lotus Inn is soothing, the service swift, the women who run the restaurant are unobtrusive but attentive.

The greatest drawback is that there's very little on the menu that is unusual. The restaurant doesn't prepare a single exotic item — the closest it comes to any dish that's not on every other menu in town is the Polynesian chicken or shrimp, prepared with curry and shredded coconut. But even these hardly set one's gastronomic imagination on fire. What is available at Lotus Inn are standard favorites that are freshly prepared, good tasting, and generous in size. Since Lotus Inn is minutes away from University Towne Centre and La Jolla Village Square, it's good to remember it as a restaurant where you can get in and out in a hurry and have low-cost, unpretentious meals.

My friends and I went there twice. We had two chicken dishes, chicken of the gods, a boneless chicken prepared with white wine and water chestnuts (\$5.75) that has a somewhat French influence, and an outstanding lemon chicken (\$5.75). The latter is deep fried in butter and arrives very crisp. It's served on a bed of lettuce with the lemon sauce offered in a separate dish. This is the second time I've had lemon chicken where the lemon sauce could be used at your own discretion — Peking Palace II presents it in this same manner. Frankly, the chicken is good without any sauce and should be ordered for its thick white flesh and crunchy coating.

The two seafood dishes were each \$6.75. One seafood in Lotus Inn came combined shrimp and scallops in a velvet sauce prepared with egg whites; the other, named the Odd Couple, used these same seafood ingredients with mushrooms, pea

pods, and water chestnuts. I tend to like lots of vegetables and would therefore opt for the latter.

The Lotus Inn vegetables (\$4.75) offers a fine medley of vegetables including baby corn and Taiwan-style mushrooms, but if you order chicken of the gods, you will find the exact combination of vegetables in that dish. We also had one of my favorite peasant dishes, pan-fried noodles with lots of beef, chicken and shrimp. In my own mind I think of pan-fried noodles as my "graduate school dish" because when I was a student, I used to order it as a filling, well-balanced dinner. At that time it cost about \$5. It's now \$4.75 and is as soothing as spaghetti.

The luncheon specials are particularly noteworthy for low price, for approximately \$3.50 you are given a choice of soups, egg roll, fried won ton, fried rice, plus a main dish of your choice, such as chicken of the gods or Mandarin shrimp. Although I have been stressing the low cost, the items from the list called Lotus Inn Specials provide you with many Cantonese as well as Mandarin dishes that combine several ingredients, such as Four Happiness, with barbecued pork, beef, shrimp, and chicken (\$7.85) and Triple Delight, a combination of chicken, beef, and scallops (\$7.25).

Cantonese cuisine is really out of vogue and may be an endangered gastronomic species, but if you happen to like it and remember it (ah, the treat of my childhood), try Lotus Inn. There's a certain sameness to every dish and it is bland, but it will make you nostalgic. Anyone for green pepper beef and sweet and sour pork?

The Restaurant: Pamplemousse
The Location: 400 East Sahara Avenue, Las Vegas, Nevada (702-733-2066)

Type of Food: French and Italian

Price Range: Entrées \$17.50 to \$18.50

Hours: Open nightly, 6:00 p.m. to 11:00 p.m.

At the other end of the spectrum is a really superb restaurant. There's only one

small problem — you have to go to Las Vegas to try it.

Pamplemousse (the grapefruit) is not one of the glitter palaces attached to a Las Vegas hotel. On the contrary, it's off the Strip, located in a small cottage. The only way to get there is by car — we took a cab. Operated by a man named Georges La Forge, Pamplemousse would do credit to any city, let alone one that specializes in food's Gold. The food is first-rate, but what really impressed all of us was the service.

There is no printed menu. Our young waiter recited from memory all the appetizers and entrées. This in itself was quite a feat, but what really made this

recitation noteworthy was that the exact preparation would be explained after each dish was mentioned. Our waiter could have served as Mister Memory in the Hitchcock film *The 39 Steps*.

The cost of the entrée included a salad and this, too, was served in a novel way. A huge basketful of raw greens and vegetables from which we could pick and choose was placed on the table. Each of us was given a small dish of excellent dressing and a bus boy brought over a large and picturesque basket of perfectly cooked hard-boiled eggs. Now, why hasn't anyone thought of this in San Diego, especially at one of the bars during happy hour?

For our party of four we ordered three

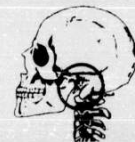
appetizers, each a model of delight and produced with great integrity. We had escargots (\$5.50), fettuccine in petit sauce (\$5.25), and a shrimp scallop mousse which was as light as a quennele (\$7).

It would be difficult for me to choose one of our four entrées as "the best." Each in its own way was beautifully prepared. The entrées were \$17.50 each, except for the fresh swordfish that was \$18.50. Fresh fish is always more expensive in Las Vegas because it has to be flown in daily. The fish was in prime condition despite its plane ride, as were the vegetables. One of our party had veal Normand, made with apples and Calvados brandy, and the other had veal and mushrooms. Of the two the veal

Normand had a bit more flair. I ordered the duck that was served nouvelle cuisine style. The breast was cut into thin strips and was succulent and the leg was served uncarved and well done. Bear in mind that the menu changes constantly according to the fresh products in season.

The entire experience was outstanding, particularly the presentation of each dish and the astonishing service. With one bottle of wine and one dessert (we were too full to do justice to the dessert menu), our meals came to about thirty dollars each — reasonable for what we received. My one regret is that Pamplemousse is not in our city. We could use M. La Forge and his eminent staff right here.

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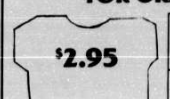
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Case Dismissed



Douglas Brust, Tom Coppo, Bill Brinck

JEFF SMITH

Director Will Simpson of the Gaslamp Quarter Theatre has a wonderful knack for taking an unpromising script and giving it a refined and vivid theatrical life. *Plays Like Same Time, Next Year* and *The Subject Was Roses* — commoners both — have been treated like royalty in Simpson's stagings. Flat characters become rounded, rough edges are smoothed over, and ex-

cessive sentimentality is banished. Even the ogres have style. Simpson consistently sophisticates his productions, making each seem as if Noel Coward had descended from that great cocktail lounge in the sky to grace it with unforced — and much appreciated — authority and wit. With respect to Henry Denker's potboiling courtroom drama *A Case of Libel*, however, even Simpson's touch of class was not enough. The play, which opened last Saturday night at the Gaslamp, successfully withstood all of the director's efforts to

summer it with dimension and dignity. First produced in 1963 and based on the book *My Life in Court* by Louis Nizer, the play fictionalizes an actual libel suit that war correspondent Quentin Reynolds brought against columnist and former friend Westbrook Pegler. Toward the end of the Second World War, Reynolds briefly advocated a second front for the Allies against Germany, a move that would force the Nazis to withdraw troops from the Russian front to shore up their defenses in Europe. After Eisenhower convinced him of the flaws in this strategy, Reynolds dismissed the idea in print. But Pegler never forgot Reynolds's championing of a plan that would have favored the Russians and cost the lives of countless American soldiers. After the war Reynolds reviewed a largely negative biography of Pegler — an ultrareactionary who even the most rabid of McCarthyists thought went a little overboard — and agreed with the biographer. Pegler responded in print with a plethora of character assassinations. Reynolds, Pegler proclaimed, was a drunken, immoral, yellow-bellied degenerate. Worse yet he was a tool of the international communist conspiracy. Pegler's sole proof, aside from his name-calling *argumentum ad hominem* tactics, was Reynolds's short-lived advocacy of the second front.

The play renames the historical personages: Reynolds is called Dennis Corcoran and Pegler is Boyd Bendix. It recreates both the courtroom trial and the private conferences between the plaintiff (Corcoran) and his lawyers. Along the way — and it's a long way — *A Case of Libel* raises some interesting and important questions about the nature of written defamation and the rights of authors, in this case journalists, to make "fair comment" about a person in print. Corcoran learns that as the plaintiff in a libel lawsuit he is actually on the defensive. The burden of proof lies with him. And how does one go about proving, for example, that one's reputation has been damaged? The scope of a reputation and the degree of the libel are difficult if not impossible to quantify. Also, how can Corcoran prove he is not a degenerate,

or "yellow-bellied," or politically suspect — since any attempt to do so can be read as protesting too much. And how can one prove that a piece of published writing, a particular assemblage of words, is actually defamatory? *A Case of Libel* touches on these issues, which reside in the shadowy margin between the rigors of argumentative logic and the fallacies of cheap persuasive tactics. Corcoran discovers that regardless of their inaccuracy public labelings can take on a life of their own.

The issues are intriguing, but the play soon abandons them in favor of a watered-down, formulaic melodrama that dwindles into cliffhanging cuteness and courtroom tics. Neither Corcoran nor Bendix is at the center of the drama. That space is reserved for Corcoran's valiant lawyer, Robert Sloan — an unbelievable cross between Perry Mason and Moses the Lawgiver. In the script, Sloan is sculpted along immodestly heroic lines. At first he doesn't want the case. His successes speak for themselves, and at this phase of his sterling career he's beyond little "moral victories." But gosh damn it any-how, the truth must be served, and one can almost hear angelic choirs humming canticles in the empyrean when Sloan decides he'll take the case. At play's end, the character does give an impassioned speech about the duty of the law to protect individuals from attacks of extremism, regardless of which political wing these soar in from. The speech is impressive; it is also longer than Pericles's "Funeral Oration."

Henry Denker's *A Case of Libel* is a tedious good-versus-evil affair, with the good guys — Sloan, in particular — awesomely pristine and the bad guys ever on the verge of devouring their young. Denker, whose *Venus at Large* is a libelous play about Marilyn Monroe and Arthur Miller, writes like a lawyer. His dialogue isn't too wooden; it's etched in sequoia. His characters are more plot devices than people, and he never leaves any doubt in our minds about how we should regard each. His scenes — half lengthy exposition, half declamation, and half barked — unravel in clunking succession and with a stiff certainty. And while the play un-

es some pleasing revenge on the red-baiting mentality of the Fifties, as a whole *A Case of Libel* is as one-sided as were Pegler's vicious attacks against Reynolds.

At the Gaslamp Quarter Theatre, director Will Simpson was unable to resurrect this verbose, predictable play from its well-earned spot in the burial ground for defunct dramas. The production on opening night was flat and lifeless, a dreary, seemingly endless trek through a script that either should have been edited severely or simply scratched from the Gaslamp's list of scheduled shows altogether. In an effort to tone down the play's com-bat excesses and to bring them into a bearable present context, Simpson encouraged his cast to perform in a subtly naturalistic

style, to play off-the-cuff instead of off-the-wall. The choice was a smart one — with this play possibly the only way to go — and it might have worked if Simpson had actors equal to the task. But with just a few exceptions, the cast must rank as the weakest, most amateurish group of actors seen on the Gaslamp's stage in years.

For verisimilitude, Simpson cast two actual San Diego lawyers, Douglas Brust and Carlo Coppo, to play attorneys Robert Stone and Paul Cleary (Bendix's lawyer) respectively. Although the roles are a logical extension of their careers, and although it was apparent that both men contributed their own professional expertise to the overall feel of the show, neither lawyer

was at all convincing as an on-stage, fictional attorney. And thus while the production gained a degree of authenticity, a trade-off was evident all evening, since Brust and Coppo obviously lacked the training and skills necessary to make both of these important roles a vital part of the production.

They were not alone. Except for some good work in minuscule parts by Parker Tenney, Stephen Papaleo, Michael Gardner, and Wayne Tibbitts (who packed more nuances into his brief appearance as Fred Alston, Corcoran's spineless publisher, than the combined efforts of the rest of the cast), the overall quality of acting was dismal. Some actors were inaudible, others too stiff and strained, and the major-

ity weren't very far from a mere recitation of their lines. Not only did they fail to demonstrate the hallmarks of a production directed by Simpson — timing, definition, color, and style — they didn't come close. The technical aspects of the production lived up to the Gaslamp's usually high standards; another fifty set by Robert Earl (a legal office that with just a few adjustments becomes a courtroom); Matthew Cubitto's sophisticated lighting designs; and period costumes by Joseph Dana (which were in conflict, however, with the contemporary, razor-cut hairstyles worn by several of the men). But these features were by no means able to mask the surprising level of incompetence achieved by this leaden show. □

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Pamela Gorman, Jonathan Saville

JONATHAN SAVILLE

Beth Henley's *Crimes of the Heart*, currently in a staging by Tavis Press at San Diego Rep, leaves me mightily puzzled. I cannot for the life of me see why this play about three "zany" Mississippi sisters should have won the New York Drama Critics' Circle Award and the Pulitzer Prize in drama. Presumably the New York production was a lot stronger than the one at the Rep, or perhaps the New York critics have some insight into the truth and beauty of Miss Henley's script that I am blind to. I am willing to entertain either possibility. But what I am sure of is that something is radically wrong.

Let's take a typical moment in act two. Lenny McGrath and her sister, Babe Bottelle, are sitting at the kitchen table in the house Lenny shares with their old granddaddy. Both sisters are a bit on edge. Lenny's thirtieth birthday has just passed; she is lonely and unmarried; and because she has a shriveled ovary she fears that no man will ever want her. Babe has returned to old granddaddy's house after shooting her husband Zachary in the stomach because he had been molesting her. Zachary, who is recovering from the bullet wound, has acquired a set of photos showing his wife making love to a fifteen-year-old black boy; and although she has hired a young lawyer who hates Zachary and who has a yen for her, things are looking a bit bleak for the impetuous Babe. The sisters now

begin to converse about the state of health of old granddaddy, who is in a coma in the hospital. Something about that coma strikes them both as extremely funny, and they go off into peals of uncontrollable laughter. After several very long moments of this, Meg, the third sister (her life problems involve the failure of her singing career, regret about a former boyfriend she abandoned when his leg was crushed in a hurricane, and a tendency to drink too much), How is old granddaddy, she eventually asks — and once again Lenny and Babe are laughing fit to split as they gasp out "coma, coma." The scene goes on in the same vein, with the audience uncomfortably uncertain as to whether they ought to join in the laughter or slide down under the Rep's padded pews to hide.

When an audience does not know what emotional response is appropriate to what is happening on stage, something has gone awry somewhere. The trouble here is that the playwright, or the director, or the actresses, or all of them, have failed to establish the kind of play this is, the level of seriousness at which it is to be taken. Is this a farce, in which human beings are reduced to cloyments in a plot and in which human suffering — from prefalls all the way to death — is so trivialized that it seems unreal and hence funny? In that case we ought to be laughing along with the sisters. But nothing in the acting or pacing so far has suggested farce; everybody up there seems to be working at giving us a comedy of character, with psychologically real people in a believable social and moral setting. In real life, laughter at the imminent death of a beloved grandfather is in the worst of taste; it makes no sense; it is crazy.

All right, let's suppose the laughter is meant to be crazy — at least in some degree. That means we are dealing with psychological realism so detailed and so true to life that we can understand this laughter as hysterical, as a sign of nerves at the breaking point, as a reaction just across the border from tears. Real people, pressed to the limit, can indeed react that way. But neither the script nor the actresses have made us believe in the characters' reality enough for us to suppose that they can have complicated reactions of this sort. With these sisters, everything is treated pretty much as a joke: a shriveled ovary, a pet horse struck by lightning, an adulterous affair with a minor, the shooting of a husband. It is obvious that we are not meant to take them as full-fledged human beings, in whom attitudes of this sort, when so pervasive, would be signs of gross psychological and moral flaws. If these young women are real people — and to have emotional complexities such as laughing when they really want to cry they have to be taken as real people — well, then, they are pretty awful people.

Is that, perhaps, the point? Is Miss Hen-

ley presenting us with a serious portrait of the younger female generation in the Old South: emotionally shallow, incapable of engaging in committed relationships, deficient in superego, morally sick? That would explain why Babe shows not the least sign of remorse at having tried to kill her husband, or any sense that what she was doing with that fifteen-year-old might not have been quite right. But if this play is meant as an earnest portrayal of morally sick people, how are we to explain all the fun the playwright and the cast drag out of that attempted murder and that adultery? Babe's narrative of how she shot Zachary, then went out to the kitchen to make some lemonade, and after having drunk several glasses asked the wounded man, as he lay bleeding on the floor, whether he wanted a glass for himself — this narrative is played for laughs. The actress (Pamela Gorman) mugs and does deadpan at just the right moments, and the scene has been paced to leave spaces for a lot of audience guffawing. The adultery is supposed to be even

funnier, looking over the damning photos of her infidelity. Babe is chiefly interested in licking her lips at the memory of her partner's sexual prowess, and her failure to pay attention to the graver aspects of the situation is treated as occasion for more whooping belly laughs. So the play can't be a serious moral study, it has to be farce. But we already know that it can't be farce either. What is left?

What's left, apparently, is an attempt to rewrite Chekhov's *The Three Sisters*, by updating it, placing it in Mississippi, removing all its delicate poetry, vulgarizing its characters, and turning its intricate, tender pessimism into a crude statement about the lousy ways things turn out. Southern-fried Chekhov, as my colleague Bill Owens would call it. At the end of the play, we see the three McGrath sisters, with their sorrows and their hopes, united in mutual affection and sustained by their basic animal vitality; life may be grotesque, but it does keep hanging around, and so does sisterly love. It is a good enough

moral to end a play with (though Chekhov coded his with a great deal more than that), but — in this production, at least — it is only weakly justified by what has come before. These sisters are simply not lovable. They are not amusing. Their vitality is only skin deep. They don't believe in anything, they don't do much of anything, two of them (Babe and Meg) seem to have no sense of responsibility at all; they don't even suffer in an interesting or touching way. Chekhov's Olga, Irina, and Masha have their weaknesses, but their aspirations are admirable and their sufferings are noble. Chekhov wants us to like them, to identify with them, and to pity them, and his art is such that we cannot resist these feelings. Miss Henley presumably wants us at least to sympathize with Lenny, Meg, and Babe — it is clearly impossible to admire them — but for all the earnest efforts of Gail West, Leslie Folse, and Miss Gorman, the Rep production comes a long way short of that goal. There is something in Miss West's voice that suggests she

might make a wonderful Olga, but with this shallow script and the production's uncertain focus she can scarcely display what may be her full range of talents.

Julie Anne Simone and James Saba, as a busybody cousin and the self-confident young lawyer respectively, are naturally more at home in their parts than the three sisters can be; these are figures of fun, single-trait characters right out of a TV sitcom, and that is the way Miss Simone and Mr. Saba play them, with considerable skill. Hank Woessner, as Meg's limping boyfriend of yesteryear, is unhappily saddled with an impossibly melodramatic role, which is made worse by the long meaningful looks and silences the director deems necessary in the meeting of the former lovers. There is an adequate realistic set by Steven B. Peterson, and the technical staff of the Rep keep the indispensable telephone ringing when the script calls for it, which is far too often.

Pulitzer Prize? It must have been a lean year.

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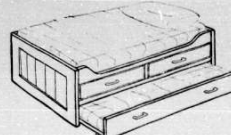
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Letters

(continued from page 7)

the CIA, which wanted to know more about this research. The agency was concerned about the Russians who had been installing the American Embassy in Moscow with microwaves. The "Moscow Signal," as it was called, was a serious attempt to actually alter the behavior of our personnel at the embassy. Dr. Zaret later found out that tests to determine the effects of the Moscow Signal conducted at the Walter Reed Army Institute of Research in Washington, D.C. were part of a highly classified operation called Project Pandora.

During 1971 and 1972, the controversy over the biological effects of microwaves, which had previously been carried on in scientific and military circles, received considerable public attention, thanks to a series of articles written by columnist Jack Anderson and Lex Whitten which

City Lights

Separation

(continued from page 2)

soft colors (predominantly violets) to act as a backdrop for Whittaker's appearances. Radomile also changed her wardrobe: no more ruffles; he dressed her in stylishly tailored suits and in colors (blues and browns) that complemented her skin tone — no more black and no more bright, bright colors. And he changed the show's music by having a new theme song commissioned that would be played wherever and whenever she appeared. He also added computer graphics to the show's beginning and closing credits.

Six weeks ago, after he and Whittaker separated, Radomile stepped down from his position as chairman of the board. Four weeks later he opened his own church, with a hundred or so parishioners drawn from Whittaker's congregation. Divorce papers were filed three weeks ago, Radomile says. "Terry and I are very different people. She's very outgoing, a celebrity, and it became increasingly difficult to maintain a private life. I don't particularly enjoy having a lot of people around." Although this was the fourth time

appeared in newspapers throughout the country. They exposed the government's cover-up regarding Dr. Zaret's findings concerning cataracts caused by microwave radiation. Anderson and Whitten also expressed doubts about the safety of microwave ovens, and in May 1972 they broke the ten-year-old story of how the Russians had beamed microwave radiation into the American Embassy in Moscow in the early Sixties. In their account they revealed that the whole affair had been kept secret from the employees at the embassy.

As might be expected, Anderson and Whitten came under heavy attack from both the military and industry, who maintained that many of their assertions concerning the hazards of radar and microwave ovens were either inaccurate or unconvincingly alarming. Curiously, no one in the military or in industry attempted to refute their claims.

Additionally, in 1971 the nine

members of the Electromagnetic Radiation Management Advisory Council, a group established by the President's Office of Telecommunications Policy, issued a report. The council's report pointed out that microwave radiation was permeating the modern environment, that such manmade radiation had no counterpart in man's evolutionary background, that existing levels of radio-frequency energy might already be biologically significant, and that the consequences of undervaluing or misjudging the biological effects of long-term, low-level exposure could become a critical public health problem, especially if genetic effects were involved.

In view of all this evidence, and much more too numerous to go into at this time, I suggest that Channel 39 executives re-evaluate their opinions and stop exposing their employees to the dangers imposed by microwave radiation.

Betty Dadds
San Diego

Whittaker has failed to hold a marriage together, her prescriptions for making one's life work still have meaning for Radomile, but he admits: "Sometimes getting your life together isn't what people think."

Bubble Bath

(continued from page 2)

San Diego calling ConVis to complain: "I don't know why they think that we take care of these things," Reese says, "but people seem to feel that the visitors bureau should handle taxi problems." As for the more subjective matter of a cab driver's appearance, Reese says simply, "Just stand across the street from the hack line down at the airport and you'll see some real graphic examples [of sloppily attired drivers], especially in this heat."

The proposed new code states that lack of appropriate attire (yet to be defined), denying service (often because the customer wants only a short ride), or even discouraging the customer from taking a cab (unless the passenger appears to be dangerous) are all violations and can result in the suspension of the driver's license. Most people involved with the new codes believe that they have a good chance of being adopted by the full

council and that most taxi drivers would welcome stricter regulations to keep their wayward brethren in line. But Bob Delicat, executive director of the Co-Op Cab Company, sees the code's language as too general and contends that because many cabbies are independent contractors, little can be done to regulate their appearance or demeanor. Barbara Lupto, who has shepherded the new codes through the city manager's office, concurs that the current wording may be too ambiguous, so she's submitted the material to the city attorney in hopes of more specific and concise language that will withstand challenges to enforcement. In any case, Lupto says, there is clearly a need for greater control. Two weeks ago he herself was denied service by a taxi driver while on her way home from work. And recently a convention director from ConVis was refused cab service to Lindbergh Field by two drivers in front of his downtown office.


—R.O.

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Off the Cuff

Tell us about your first big success as a writer
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Gerald DiPego
Screenwriter/Novelist
Santa Monica

I grew up working in my dad's grocery store. In the store he had a rack of paperback novels. I'd read them and put them back so he could sell them. I read everything: westerns, classics, trash... I had a relationship with that rack of books. Years later when my first novel *With a Vengeance* was published, it came out in hardback. I felt elated, wonderful. But a year later it came out in paperback. I held it in my hand, it had that certain smell, that certain feel: it had my name on it. That's when I really felt that somehow it finally all made sense. I was both proud and awed. What I'd felt unpublished writers is to write a sample. Believe in it. Be persistent. Get it to as many people as possible and someday it will land on the right desk.



Virginia Lucas
Poet
East San Diego

I became pregnant at the age of thirty-eight after having led a fairly successful life as a dancer. I had had the opportunity to work with people like Jimmy Durante, Louis Armstrong, and Sammy Davis. I studied and wrote stories in Greek. I traveled. Suddenly my life changed. I was overwhelmed. It was like a miracle. I started writing letters to my unborn child. I had so many feelings that *had* to be expressed. I shared what I wrote with friends and received some very positive feedback from women wishing they had thought about pregnancy in that way. It prompted me to write *The Wisdom Tree*. It's a group of poems that analogs a child's development with our growth as adults. The other book is *Awakenings for the Mother-to-Be*. I published one in May and the other in June. I always thought I would do this one day. It's truly exciting.



Don Dunn
Singer/Songwriter
Normal Heights

I was in a group called the Deep Six in 1963 when folk days were at their zenith in San Diego. We had just cut a record. I was driving along the freeway listening to KCBQ, when the disc jockey announced the pick hit of the week. It was my song. I almost crashed the car. I was trying to flag people on the freeway and get them to tune in to the record. As a writer I'd have to say it happened at the Palladium in Hollywood. Joe Cocker was singing. I was in the audience and I had no idea he was going to do one of my songs. He closed with an eight-minute version of *Hitchhick Railroad*. I felt euphoric, everything was perfect. I didn't come down for days; you could barely talk to me. Very shortly afterward I won a gold record for it and things soared from there.



Blanche Sloan
Freelance Journalist
Pacific Beach

It's just lately that I've had success as a writer. I had wanted to do this in college. I was a science major and was roundly and soundly discouraged. I worked in biochemical research, then went the traditional route of marriage and children. I went back to work as Director of Elderly Services in Hamden, Connecticut. We were short-staffed. I wanted to get information out, so I started writing myself. I did a weekly column for a local newspaper and it was so well received, I branched out. I've been writing articles on issues pertaining to older people — inequities in the social security system, problems with Medicare and employment. My most recent pieces have appeared in the *New York Times* and the *San Diego Union*. I'm delighted — not only as a writer but as a person who feels social issues should be more widely discussed.



Marsh Cassidy
Poet/Dramatist
Serra Mesa

I've been writing forever but it's only recently that I've had a lot of success. It's very nice. Last August through December I sold five books. One is a poetry book, *Storms of Meaning*; another is I guess what you would call fiction, *Melinda: A Survivor*. I sold two books on playwriting and *The Student Actor's Book of Scenes*. I had just received a call on the acting book. Soon after an editor who had originally said he thought the playwriting book lacked focus, phoned me back after a second reading to say, "Boy was I wrong. I really like the book." Later, I was on the phone when UPS pulled up and delivered a package. I assumed it was one of my manuscripts coming back. When I finally got around to opening it I found a contract. I just couldn't believe it. It all seemed unreal.

—Lin Jakary

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For Chillida, such flux is not limited only to the elements, as seen in *Wind Combs*, but becomes, in an abstract mode, a paradigm for the continuous interactions among form, matter, space, void, and time. His other sculpted works, in plazas, parks, and museum halls around the world, may weigh six, or even fifteen tons, but the artist has conferred upon them a

A few years ago when Ray Bradbury hosted SDSU's theatrical production of his novel *Fahrenheit 451*, I took the opportunity to present him with a lithographic reproduction of a drawing rendered from the famous picture of Buzz Aldrin

standing on the moon, his visor reflecting the image of Neil Armstrong, who was taking the photograph. In thinking of Bradbury for some of the best, most poignant reading I've experienced, the obvious association of that print with his space-y reputation belied a keener specificity: both Bradbury—a dreamer wondrous

(continued on page 4, col. 3)

The graphic works of Basque artist Eduardo Chillida went on exhibit this past weekend at Tasende Gallery in La Jolla. Meanwhile the artist is in Basel, Switzerland, where an exhibition of works by major twentieth-century sculptors is under way — among them Brancusi, Calder, Ernst, Picasso, Lipchitz, and Chillida himself. It is in the medium of

sculpture that Chillida has achieved worldwide renown, been represented in museums from New York to Berlin to Tokyo, and received numerous awards, including the 1978 Andrew W. Mellon Prize, which he shared with Willem de Kooning.

Chillida lives in the town where he was born sixty years ago, the coastal city of San Sebastián, in the Basque country of northern Spain. This region, which extends along the Pyrenees into southern France, is one of the West's few cultural anomalies — the linguistic origins of the Basque language are as yet undecipherable and

Often life in Southern California encourages even the most hard-nosed, overweight, rationalist smoker to get a little sentimental, to become nostalgic for a wiser era, an age kinder to clear-headed sensibility. A time not unlike the Sixteenth Century, when individuals with novel ideas were burned at the stake and anyone who even hinted that h

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If you love basketball but hate big crowds and bad smog, plan on an evening at the San Diego Sports Arena next Wednesday when the U.S. A men's and women's basketball teams play their final practice games prior to the big event up north. This will be a unique opportunity to watch such notable men's college stars as Patrick Ewing, Michael Jordan, Sam Perkins, Alvin Robertson, and Leon Wood. And it will also be a rare chance to observe that unique human being, Bobby Knight.

Knight is the Olympic coach, not a player, but in Indiana, where he heads the basketball program for Indiana University, he is often mistaken for some sort of apostle. To millions of

less distressed critics elsewhere. "I'm a basketball fan, but I'm not a basketball hater," he says as the man of the big lip, the fast jab, the drill instructor's severity. This style of play is the reason behind the reason that our own Michael Cage (of *SIDU*, fame) has been named the NBA's Olympic season. (Knight detractors wear that the reason Cage didn't make the team's roster was he had the gall to leave a Pan American tourney in order to attend to a family emergency.) In the book of Knight, according to his numerous critics, this was tantamount to heresy, a sacrilege. This is also the Bobby Knight who has recently been severely criticized for the manner in which he has treated his players. The critics complain that Knight has been scheduling practice games to take place on the same day as the basketball NBA pro who

high caliber, right here in Clipperton Ship, here in off-season, and without the insupportable problems of traveling to the Olympic Games. The men's team will be playing against a loose gathering of NBA players, including Norm Nixon, Herb Williams, Doc Rivers, Terry Cummings, Alton Lister, and others. The women's Olympic team will face an even looser collection of NBA hopefuls who will be playing for the free-agent summer-time basketball league.

This preview of our Olympic competition will take place on Wednesday, July 25, at the San Diego Sports Arena, with the men's team taking the court at 5:45 p.m. and the men's team coming out at 8:22 p.m. For more information call 281-8221 and for discount tickets call 281-8452.

— Thomas James

READER'S GUIDE

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information, including a description of the event, the date and time it is to be held, the precise address of where it is to be held, and a contact phone number for publication to: READER EVENTS EDITOR, P.O. Box 88853, San Diego, CA 92188.

Dance

Ballet. The Joffrey Ballet, on its second visit to San Diego, performs *Dream Dances*, *Cloven Kingdom*, and a new ballet by Gerald Arpin. Thursday, July 19 and Saturday, July 21, 8 p.m.; the program includes *Romeo and Juliet*, and *Transfigured Night* for Friday, July 20, 8 p.m. Civic Theatre, 202 E. Street, downtown. 459-9758, 236-6510, or 281-SEAT.

Scottish Country Dancing is held Fridays, 7:30 p.m. St. James Hall, 7776 Eads Avenue, La Jolla 454-5191.

"Dance Jam," create your own style in an evening of freestyle, recreational dancing every Friday night, 9 p.m., 1555 Fifth Avenue, Hillcrest. 739-7173.

"Freedom Delight," an evening of spontaneous, improvisational dancing held Saturday, July 21, 8 p.m. Balance Dance Studio, 2194 Charwood, Ocean Beach. 773-2465.

Circle Dancing, meditative "soft dancing" is conducted weekly, Mondays, 7 p.m., 9625 Jackson Street, Mission Hills. 298-9677.

Dance Concert. Stage Seven presents its "Summer Symposium"

performance, Wednesday, July 25, 8 and 9 p.m., City College Theatre, Twelfth Avenue and L Street, downtown. 234-4447.

Film

For Children. films will be shown Friday, July 20, 3:30 p.m., Chula Vista Public Library, 1657 Street, Chula Vista. Free (495-5126). *Peter's Dragon* screens Monday, July 23, National City Public Library, 235 East Twelfth Street, National City. Free (474-8211). three films will be shown, Thursday, July 26, 3 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free 435-4187.

Museum Film. *Animal Kingdom* examines the prowess and antics of animals in the wild. Saturday, July 21 and Sunday, July 22, 1 and 2:30 p.m., Natural History Museum, Balboa Park. 232-3821.

"A Man and a Woman." Claude Lelouch directed this 1966 Oscar-winning romantic drama, which stars Anouk Aimée and Jean-Louis Trintignant. Wednesday, July 25, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 730 Prospect Street, La Jolla. 454-1341.

Music

Chamber Music. cellist Marjorie Prescott, violist Lisa Wheeler, and violinist Scott Town and Jeanne Sauer will perform music of Haydn, Beethoven, and Mozart, Thursday, July 19, 7:30 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free 435-4187.

Folk Musicians and *choirs* will have a chance to take the stage and share their talents every Thursday, 9:30 p.m., Greenview Village West, 536 Fifth Avenue, down-

town. 237-9351 or 233-4925.

Pianist Marilyn Frates will perform selections from the romantic concertos and *Verdian*, Friday, July 20, 7:30 p.m., Habitat Bookshop and Cafe, 4711 Third Street, La Mesa. 697-2922.

House Concerts continue with sea chantees, folk songs, and original music performed by David Margarten. Friday, July 20, 8 p.m., 126 Robinson Avenue, Hillcrest.

Lunch Hour Concerts are scheduled each Friday, noon, the plaza of the Wells Fargo Bank Building, 921 West Broadway, downtown. Free 435-4187.

Organ Concert. music by Bach, Vienne, Albin, and others will be performed by organist Robert Michael Hauser. Sunday, July 22, 2 p.m., Spreckels Organ Pavilion, Balboa Park. Free.

Park Concerts are held every Sunday throughout the summer, 6:30 p.m., Spreckels Park, Coronado. Free 435-8026.

All-Chopin Recital. Palomar College music professor Peter Gach will perform piano works of Chopin. Sunday, July 22, 7 p.m., the courtyard of the 1940 West Mission Road, San Marcos. 744-1150 x2316 or 744-1150 x2317.

Grammy Award Winner Bob James appears in a benefit jazz performance, sponsored by the Old Globe Theatre and the San Diego Jazz Association, Sunday, July 22, 7 p.m., Hospitality Point, Mission Bay. 281-SEAT.

"Music on the Mall." two-hour concerts featuring a variety of musical programming will be offered each Tuesday and Thursday evening in July, 6 p.m., Clowdson Center Mall. Free 456-2902.

"Twilight in the Park," summer

concerts continue with the City Chorus Band, Tuesday, July 24, 6:30 p.m. (the Olympic torch bearer will pass through at 7 p.m.), Sunday, July 21, 10 a.m., and Sunday, July 22, 11 a.m., Land 2:30 p.m., Puppet Theater, Presidents Way, Balboa Park. 445-2482.

Bird Walks will be conducted at Cabrillo National Monument, Saturday, July 21, 9:30 a.m. and 1:30 p.m. Beginning from the park's Visitor Center. (Reservations 291-5452), walks are led every Sunday, 8:30 a.m., Lindero Lake County Park, Lakeside, meet at the ranger station in the center of the park and bring binoculars. 565-1623.

Summer Jazz Concert Series presents the Chicago 15, Tuesday, July 24, 7:30 p.m., Moonlight Amphitheater, Breville Terrace Park, 1203 Vale Terrace, Vista. 224-2962 or 724-0121.

San Diego Summer Pops continues with the program "Pops Goes to the Movies," highlights in-classic themes from such films as *Exodus*, *Arthur*, *The Pink Panther*, *The Philadelphia Story*, *Penny Cui*, and *The Empire Strikes Back*, Wednesday, July 25, Thursday, July 26, Friday, July 27, and Saturday, July 28, 7:30 p.m., Hospitality Point, Mission Bay. 281-SEAT or 238-9771.

Special

Guided Hikes. Offshore Botanical Tours offers two-hour walks through Balboa Park's Palm Canyon, Friday, July 20 and Saturday, July 21, 9:30 a.m., meet at Alcazar Garden, south of the Old Globe (297-0289). Walkabout International offers an evening meander along the beaches, bluffs, and neighborhoods of North County, Friday, July 20, 6:30 p.m. (461-5257 or 456-5476), military history and remembrance World War II military structures at Cabrillo National Monument will be explored during a cabaret-like, Saturday, July 21, Cabrillo National Monument. Reservations 291-5452.

Circus Or. the San Diego Arts Foundation's Olympic Arts Showcase series brings Australia's own version of the Big Top — replete with highwire walkers, herds of kangaroos, robots, comedic routines, and rock and roll music, beginning Tuesday, July 24, 8 p.m., with nightly performances through July 26, 8 p.m., 232 C Street, downtown. 459-9788.

"The Greatest Show on Earth,"

Puppet Show. McKay Puppets' *Once Upon the Moon*, August, Friday, July 20, 10:30 a.m., Land 2:30 p.m., Sunday, July 21 and Sunday, July 22, 11 a.m., Land 2:30 p.m., Puppet Theater, Presidents Way, Balboa Park. 445-2482.

Democratic National Convention. live coverage from San Francisco concludes, Thursday, July 19, 6 p.m., KCST, Channel 39.

"Goodbye, Columbus." Richard Benjamin and Ali McGraw star in the 1969 film of Philip Roth's novel, Friday, July 20, midnight, KUTV, Channel 10.

Classic Reruns of the "Lone Ranger" radio series featuring the voices of Bruce Beemer (the original Lone Ranger) Clayton Moore, and Jay Silverheels will be broadcast Saturday nights, 9:30 p.m., KSDA-AM (1130).

Padres Baseball. live coverage of the game against the Pittsburgh Pirates airs, Sunday, July 22, 10 a.m., KCST, Channel 39.

"Performance Hell 1984." Philip-Dimitri Galas's avant-garde production continues with three additional performances, Sunday, July 22, Monday, July 23, and Tuesday, July 24, 8 p.m., Gaiety Quarter Theatre, 347 Fourth Avenue, downtown. 232-8579 or 234-9358.

"Faces, Mirrors, Masks: Twentieth-Century Latin American Fiction." Mexican essayist, novelist, and film critic Carlos Fuentes discusses his life and work in the continuing radio series, Monday, July 23, 7:30 p.m., KPBS-AM (89.5).

"A Day in the Country." Kirk Douglas narrates this program about the French Impressionist exhibit currently on view at the Los Angeles County Museum of Art, Wednesday, July 25, 10 p.m., KPBS-AM, Channel 15.

TO LOCAL EVENTS

Sports

International Men's Fast-Pitch Softball Tournament. the San Diego Sports and Cultural Exchange hosts visiting teams from Guatemala and Mexico, as well as the current U.S. national champion, Tuesday, July 24 through Friday, July 27, 12 a.m., Ball Field, Ocean Beach. Free 295-2111 or 281-8305.

Horse Racing. the Del Mar Thoroughbred Club opens its forty-fifth season, with nine races, Wednesday, July 25, 2 p.m., Del Mar Fairgrounds. 299-1140 or 755-1141.

Baseball. the U.S. women's Olympic basketball team comes to town one night only for an exhibition game, Wednesday, July 25, 5:45 p.m., the U.S. men's Olympic basketball team, accompanied by coach Bobby Knight, is scheduled to play against an all-star team of NBA professionals, Wednesday, July 25, 8 p.m., San Diego Sports Arena. 281-SEAT.

Frisbee Golf. played daily at the Morley Field Golf Course, located at the west end of Morley Field, near Desiring Drive and Redwood Street, Balboa Park. Free 298-0920.

Flying Disc Instruction. the International Flying Disc Association offers ultimate and freestyle instruction each Saturday, noon, Belmont Park, Mission Boulevard at West Mission Bay Drive, Mission Beach. Free 733-7441.

Radio/TV

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Padres Baseball. live coverage of the game against the Pittsburgh Pirates airs, Sunday, July 22, 10 a.m., KCST, Channel 39.

"Night at the OK Corral." Bart Lancaster and Kirk Douglas star in this 1957 western classic, Sunday, July 22, midnight, KUTV, Channel 10.

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Galleries

Ceramic works by Carol Lebeck, shown plus follow by Louis Sclafani, and jewelry by Kim Barb, Thursday, July 19, 7 p.m., Multicultural Arts Institute, 425 Market Street, downtown. Free (336-1571). *Portraits of Old San Diego* host an open poetry reading, Friday, July 20, 8 p.m., Writers Bookstore and Haven, 1512 Adams Avenue, Normal Heights. Free (382-1363).

A Small Collection of photographs by "Surfer" magazine editor Jeff Evans and Art Besser are on view through July 21 through August 26, San Diego Museum of Art, Balboa Park. 232-7931.

Original Graphics by John Rockecker and James Todd will be on view through July 28, San Diego Print Club, 120 G Street, downtown. 232-8884.

New Constructions by Ron Williams are on exhibit through July 30, Patsy Annde Gallery, 660 Ninth Avenue, downtown. 233-9422.

Group Show. a select group of emerging artists are represented in a variety of media through July 31, A.R.T. Beady Gallery, 2802 Bank Street, Suite 16, Old Town. 295-8277.

"Sexuality and the Bible." by James M. Robinson, director of the Institute of Antiquity and Christianity at Claremont Graduate School, will speak, Monday, July 23, 7:30 p.m., Little Theater, Hegner Hall, SDSU. Free 265-5152.

"How to Use Small Claims Court." local attorney Stuart Schechter discusses successful claims presentation, Wednesday, July 25, 6:30 p.m., Balboa Branch Library, 4225 Mission Avenue, Clarendon. Free 229-7293.

Dry Points, Etchings, and Woodcuts by Beanie artist Eduardo Chulida are on exhibit through August 11, Jacinto Gallery, 820 Prospect Street, La Jolla. 454-1041.

Seventy Prints and Drawings by artist and New Yorker cartoonist Edward Koren are on display through August 19, San Diego Museum of Art, Balboa Park. 232-7931.

Lectures

"Poetry." the San Diego Poetry Forum's weekly poetry reading series features Pat Renshaw, Mike Renshaw, and Steve Garber, Thurs-

day, July 19, 7 p.m., Multicultural Arts Institute, 425 Market Street, downtown. Free (336-1571). *Portraits of Old San Diego* host an open poetry reading, Friday, July 20, 8 p.m., Writers Bookstore and Haven, 1512 Adams Avenue, Normal Heights. Free (382-1363).

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nesday through July 21, Gallery Light, 2404 Grand Avenue, La Jolla. 454-9781.

"Morris Graves: Vision of the Inner Eye." paintings by the contemporary American artist are on view from Saturday, July 21 through August 26, San Diego Museum of Art, Balboa Park. 232-7931.

"Poster Art of Nicaragua and Cuba." a collection of cultural and political posters as on view through August 31, Photography Gallery, 7408 Grand Avenue, La Jolla. 459-1830.

"Visions from the Dream Palace." the Pink and Pearl Gallery, for north the Richard Peterson Studio, presents a group show of works from the gallery's permanent collection as well as a new work, the show runs through September 1, Pink and Pearl Gallery, 711 Eighth Avenue, downtown. 232-8224.

"Mayan Images." the July life of the Mayan of Guatemala is recorded in a series of photographs by Michael Pickett on view until September 16, San Diego Museum of Art, Balboa Park. 232-7931.

Pueblo Indian Pottery from the 1820s to 1900s is on display, Museum of Man, Balboa Park. 232-7931.

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Photographic Retrospective. an exhibit of U.S. and international photography will run through August 26, Museum of Photographic Arts, Balboa Park. 232-7931.

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READER'S GUIDE

(continued from page 3)

center, Chillaia attempts to capture space, "the boundary that disappears at our touch," fills it, and in the filling creates an "inner space" that radiance that all works of art emit.

Chillaia has exhibited his graphic works since the 1950s, not does he limit himself to works for the wall. A 1963 meeting with Martin Heidegger at a Chillaia exhibit in Saint Gall, Switzerland resulted in his illustrating the philosopher's *Das Kunst und der Raum* with litho-collages. A few years later, while teaching at Harvard University, Chillaia met the Spanish poet Jorge Guillen, for whose book of poems *Mas Alla* he provided wood engravings and received the Premio

Internationale Umno Marina award in Milan.

In Chillaia's graphic works, of which twenty-nine recent woodcuts, etchings, linocuts, and collages are on view at Tasende, the same molding of form to the space it occupies is apparent. These are, for the most part, nonrepresentational works from the past decade, in black and white. In a few of these, there is the mere suggestion of spatial contour, in two-dimensions, the same evocations of space within a space within a space and the same teased questions of spatial "emptiness" that lurk in his sculpture.

The exhibit of Chillaia's graphic art continues through August 11 at Tasende Gallery.

Lots In Space

(continued from page 3)

with words—and I—a mere dreamer—agreed that the greater day in the history of mankind was July 16, 1969, when Armstrong and Aldrin

became the first men to walk on the moon.

I mention this episode because we are now in the middle of National Spaceweek (July 16 to July 24), and celebrating the fifteenth anniversary of that famous moon landing. It is hard for me not to think of Bradbury as the nation pays homage to its accomplishments in probing the mysteries of the cosmos. Yet, in opposition to Bradbury's optimism, there are ominous aspects attendant to man's current forays into space.

Among them, and perhaps most pressing, are the superpowers' projections for (and reciprocal accusations of) "Star Wars" defense systems—those

satellite designed to intercept incoming missiles and destroy earth targets. Such militaristic ambitions threaten to overwhelm the best hopes of those poets, scientists, and adventurers who regard the peaceful exploration and exploitation of space as essential for our future and survival.

In addition to the more mundane concerns over monetary allocations to the space program, there is the fear that technology has advanced so far beyond the human services sector that society will be ill-prepared for what is to come—should we keep this world intact long enough to see a time of space stations, space factories, and space cities. "Historically, there has been the tendency for the human services to be perpetually behind technology," says SDSU professor Arthur Ellis. "We need to change that pattern. We need to plan along with those who are in the



Johnny Lee & Lacy J. Dalton

July 20-22
Fri., 7:30 p.m.
Sat. & Sun., 2 and 7:30 p.m.
\$2 plus Park admission.
Children under 48" free to concerts.

Coming soon: July 27-29
Lee & Dalton & The Southern
The Robertson Brothers
August 6-8
August 10-12

Tickets available for all concerts at the San Diego Zoo, the Wild Animal Park and
Ticketmaster
31 MAY COMPANY AND MAIL, INC.

The San Diego WILD ANIMAL PARK
See what life is all about.

DOWNTOWN THEATER FOR LEASE

Monthly rent drastically reduced to tenant willing to sign lease through 7/1/85.
Movie theater with like-new projectors, screen, 587 seats, concession booth, art nouveau decor, new carpet. Also convertible to live theater. (Several dressing rooms and storage rooms behind stage).
Sorry, no weekly or monthly tenants.
Call 231-7824 9 am-5 pm

To Local Events

technological leadership, the aerospace engineers and the astrophysicists."

Ellis is one of nine speakers scheduled to appear in a five-day symposium entitled "Space, America Leading the Way," sponsored by the Reuben H. Fleet Space Theater and Science Center in Balboa Park. The symposium, which began yesterday with an update on NASA's Galileo mission to Jupiter—the most complex probe of any planet in our solar system—continues through Sunday, July 22. The entire lecture series promises to be provocative, describing both ongoing and planned space missions, and their social and political ramifications. Speakers and panel members have been recruited from UCSD, General Dynamics, California Institute

of Technology, NASA's Ames Research Center, the Jet Propulsion Laboratory, and the Reuben H. Fleet Space Center at the park.

Today at 2:30 p.m., in the center's Grayson Exhibit Hall, David Brin of USCSD's California Space Institute, discusses "The Politics of Getting Out There: A Liberal, Conservative Space Coalition." In addition to his esoteric pursuits on campus, Brin received the 1983 Nebula Award for his science fiction novel *Starline Rising*. Later this afternoon, at 4:30, Michael Urban, systems lead analyst on the Voyager II spacecraft team at the JPL, will discuss projections for this mission as it heads for encounters with Uranus, in 1986, and Neptune, in 1989. Tomorrow, Friday, July 20 at

12:30 p.m., James Westphal, professor of planetary science at Caltech, will speak on the "Wide Field Planetary Camera for the Space Telescope," which is scheduled to be placed into orbit during a 1986 space shuttle mission, and which will provide us with photographs of other galaxies and solar systems.

Also on Friday, at 4:30 and 7:30 p.m., the symposium's most prominent speaker, Robert Noyce, chief engineer for NASA's Ames Research Center, will detail analyses and plans for the country's first manned space station, which NASA intends to launch into low-earth orbit by 1991. On Saturday at 4:30 p.m., Ellis brings to the symposium his department's concerns for the widening gap between technology and the human

services sector. At 7:30 that same evening, Ronald Angono, SDSU professor of astronomy and acting director of the Mount Laguna Observatory, presents a slide show and lecture on galaxies and such celestial phenomena as quasars.

William Batty of UCSD's Center for Astrophysics and Space Sciences will deliver a lecture on "Science and the Space Station," Sunday at 12:30 p.m., which will be followed at 4:30 p.m. by the highlight of the symposium, a panel discussion of "The Politics of Space." The concluding lecture of the series will be given by Michael Simon, who addresses America's future in space. In addition to the lectures, the Fleet Space Center will be showing four films: *Hall*

Columbia will screen daily at 10:30 a.m. and *Tomorrow in Space* will be shown each afternoon at 4:00, in the Space Theater. The center's lecture hall will feature the film *Space: The Vision at Saturn's Gate*, and NASA's *Twenty-five Years of Space Exploration*, which will run continuously throughout each day. Activities are planned for youngsters as well; two workshops in which kids will learn how to create their own planets are planned for specific details please call the center, and a "Flying Saucer Olympics" will be held out side of the Space Theater building on Saturday, July 21. For information on these and other center activities during National Spaceweek, please phone 238-1233 x204 or 238-1233 x213.

—Ron Jennings

CONVENTION & PERFORMING ARTS CENTER BOX OFFICE • 32ND STREET

TELESEAT
TICKET OUTLET

Calendar

Just Listed:
JAMES EARL RAY
JULY 27-28
JULY 29-30
JULY 31
JULY 1-2
JULY 3-4
JULY 5-6
JULY 7-8
JULY 9-10
JULY 11-12
JULY 13-14
JULY 15-16
JULY 17-18
JULY 19-20
JULY 21-22
JULY 23-24
JULY 25-26
JULY 27-28
JULY 29-30
JULY 31
AUGUST 1-2
AUGUST 3-4
AUGUST 5-6
AUGUST 7-8
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AUGUST 17-18
AUGUST 19-20
AUGUST 21-22
AUGUST 23-24
AUGUST 25-26
AUGUST 27-28
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AUGUST 31

Music Scene:
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AUGUST 27-28
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AUGUST 31

Special Event:
JULY 27-28
JULY 29-30
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AUGUST 3-4
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Information:
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AUGUST 23-24
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AUGUST 27-28
AUGUST 29-30
AUGUST 31

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SCIENTIST AND AUTHOR OF
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JULY 20-21-22

SPECIAL GUEST
LINDA GOODMAN
ASTROLOGER AND AUTHOR OF
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SAT. JULY 21
1:00 pm

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READER'S GUIDE TO THE THEATER

personally, fully in control of the splendidly moderated comedy rather than the ragged, enervated, reeling room of incoherent incongruities we need to see if we are to make any sense of the playwright's text. Most of the other actors voice even less character: they seem mere devices for turning written words into spoken ones. In any case, this is a production to be heard rather than seen, for the blocking virtually never illuminates the character, situation, or theme, and the grand dramatic, movie-style, Gothic-creaked pace by which little impact in Max Maddock's unimaginative use of the intimate center and its scenic stage

This is neither Greek tragedy nor Sophocles knew it nor an inventive re-creation for a modern audience valuing the manifold resources of the modern theater. It belongs to the weak, old-fashioned school of compromise that has given rise to theatricals (S&A) Cassius Carter Center Stage, Balboa Park, through September 2, Thursday, July 26, Saturday, July 28, and Wednesday, August 1, at 8:00 p.m. Matinee Saturday, July 28 at 2:00 p.m.

FIDDLER ON THE ROOF
Now in its fourth season of outdoor

musical productions, the Vista Summer Theatre presents the popular musical—music by Jerry Block, lyrics by Sheldon Harnick, and book by Joseph Stein—based on the stories of Sholem Aleichem. Fiddler directs the production, which features such songs as "If I Were a Rich Man," "Matchmaker," and "Do You Love Me?" John Mensching is Feyer. The set is designed by Mark Anderson, and the lighting is by Russ Fredrick. Ed Perez is the choreographer. Matinee Read is the music director, and Pat Foley is the conductor. (S&A) Moonlight Amphitheatre (Broadway

exit off Highway 78, east to East Vista Way, right on Vale Terrace, Broomfield, CO, 80021. Thursday, July 10 through August 12. Thursday through Sunday at 8:00 p.m. For information call 724-2962.

HOT FLASHES

And that they are. This women's improvisational comedy group made up of M. Gaffney, Maggie Gillette, Sheri Glaser, and Robyn Samuels, will perform an extended run at the Old Town Opera House. Adapted at both humor and seriousness, the group combines improvisational games, their songs, and written sketches. Their

material, both improvised and scripted, is often genuinely funny. It is also, on occasion, both insightful and moving. (S&A) Old Town Opera House, through August 25. Thursday through Sunday at 8:00 p.m.

LAST OF THE RED-HOT LOVERS

The Fire Hills Players present the Neil Simon comedy about a middle-aged man's attempts at infidelity. Barney Cashman is a fish-house proprietor and a faithful husband for twenty-five years. Now forty-seven, Barney decides that his life is passing him by and years for illicit romance. Since his mother's apartment is conveniently empty during the day, Barney attempts a series of afternoon seductions. Scott Kinney directs the production. Jim Nelson is Barney. Other members of the cast include Sue Soliman, Linda May, and Alice Green. A barbecue dinner precedes

A CASE OF LIBEL



The GASLAMP QUARTER THEATRE presents "A CASE OF LIBEL" by Henry Denker. A courtroom drama based on "MY LIFE IN COURT" by Louis Now. Wednesday-Saturday at 8 p.m. Sunday afternoon at 3 p.m. \$47 for Avenue. Valet parking available. Reservations: 724-9848 after 1 p.m. The production is brought to you in part by Love, Romance, Comedy of Words & Wags.

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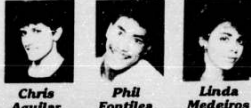
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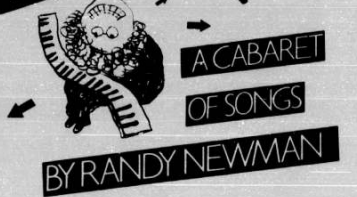


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READER'S GUIDE TO THE THEATER

the show. (S&A) Fire Hills Lodge, through August 11. Friday and Saturday, dinner at 7:00 p.m., curtain at 8:00 p.m.

LIL ABNER

The Palomar College Summer Junior Theatre Workshop presents the musical—music by Gene de Paul, lyrics by Johnny Mercer, book by Norman Panama and Melvin Frank—based on the comic strip by Al Capp. The simple hill folk of Dogpatch, U.S.A., become involved with the government and attend a Saddle-bowling Day fiasco. Buddy Ashbrook directs the production. Members of

the forty-three person cast include Dana Ashbrook, Angela Blank, Todd Becker, Angela Nance, and Scott Strand. George Karnoff is the scenic designer. Claudia Kettley is the costume designer. Phil Golden is the choreographer. (S&A) Palomar College Theatre, through July 21. Thursday through Saturday at 7:30 p.m. Matinee Saturday, July 21 at 2:30 p.m. For information call 744-1156.

MAYBE I'M DOING IT WRONG

The La Jolla Playhouse is staging a cabaret of songs by Randy Newman.

one of the most unusual voices in American popular music. Susan Cox directs the production, which features such songs as "Sail Away," "Love L.A.," "Sweet People," "I Think It's Going to Rain Today," and "Rhapsody." Cast members are Melvyn Chernoff, Danny Harris, Don Hoy, and Paul McCrane. Jill Moon is the scenic designer. Paul Wolfe is the costume designer, and Michael Chybowski is the lighting designer. Michael S. Roth, resident composer at the Playhouse, is the musical director. Warm Theatre (behind the bookstore on Roperite Way) (UCSD), Sunday, July 22 through August 11, Tuesday

through Friday, and Sunday at 8:30 p.m. Saturday at 6:00 p.m. and 10:00 p.m. Matinee Sunday at 2:30 p.m.

THE MERRY WIVES OF WINDSOR

The Old Globe Theatre's production of the Shakespearean comedy has an intentionally low-key look. Daniel Sullivan, general director from the Seattle Repertory Theatre, has refused to "carmex" his stage, the way most productions of the play do, with bright colors, lavish apparel, and an overall atmosphere of elegance. Sullivan's portrait of the town of Windsor is a drab but brown, graced by the

occasional spring flower and littered with the grungy details of the age. This is an environment where people confuse mud for soap and where leavings toward refinement are instantly mocked by their surroundings. But while the Old Globe has captured the play's shabby love quite well, a full realization of the comedy's energetic spirit was missing on opening night. There was nothing inherently wrong with the show—no glaring gaps, costume performances, or obvious shortcuts toward Shakespeare's prose. The production was competently done, but it rarely matched the

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READER'S GUIDE TO THE MUSIC SCENE

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

Michael Franks is an anomaly. At a time when even many jazz artists have introduced techno-pop and rock values to their material, Franks has remained true to a form of pillowy samba-pop whose muted, semitropical tones and winking sensuality long ago made him the Paul Gauguin of popular music. Because his songs are so stylized and deal with personal caprices and domestic situations in a highly subjective manner, they would sound silly being covered by other artists, and to my knowledge they haven't been. Nor are Franks' tunes easy to find on the radio, with the occasional exception of a late-night show that features the more commercial, reduced-calorie strains of jazz. Franks sits alone on the shadowy corner where pop, Latin, and jazz music intersect, shifting only slightly in one direction or another, ignoring the musical trends that pass quickly by, rarely stepping into the light where he can be more closely scrutinized. He is hardly prolific, having recorded only seven albums since his first major-label release, *The Art of Fugue*, in 1976. Franks' last album, 1983's *Passion Fruit*, came closer to having broad



MICHAEL FRANKS

popular appeal than any previous effort, yet sold only 150,000 copies, a respectable figure but hardly worthy of a raised eyebrow when a number nearly ten times that is the gauge of a real hit. Mention Franks' name at a party and you're likely to elicit a few wrinkled noses and even more quizzical looks. He's just not a major star. So why do I have a feeling that his two shows at Humphrey's tonight, Thursday, will be well attended?

Because I learned something about Franks' drawing power last December when he brought his crack band to the Rodeo for a rare local appearance (at least, rare since leaving La Jolla to pursue a career in music — he

was raised here). The concert was presented on a Sunday night at the peak of the Christmas shopping season, yet the La Jolla club was packed long before showtime and the crowd remained elbow-to-elbow for the entire evening. I concluded that Franks' audience is as secretive and undermotive as he is, at least until the singer appears on stage, from which point on most of his fans apparently shake their inhibitions and have a great time. I was amazed that many of those in attendance not only recognized fairly obscure tunes from the Franks catalog, but even knew the lyrics. Obviously, there is something about Franks that reaches

the best of romantic and the best of the spirit so completely that the slightest loving nuance can obliterate the weightiest of worldly concerns. This is definitely a guy who would rather love than fight, and yet in person Franks surprises the unsuspecting viewer who assumes that the writer and singer of breathy passages to love and tranquility must be a simpering dork. *Aut contraire* — Franks has to be one of the most athletic-looking and well-conditioned pop performers in memory as he stands, eyes closed, at the microphone and shares his almost embarrassingly private musings with an enrapt audience. Franks is unique, a fact that, judging from his ability to draw concertgoers, is not lost on everybody. Many of you North County-fies have heard the Chicago 6, an area band that specializes in early Chicago-style jazz (it sounds like *Discipline* but really isn't). Fewer of you have heard the Chicago 15, an orchestra that exists when Chicago 6 adds nine horns and becomes a swing band. I haven't heard the bigger aggregate either, but if they play Thirties and Forties music as well as they play the older stuff, Chicago 15 must be terrific. This month, those of you willing to travel to Vista will have opportunities to hear both groups (each of which features

(Continued on page 10)

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Chuck Mangione	Jul. 20-21	Sergio Mendes	Aug. 19
The Crusaders	Jul. 24-25	Rare Silk	Aug. 24
Branford Marsalis	Jul. 26	John Klemmer	Aug. 25
Hiroshima	Aug. 3	Spyro Gyra	Sept. 9-10
Dave Mason	Aug. 5	B.B. King	Sept. 12-13
Stanley Turrentine	Aug. 8	Patti LaBelle	Oct. 17
Rita Coolidge	Aug. 12	Judy Collins	Oct. 18
Jean-Luc Ponty	Aug. 13	Killmarjaro	Oct. 19

Tickets at Convention Center Box Office, Bill Gamble's, Artec Center Box Office and all telecast outlets. Tickets available at Humphrey's day of performance.

ALL SEATS RESERVED

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SUNDAY - AUGUST 19 - 7PM
SAN DIEGO SPORTS ARENA

TICKETS: \$16.00 & \$13.50

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PROGRAM OF AMERICAN
STANDARD SONGS

THURSDAY
AUGUST 23 - 8PM

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OPEN AIR THEATRE

ON SALE FRIDAY

TICKETS: \$20.00 & \$17.50

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(continued from page 12)

that lion of the Ivories, Bob Long) when they perform at that city's Bregle Terrace Park on two occasions. First on call is the Chicago 15, which will play at the public facility on Tuesday evening (the Chicago 6 will play there the following Tuesday evening).

In other concerts this week, **Hank Ballard and the Midnighters** will be at the Belly Up Tavern tonight, Thursday, with the **Mar Dela**. The forty-eight-year-old Ballard was one of the first rock rhythm and blues stars to mix gospel rhythms and sexually explicit lyrics, most notably in his "Amie" trilogy of 1954 ("Work with Me, Amie," "Amie Had a Baby," "Amie's Aunt Fanny"). Another fifties hit,

"Teardrops on My Letter," had on its "B" side a throwaway tune, "The Twist," that languished in obscurity until Chubby Checker revived it in 1960 and started a national craze. Ballard's early Sixties hits included "Finger Poppin' Time" and "Let's Go, Let's Go, Let's Go."

Friday night's schedule finds **Toy Dolls, Effigies, and Corrosion of Conformity** at the Fairmount Hall; **Sex Donkeys** and the **Scrammin' Sirens** at the Spirit; **Chuck Mangione** at Humphrey's on the first of a two-night four-show stint, and country singers **Johnny Lee** and **Lacy J. Dalton** at San Diego's Wild Animal Park's Mahala Amphitheater for the first of a three-day live-show engagement. Oddly enough,

there's only one notable show on Saturday, and that one features the **James Harman Band** and the **Paladins** at the Belly Up Tavern. Sunday's agenda is similarly quiet, with pop-jazz composer/arranger **Bob James** at Hospitality Park playing keyboards and fronting a ten-piece band. The busiest day of the week will be Tuesday, which in addition to the Chicago 15 gig will offer career iconoclast **Frank Zappa** at SHEL's Open Air Theater, jazz by the **John Best Quintet** at the Coronado Playhouse; **Line One** at the Roxie in a continuation of the "Adventures in Paradise" series; and the **Crosseders** at Humphrey's for the first of a two-night four-show commitment.

CONCERTS

Michael Franks: Humphrey's, tonight, Thursday, 7 and 9 p.m., 2301 Shelter Island Drive, 283 SEAT.

Hank Ballard and the Midnighters and the **Mar Dela**: Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Toy Dolls, Effigies, and Corrosion of Conformity: Fairmount Hall, Friday, July 20, 8 p.m., 3760 Fairmount Avenue.

Sex Donkeys and Scrammin' Sirens: Spirit, Friday, July 20, 9 p.m., 1130 Barnes, 278-3893.

Chuck Mangione: Humphrey's, Friday and Saturday, July 20 and 21, 7 and 9 p.m., 2301 Shelter Island Drive, 283 SEAT.

Johnny Lee and Lacy J. Dalton: San Diego Wild Animal Park's Mahala Amphitheater, Friday, July 20, 7:30 p.m.; and Saturday and Sunday, July 21 and 22, 2 and 7:30 p.m., 15500 San Pasqual Valley Road, Escondido, 747-8702.

The James Harman Band and the Paladins: Belly Up Tavern, Saturday, July 21, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Elton J.R. and the Country Golds: Old California Market Place, Sunday, July 22, 1800 p.m., 3020 San Marcos Boulevard, San Marcos, 744-0550.

Bob James: Hospitality Point, Sunday, July 22, 7 p.m., Mission Bay, 283 SEAT.

Chicago 15: Bregle Terrace Park, Tuesday, July 24, 7:30 p.m., 1200 Vale Terrace, Vista, 724-2962 or 724-6121.

TUESDAY
Ron Sabel productions
presents
ADVENTURES WITH PARADISE featuring
LINE ONE

"A wonderful new band that plays modern music notable for its lyrics, intensity and delightful complexity." —BAM Magazine

Plus special guests
BUNNY DRUMS
TUESDAY, JULY 24 • 8 pm
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11 doors
Listen to Paradise Sundays
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In the beginning was Jazz . . .
now we're **SWINGIN'**
at *Clarice's*
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Jeanne Reith
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Sweet Sound
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9:00 p.m. to 1:00 a.m.
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Listen to Reggae Makossa, Sundays at 10 pm on 91X for details
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SOON COME: AUG. 11 KING SUNNY ADE & BLACK UHURU

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WITH
EFFIGIES (CHICAGO)
AND
CORROSION OF CONFORMITY

PRODUCED
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"SCREAMDOOR" PRESENTS
JOHN DOE "X", KEITH MORRIS "CIRCLE JERKS", G. HEFFERN,
R. FORTUNE, D. DAGGER, V. ROGINSKY, G. AUTREY, & OTHERS...
SAT., JULY 21, NORTH PARK LIONS CLUB, 3927 UTAH ST.
7:00 p.m. ONLY \$4.00.

T.S.O.L.
45 GRAVE
TEX & THE HORSEHEADS
MINISTRY OF TRUTH

SATURDAY
JULY 28
ADAMS AVE.
THEATRE
8 p.m.

TICKETS AT LOU'S,
OFF THE RECORD,
TELESEAT

BODIES

Every Wednesday & Thursday—Country Rock featuring:
THE LONE RIDERS
8 pm-10 pm—well drinks \$1.00, bottle beer \$1.00.
Friday, July 20—Rock'n' Hillbilly Blues
OUTRIDERS
6 pm-10 pm—well drinks \$1.00, bottle beer \$1.00.
Saturday, July 21—RHINO RECORDS recording artists

THE BEAT FARMERS

"The Beat Farmers may be the best 'country-rock-blues' band to come down the pike since Creedence Clearwater Revival." —Billboard Magazine
"The Beat Farmers are one of the 10 best bands in the world." —Los Angeles Herald Examiner

6 pm-10 pm—well drinks \$1.00, bottle beer \$1.00.
Every Sunday until the end of time, from 8 pm
MITCH CORNISH & THE HELLDOUNDS and **THE SYNDICATE OF SOUL** featuring **MOJO NIXON & SCID ROPER**.
SPECIAL GUESTS, "FREE-FOR-ALL,"—so bring your instruments.
6 pm-10 pm—your choice \$1.25, bottle beer \$1.00.
Monday & Tuesday—the hand that everybody loves!
OUTRIDERS
Join the spellbinding, mystical world of close-up magic with **JEFF GOLDEN**.
Nightly at 8 pm—Sun., Mon., Wed. & Thurs.
Coming soon: Rock & Bouletrie Reunion
Country Rock & the Smoggy Jimmies Reunion.
On The Border

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The fabulous Spud Brothers

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

Tuesdays thru Saturdays 9 pm-1 am

July 25-28
Ron Brown Band
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L.A.
Win a bottle of wine in their trivia contest.

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DANSATION

Every Thursday at 9 pm • No cover charge

Doors open at 5 pm Monday-Saturday
You must be 21 to be admitted

FRIDAY & MONDAY **CLUB R&B** NEW DANCE MUSIC

SATURDAY & WEDNESDAY **ROCK OF THE ROXY**
Progressive dance music

SUNDAY **BRATZ**

Complimentary kegger, courtesy of
Rogel's Imports, at 8:30 pm.
Doors open at 8

TUESDAY **"SOUL" RHYTHM & BLUES CLUB R & B**

25¢ WELL DRINKS
Monday-Saturday 5-6 pm
Doubles 6-8 pm

Fun and exciting dinner theatre
opening August 1st at the Roxy West

LEHR'S GREENHOUSE

TONIGHT!

Thursday, July 10
KGB-FM 101 NIGHT
with your host **Jim McInnes**
754 daily till 10:00 pm
Free admission with **KGB-FM** card

DIRK DEBONAIRE

ROCKIN' WEEKEND
Friday & Saturday, July 20 & 21

DIRK DEBONAIRE
plus
THE HEROES

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

SUNDAY
Sunday, July 22
THE HEROES

MONDAY
Monday, July 23
Stage 91 ROCK WARS '84
(Preliminary #3)
PURL
THE PENETRATORS STREETCAR EYES
Congratulations to **STAN PARKS**
Winner of **Stage 91 ROCK WARS '84** Preliminary #2
See them in the semi-finals August 20 & 27
In Lehr's Cabaret
THE HEROES

TUESDAY
Tuesday, July 24
SUPER FASHION AUCTION NIGHT
WITH FASHION INTERNATIONAL
Spina Bros

WEDNESDAY
Wednesday, July 25
MONTEZUMA TEQUILA NIGHT
Montezuma Tequila Dinner \$1.25
T-shirt & surprises
Spina Bros

Dress code & picture I.D. strictly enforced.
CABARET DRINK SPECIALS
SUNDAYS **MONDAYS**
Vodka \$1.25 Long Island Ice Tea \$1.25
TUESDAYS **WEDNESDAYS**
Razis \$1.25 Montezuma's Tequilas \$1.25 Margaritas \$1.25

4228 Camino del Rio South, Mission Valley, 92161

Henry's, 264 Elm Street, Carlsbad, 729-9244. Tone Soraci and Co. with Judy Ames, contemporary. Tuesday through Saturday. The Island Society, contemporary. Sunday and Monday.

Hotel Escondido, 2500 South Escondido Boulevard, Escondido, 747-5000. Just 15, contemporary. Tuesday through Saturday. Live musical entertainment. Sunday and Monday. call club for information.

Hungry Hunter, 1221 Vista Way, Oceanside, 433-2632. Steve Morris, comedy and music. Wednesday through Saturday. John Barker, Top 40 favorites. Sunday through Tuesday.

Hungry Hunter, 1940 Bernardo Plaza Drive, Rancho Bernardo, 466-2430. The Russ Kirkpatrick Duo, contemporary. Wednesday through Saturday.

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

Jelly Roger/Solana Beach, 937 Lomas Santa Fe Drive, Solana Beach, 735-0117. Patrick Campbell, contemporary. Wednesday through Saturday.

Kirby's, 215 Fifteenth Street, Del Mar, 481-1011. Rick Leighton, contemporary. Friday and Saturday.

Muhavey's, 340 East Grand Avenue, Escondido, 741-0935. The Features, rock. Thursday through Saturday. John Kelly, contemporary. Sunday and Monday. Rich Hunt, contemporary. Tuesday. P. Fog, contemporary. Wednesday.

Normandy Cocktail Lounge, 215 North Hill Street, Oceanside, 722-4771. Freewill, rock. Tuesday through Saturday. The Symptoms, rock. Sunday and Monday.

Old Del Mar Cafe, 2720 Via de la Valle, Del Mar, 755-6614. Wheels, rock. Thursday through Saturday. The Mar Dels, vintage rock. Sunday. Ella Ruth Piggie, jazz and blues. Monday and Tuesday. Ricky and the Jets, vintage rock. Wednesday.

Old Time Cafe, 1464 North Highway 101, Leucadia, 436-4030. Chris Foster, folk. Thursday. Tony Bird, African folk rock. Friday early evening and evening. Rosalie Sorek, folk, early evening and evening. Saturday. Dave and Becky Robinson, English, Irish, and Scottish music. Sunday, with Phil Gross, folk, early evening. Sunday. Old Time Hoot Night. Tuesday. Jeff Twigg, folk, and Dennis Ware, folk. Wednesday. Sunday Brunch. Concert. Catherine Espinosa, Irish harp.

Pacific Espresso, 235 North El Camino Real, Encinitas, 436-1248. Stone's Throw, vintage jazz, swing, and rock. Friday and Saturday. Steve Strauss, jazz. Sunday brunch.

Pancho's, 1309 Camino Del Mar, 481-0414. The Rhythm Kings with the Bad Habit Horns, rock and blues. Friday and Saturday. Live music. Sunday. call club for information.

Paradise Garden's Natural Food Restaurant, 260 West Crest Avenue, Escondido, 489-1217. Paul and Carla Roberts, folk. Wednesday.

Pia Song Anderson's, 890 Palomar Airport Road, Carlsbad, 438-0880. Strictly Business, contemporary. Wednesday through Saturday.

Pomerado Club, 12237 Pomerado Road, Poway, 748-1135. High Stepper, country. Wednesday through Saturday. country dance lessons. Wednesday.

Poway Music Company, 12375 Poway Road, Poway, 748-7296, 566-2070. The Blonde Bruce Band, blues and rhythm and blues. Thursday. One, rock, Friday and Saturday. Dean, contemporary. Sunday and Monday. Steppin' Out, country rock. Tuesday and Wednesday.

Ralph and Eddie's, 390 Grand Avenue, Carlsbad, 729-2889. P.J.

Belly Up

143 SOUTH CEDRO/ DUE /OLAND BECH CA 92075

THE MAR DELS

TONIGHT Thursday, July 19 9:15
Nostalgic Rock & Roll with

Friday, July 20 9:30 pm
Caribbean Rock & Roll

Saturday, July 21 9:15 pm
Rockin' Rhythm & Boogie Blues

THE FIVE CARELESS LOVERS & BAD HABITS HORNS

Sunday, July 22
4:30-8:30 pm—Boogie Blue Sundays continue

THE PALADINS

Every Monday 9:15 pm
Nostalgic Rock & Roll with

Every Tuesday
in Reggae night

THE MAR DELS **INTERNATIONAL REGGAE ALL-STAR**

Wednesday, July 25 9 pm

All new Rock n' Roll
Four Eyes +
Joey Harris Band =
5 LINES UP

Coming Thursday, July 26 9 pm
Tickets available at Belly Up & Ticketron

RONNIE SPECTOR

Be My Baby
"written in the Rain"

Thursday, July 27 9 pm—**THE MAR DELS**
Saturday, July 28 9 pm—**BILLY & THE BEATERS**
Sunday, July 29 6 pm—**THE CHICAGO 15 BIG BAND**
9:30 pm—**FIVE CARELESS LOVERS**
BAD HABITS HORNS with
ROD & MONET PALAZA and
HOLLYWOOD FATS
Thursday, August 9—**BONNIE RAITT**
(discheduled date, call for show times)
Thursday, August 30—**FRANK ZEPHERIN** and the **BATT BAND**

FREE AFTERNOON CONCERTS
HAPPY HOUR PRICES 7 DAYS A WEEK TO 7 PM
Sunday, 4:30-8:30 pm—**FIVE CARELESS LOVERS** /
BAD HABITS HORNS with guests **HOLLYWOOD FATS**
Wednesday, 6-8 pm—**STONE'S THROW**
Friday, 5:30-8 pm—**STONE'S THROW**

FOR INFORMATION CALL 481-9022

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Don't miss this once in a lifetime opportunity!
Producer/Director James P. Blake and internationally famous choreographer Nancy Gregory will judge weekly dance and beauty contests held exclusively at Players.
WINNERS WILL BE AWARDED A PART IN THE MOVIE!
BEAUTY CONTEST—TUESDAY NIGHT, DANCE CONTEST—WEDNESDAY NIGHT
Contestants stop by Players for further details.



Come play at

PLAYERS OF SAN DIEGO
425 Camino Del Rio South - Mission Valley - 297-5103

Thursday, July 19th—50¢ Wine
PLAYERS "CALENDAR GIRLS"
Swimsuit and fashion show • Hairstyles and makeup by "Golden Shears" • Swimsuits by "Elon" of California. Models will appear in Players' own 1985 calendar.

Friday & Saturday, July 20th & 21st
IT'S THE WEEKEND—CUT LOOSE!
Double your fun! Two dance floors.
TOP 40—NEW AGE ROCK—OLDIES

Sunday, July 22nd—50¢ Champagne
SALON OLYMPICS
San Diego's finest salons bring you "far out" and traditional hairstyles for a terrific show and contest. Special thanks to Aweda & Mastey for donating their great products.

Monday, July 23rd—50¢ Draft Beer
"MUSCLES TO MAZATLAN"
Players is looking for this summer's hard bodies of the '80s for the men and women of San Diego. Cash prizes will be awarded every Monday. Finalists compete Monday, August 27th.
1st Prize—Mazatlan trip for 2 at the fabulous

ARAVILLE

2nd Prize—Viking Princess Cruise for 2 to En-nada.
3rd Prize—Invader Cruise/Dinner for 2.
Contestants will be judged by the audience as well as professionals in the fitness field.

Tuesday & Wednesday, July 24th & 25th
Tuesday—50¢ Well Vodka, Wednesday—50¢ Margaritas
"SHOWGIRL" TALENT SEARCH
Details above.

HAPPY HOURS MONDAY-FRIDAY 4-8
Free hors d'oeuvres.
DINING ROOM NOW TAKING RESERVATIONS. NOW OPEN FOR LUNCH

Fog, contemporary, Friday through Sunday.

Rancho Bernardo Inn, 17500 Bernardo Oaks Drive, Rancho Bernardo, 487-1611 or 277-2146. Jim Gates and Sound Investment, contemporary, Tuesday through Saturday; the Marley Pops Quartet, contemporary, Sunday and Monday. Dining Room: Peter Robbertsch, pianist, Thursday through Saturday; Jim Malone, pianist, Sunday and Monday; Greg McNeils, pianist, Tuesday and Wednesday.

Reuben's, 2515 El Camino Real,

Carlsbad, 434-1766. Clutch Carps, contemporary, Tuesday through Saturday.

Rogue Stills, 9850 Carmel Mt. Road, Pajaro, 475-2144. Peter Jay, contemporary, Monday through Saturday.

Roxy, 517 East First Street, Encinitas, 436-5001. Steve Forrester, jazz, Friday and Saturday; the Peter Sprague Trio, jazz, Sunday; Kevin Lettau and Ron Satterfield, jazz, Monday.

Rudi's Hidden Acres, 3700 Carmel Valley Road, Del Mar, 481-9656. Jeff

Williams, pop, rhythm and blues and jazz, Friday and Saturday.

Stage Coach Inn, 2865 Vista Way, Vista, 724-9696. Coyote, country, Wednesday through Sunday.

Sundowner, 135 East Vista Way, Vista, 940-6000. Also, Latin music, Wednesday and Sunday.

Tepee Room, 1270 Main Street,

Boys, rock, Thursday through Saturday; Hi N Run, rock, Sunday through Tuesday; Nixotig, rock, Wednesday.

Time Machine/Cher Orleans, 302 North Midway, Escondido, 743-1722. The Healers, rock, Thursday through Saturday; the London Brothers, 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, 3757 South Mission Road, Fallbrook, 728-2888. The Belair Boys, vintage rock, Friday and Saturday.

Vista Entertainment Center, 435 West Vista Way, Vista, 941-1032. Jockey Club, rock, Thursday through Sunday; live rock, Monday, call club for information. Turf Room: Image, contemporary, Friday, Saturday, and Wednesday.

Whiskey Creek, 14240 Poway Road, Poway, 748-7531. The Gravel

Canyon Band with Linda Rae, country, Wednesday through Saturday; Ray Sanders and the Fallbrook Band, country, Monday and Tuesday.

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

Winner's Circle, 550 Via de la Valle, Solana Beach, 753-6666. Bob Long, piano variety, Tuesday through Saturday.

Wooden Nickel, 13303 Poway Road, Poway, 748-6364. Ron Morin, country, Thursday and Wednesday; live country music, Friday and Saturday, call club for information.

Beaches

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

Atlantis, 2505 Ingham Street, Mission Bay, 224-2434. The Elements, contemporary, Tuesday through Saturday.

"Babi Belle", at the dock, Bahia Hotel, 908 West Mission Bay Drive, Mission Bay, 488-0551. Main Street, contemporary music for dancing, Friday and Saturday.

Bahia Hotel, 908 West Mission Bay Drive, Mission Bay, 488-0551. Fortune, Top 40 dance music, Tuesday through Saturday; Chatham's Jazz Quartet, jazz, Sunday; Piano Bar, Beverly Keys, Tuesday through Saturday; B-B

MacLeod, Sunday and Monday. Afternoon Tea Dance: the Eddie Stangler Band, Big Band dance music, Friday.

Beach Club, 1921 Bacon Street, Ocean Beach, 222-6822. Rick Gaudy and His Blue Zoo Band, blues, Thursday; the Bliz Brothers, rock, Friday and Saturday.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla, 457-4170. Street Car Excess, rock, Thursday through Saturday; the Spinal Brothers, rock and comedy, Tuesday; the Rebecca Drake Show, musical variety, Wednesday.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-5325. Zani, jazz, Wednesday through Saturday.

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

Morones EXPRESSO

Wed.-Sat. through July

Wed.: Padre Night, win tickets Thurs.: Wine & Cheese Night Fri.: Margarita & Cuervo Gold Night Sat.: Daquin Night, TWO TONE t-shirts Free munchies after 11:30 pm

887 Camino del Rio S., 291-1638

Sun.-Tues. through July

Sun.: FUN! FUN! FUN! Mon.: Becks Hops n' Schnapps, win a free bottle of champagne Tues.: Hot Shot Night

the =OLD= pacific beach =CAFE=

Thursday-Saturday 9:30 pm-1:30 am **Jim Hawley**

Sunday 9:00 pm-1:00 am **Bruce Cameron/Hollis Gentry Ensemble**

Monday & Tuesday 9:30 pm-1:30 am **Heaters**

Wednesday **Jim Hawley**

Tuesday is **Restaurant Employee Night**

Wear your T-shirt \$1.00 drinks

4287 Mission Blvd., Pacific Beach 270-7522

WE'RE DEALING LIVE ROCK TUESDAY THROUGH SATURDAY FROM 8:00 PM NIGHTLY DOUBLE GIANT SCREEN MUSIC VIDEO

AT THE ALAMO

SULTRESS

\$1 Every Thursday is LADIES' NIGHT SPECIAL DRINKS ALL NIGHT LONG & ANY DRINK IN THE HOUSE 75c TILL 9:30 pm

Tuesday, July 24

\$3333.33 CASH LIP SYNC CONTESTS

SEMI FINALS—SEE & CHEER

Rod Stewart, Huey Lewis, Blues Bros., Michael Jackson, Scandal, Billy Idol, Olivia Newton-John, Liza Minnelli, Beatles & more.

& ANY DRINK IN THE HOUSE 75c TILL 9:30 pm

Every Wednesday is LADIES' T-SHIRT NIGHT CASH PRIZES Free tank tops to contestants

& ANY DRINK IN THE HOUSE 75c TILL 9:30 pm

Friday & Saturday

BIG FUN ROCK WEEKEND

3093 CLAIREMONT DRIVE • SAN DIEGO

Adjacent to Clairemont Bowl • Doors open 8:00 pm • Must be 21 with proper I.D.

276-0301 • 276-2240 • 276-3437

Baccharal

500-8022

8022 Clairemont Mesa Blvd.

Thursday, Friday & Saturday, July 19, 20 & 21 Top 40 dance band

CYCLES

JUST FOR THE LADIES

Every Monday 7:00-11:30 pm & Thursdays 5:00-9:00 pm

LIVE ON STAGE

MALE ENTERTAINMENT NO COVER

Friday 5:00-8:00 pm

LARRY CHANNAVE & THE

HIGH SOCIETY JAZZ BAND OF SAN DIEGO

Sunday, July 22, 7:00 pm

In association with the Too Slay Groupies productions to benefit

Mod-out to a special evening of

NOSTALGIC ROCK '60s PARTY

WEST COAST TWISTERS and special guest BLAIR BOYS

Comedy spoofs throughout the evening as seen on "Laugh-In" shows

Hors d'oeuvres served between 8 and 11 pm

\$8.00 suggested donation. All proceeds will go to AMC Cancer Research (Tax deductible donation)

Wednesday, July 25

AFO RUMBO

SALSA DANCE BAND

Thursday, Friday & Saturday **KING BISCUIT BLUES**

Tuesday & Wednesday, July 24 & 25 **KENDRA & BARRY**

DANCING • DINNER • LIVE MUSIC

MANDOLIN WIND RESTAURANT

506 University Ave., Hillcrest 297-3017

Home of the San Diego Blues Organization

THE OLD del mar CAFE

Thursday, Friday & Saturday—Rock & Roll

WHEELS

Sunday, July 22—Nostalgic Rock Party

MAR DELS

Monday & Tuesday, July 23 & 24—Jazz

ELLA RUTH PIGGEE

Wednesday, July 25

RICKY & THE JETS

2730 Via de la Valle 455-0921

HALCYON

4258 W. Point Loma 275-9559

Thursday, Friday & Saturday, July 19, 20, 21

NEW LANGUAGE

(Formerly the Rick Elias Band) with special guests

Sunday, Monday, July 22, 23, 29, 30

FIVE LINES UP

(Formerly Four Eyes)

Every Friday

ROCK & ROLL HAPPY HOUR

* Free food

This week: 5:30-8:30 pm **THRILLSEEKER**

* Great drink specials

Every Tuesday night is

ST. PAULI GIRL NIGHT

*St. Pauli Girl \$1.25

*Shots of Schnapps—cinnamon or peppermint \$1.25

NO COVER CHARGE FOR THOSE WEARING SHORTS EVERY TUESDAY

Tuesday through Saturday July 24-28 & July 31-Aug. 4

COMING ATTRACTION

TOX

Atlantis Lounge

Tuesday through Saturday featuring

The Elements

through August 11

Jesse Davis

August 14 through August 25

Columbus 3 + 1

August 28 through September 22

on Mission Bay next to Sea World 226-3888

San Diego Premiere Tour KENDRA & BARRY



"This duo takes you by surprise."

Seattle Times

Tues. July 24 and Wed. July 25
Mandolin Wind 308 University, 8 pm-12 Midnight

*Thurs. July 19 and Friday, July 20—
Drowsy Maggie's Cafe 31st & University, 8-11 pm

Sat. July 28
Seaport Village, Gazebos 1-4 pm

*minors welcome

Elario's, 7555 La Jolla Shores
Drive, La Jolla, 436-6541: Jeanne
Reilly and Sweet Sound, jazz
Wednesday through Saturday;
Stone's Throw, vintage jazz, swing,
and rock, Sunday through Tuesday.

Halcon, 428 West Portal, Loma
Boulevard, Loma Portal, 225-9539:
New Language, rock, Thursday
through Saturday; Five Lines Up,
rock, Sunday and Monday; Taxi,
rock, Tuesday and Wednesday.

Hilton Hotel, Cargo Bar, 1775 East
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, 435-4611: One
Plus One, contemporary, Tuesday
through Saturday.

Islandia Hotel, Circle Lounge, 1441
Quivira Road, Mission Bay,
224-1541: Sander and the Ram
Band, variety stage show, Tuesday
through Saturday.

Jose Murphy's, 4302 Mission
Boulevard, Pacific Beach, 270-3220:
The Stern Brothers, rock, Thursday
through Saturday; Bobby
Chevrolet, rock and blues, Sunday
and Monday; the Mar Del, vintage
rock, Tuesday; Bratz, rock,
Wednesday.

La Avenida, 1301 Orange Avenue,
Coronado, 435-6062: Fredall, jazz,
Friday and Saturday.

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

La Chale, 5046 Newport Avenue,
Oceanside, 222-5300: The
Hurricanes, blues and rhythm and
blues, Thursday; Smoke Wilson,
blues, Friday; the Hurricanes, blues
and rhythm and blues, Saturday;
the US Band, rock, Sunday and
Monday; Thrillseeker, rock, Tuesday
and Wednesday.

McP's, 1107 Orange Avenue,
Coronado, 435-5280: In the Groove,
contemporary, Thursday through
Saturday; Jack and Diane,
contemporary, Sunday and Monday;
live music, Monday and Tuesday,
call club for information.

Mexican Village, 120 Orange
Avenue, Coronado, 435-1022: Karen
and Colin, contemporary, Tuesday
through Thursday; Third Degree,
contemporary, Friday and Saturday;
Jim Moore, contemporary, Sunday
and Monday.

Mission Rose, 1551 West Mission
Bay Drive, Mission Beach,
224-9600: Joey Chese and Steve
Adams, contemporary, Friday and
Saturday.

Mon's Saloon, 945 Garnet Avenue,
Pacific Beach, 483-7337: Bratz,
rock, Thursday through Saturday;
ZZYZX, rock, Sunday and Monday;
Empire, rock, Tuesday and
Wednesday.

Mohr's, 4031 Orange Avenue,
Coronado, 435-4661: Jannah
Williams, contemporary, Thursday;
Brian Stevens, contemporary,
Friday and Saturday.

Mohr's, 4230 Mission
Boulevard, Pacific Beach, 483-7383:
Delene, contemporary, Thursday
through Saturday.

Old Pacific Beach Cafe, 4287
Mission Boulevard, Pacific Beach,
270-7322: Jim Hawley,
contemporary, Wednesday through
Saturday; the Bruce Cameron and
Halle's Center Ensemble, jazz,
Sunday; the Heaters, rock, Monday
and Tuesday.

Rodeo, 8980 Villa La Jolla Drive, La
Jolla, 457-5599: The Rio Bottom
Band, rock, Thursday through
Saturday; with the Reflectors, rock,
Friday and Saturday; Urban
Unholy, rock, Sunday; Live Wire,
rock, Tuesday happy hour, and Live
one, rock, and music, Thursday, rock,
Tuesday, Notice to Appear, rock,
Wednesday.



NITELINE

Tuesday through Saturday beginning at 9 pm

JARRETT

Appearing Sunday and Monday

MIKE MURPHY

Returns August 1

LA HACIENDA

875 Hotel Circle South, Mission Valley • 298-8281

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LA MAISON
is pleased to announce the grand opening of
the "Gallery Five" (a special room for art,
music & poetry). A celebration concert will
be held on Sunday, July 22, 1984 2-4 pm



PETER SPRAGUE

Classical/jazz music

Joining Peter will be:

Tripp Sprague..... Percussion

John Lefebvre..... Bass

Mary Lindholm..... Cello

Mary Kane..... Violin

Randy Brantley..... Flute

John Stubbins..... Viola

Tickets are \$5.00. Seating is limited:
reservations will be accepted. Join us for
hors d'oeuvres, dinner or coffee and dessert
before or after the concert.

La Maison 5th Avenue

3681 Fifth Ave. Ph. 619-298-0119

The
CLUB ZU
EVERY FRIDAY &
SATURDAY NIGHT
THE FINEST D.J.'s AND DANCING ON
OUR NEWLY ENLARGED DANCE FLOOR



Wednesday, July 25: Live on stage

PLAYGROUND SLAP

plus

TEL AVIV

Monday Nights

NOW OPEN! THE HIPPIEST D.J.'s

AND DANCING

Coming in August: Live on stage

3 SIMPLE WORDS

9 pm-2 am Monday

Wednesday, Friday & Saturday

137 North Highway 101 • Solana Beach

481-6221 • Minimum age 18

875 Hotel Circle South, Mission Valley • 298-8281

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875 Hotel Circle South, Mission Valley • 298-8281

875 Hotel Circle South, Mission Valley • 298-8281

The Trojan Horse

6179 University (College & University) 582-1070

Thursday-Sunday, July 19-22

STRIKE FORCE

Thursday, July 19

WET T-SHIRT CONTEST

11:00 pm \$50 cash

HAPPY HOUR

4:00-7:00 pm daily

Kamikazes \$5 • Bud Pitchers \$1.75

Margaritas \$1.25 • Well Drinks \$1.00

Orange Crush \$5

TICKET EMPORIUM

BILLY IDOL

Aug. 15, San Diego

OLIVIERO — Buy 6 sell

FRANK ZAPPA — Buy 4 sell

BATT & FASTWAY — Buy 7

ROBERT DANKOFFER — Buy 11

PAUL SIMON — Buy 12

BILLY IDOL — Buy 13

GO-GO — Buy 13

GROVER WASHINGTON

Aug. 15

ELTON JOHN — Buy 19

JOHN BIFFERTY — Buy 21

AL JARREAU — Buy 31

RICHARD JACKSON

Sept. 24, 7-9, 11-12

The Forum, L.A.

If you don't see it listed, call and ask.

Accepting deposits for all upcoming San Diego

Concerts: Springfield, Rod Stewart, Chicago,

Yes, Hall & Oates, Triumph, ZZ Top.

6650 Miramar Rd. 331 W. Broadway

578-7669 232-6166

(Also a 24-hour concert line)

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578-7669 232-6166

(Also a 24-hour concert line)

6650 Miramar Rd. 331 W. Broadway

Sundtrap Lounge, 2702 North
Mission Bay Drive, Mission Bay,
274-2314: Take 3, nostalgia, pop,
and blues, Thursday and
Wednesday; True Spirit,
contemporary, Friday through
Sunday.

Texas Teahouse, 4970 Voltaire
Street, Ocean Beach, Tom "Cat"
Courtney, blues, Thursday; Chuck
Balt, 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,
274-4600: Shure 1 On,
contemporary, Tuesday through
Saturday.

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

Windrose, 1935 Quivira Road,
Marina Village, Mission Bay Park,
222-2335: Automatics, rock,
Thursday through Saturday;
Crystal, rock, Sunday and Monday;
Ricky and the Jets, vintage rock,
Tuesday; Toys, rock, Wednesday.

San Diego North

The Alliance Country Saloon, Town
and Country Hotel, 500 Hotel
Circle, North, Mission Valley,
291-7131: Stampede, country,
Tuesday through Saturday, country
dance lessons, Tuesday through
Thursday.

The Alamo, 3093 Clairemont Drive,
Clairemont, 276-2240: Sultress,
rock, Tuesday through Saturday.

Backlund, 8022 Clairemont Mesa
Boulevard, Kearny Mesa, 560-8022:
Cycles, Top 40 dance music,
Thursday through Saturday, with
the High Society Jazz Band, jazz,
Friday happy hour; the West Coast
Twisters, vintage rock, and the
Belair Boys, vintage rock, Sunday;
Aim Bamba, Latin salsa dance
music, Wednesday.

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

Blarney Stone Pub, 507 Balboa
Avenue, Clairemont, 279-2153:
Chair O'Gherberty, Irish music,
Wednesday through Saturday.

Bunbury's, 9906 Mira Mesa
Boulevard, Mira Mesa, 578-8696:
The Goodall Boys, country, oldies,
and mellow rock, Thursday through
Saturday.

Cafe in the Valley Restaurant, 911
Camino del Rio South, Mission
Valley, 296-6129: The Bryan
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; Jeff Bryan,
pop, rock, and country, Wednesday.

Carriage House, 7945 Balboa
Avenue, Clairemont, 278-2597: Dan
Connor, country originals,
Wednesday through Saturday.

El Rico, 3533 Mission Center Road,
Mission Valley, 297-8361: Michael
Edwards, contemporary, Wednesday
through Saturday.

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

Haji Baba, 104 Mission Valley

TIJUANA NIGHTLIFE
18 YEARS & OLDER
(with ID)
NEVER A
COVER CHARGE

THE DISCO REGINE & COSMOS

Monday & Thursday

1st dance, 8 PM

2nd dance, 9 PM to 7 AM every day

JUNE 1978

5 LINES UP
5 LINES UP



THE MERGER OF FOUR EYES AND THE SPEEDSTERS

FOUR EYES IS NOW 5 LINES UP

DISILLERY WEST—JULY 19, 20, 21 • HALCYON—JULY 22, 23 • BELLY UP—JULY 25
INQUIRIES: MALCOLM FALK c/o 3RD EYE (619) 481-3030 • 481-8140



5 LINES UP
5 LINES UP



afternoon; Metzi Currier and Craig Jones, jazz, Monday.

Sheraton Harbor Island, 1380 Harbor Island Drive, Harbor Island.
291-2000: Signed, Sealed and Delivered, contemporary, Tuesday through Saturday; Ricky and the Jets, vintage rock, Thursday and Friday happy hours, and Monday evening.

Sheraton Harbor Island West, Sandpiper Lounge, 1590 Harbor Island Drive, Harb' or Island.
291-6400: Piano Bar: Peter Robbirecht, Sunday through Wednesday.

Soledad's, 425 West B Street, downtown, 232-7888: The Most Valuable Players, jazz, Thursday through Saturday.

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

Top of the Park, Park Manor Hotel, 525 Spruce Street, Hillcrest.
295-2181: Ken Meredith and Friends, jazz, Sunday afternoon; Piano Bar: Bob Corwin, Wednesday through Sunday.

Triton, 6011 El Cajon Boulevard, East San Diego, 583-3241: Ella Ruth Paige, jazz and blues, Thursday through Saturday.

Trojan Horse, 6179 University Avenue, East San Diego, 582-1076: Quest, rock, Thursday through Saturday; Strike Force, rock, Sunday; The US Band, rock, Wednesday.

Tuba Man's, 2531 University Avenue, North Park, 295-9426: Live music, Saturday, call club for information.

Tuba Man's No. 2, 7149 El Cajon Boulevard, East San Diego, 688-6042: Charley's Goodtime Band, Dixieland jazz, Thursday; Ira Cobb's Jazzbo, jazz, Saturday; Tobacco Road, vintage jazz and boogie-woogie, Wednesday.

Vicente Hotel, 1960 Harbor Island Drive, Harbor Island, 291-6700:

Jarrett, oldies and newies, early evening Tuesday through Saturday.

Upstart Crow and Company, 835 C West Harbor Drive, Seaport Village, 232-4855: Tom Caboon, folk, early evening Friday.

East County

Alex II Restaurant, 6360 El Camino Boulevard, 263-2096: Arabic music and belly dancing, Wednesday through Saturday.

Antonio's Hacienda, 700 North Johnson, El Cajon, 442-9827: Neutral Ground, contemporary, Friday and Saturday.

Baxter's, 1025 Fletcher Parkway, El Cajon, 442-9271: No Exit, rock, Tuesday through Saturday.

Black Angus/El Cajon, 1000 Graves Avenue, El Cajon, 440-5055: Blues, rock, Tuesday through Saturday.

Blumery Stone Top, 7059 El Cajon Boulevard, La Mesa, 463-2283: Bryon Connolly, Irish music, Tuesday through Saturday; Jim and Theresa Hinton, Irish music, Sunday.

The Boondocks Restaurant, 8320 Parkway Drive, La Mesa, 465-3669: Danny Topaz, contemporary, Thursday through Saturday; Bruce 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.

Cajon Lounge, 973 Greenfield Avenue, El Cajon, 440-9526: Ron Morn, contemporary, Friday and Saturday.

Chico Club, 7366 El Cajon Boulevard, La Mesa, 464-9553: Gary Rayner and Mike Ross, oldies, country, and contemporary, Friday and Saturday.

Circle D Corral, 1033 Broadway, El Cajon, 444-7443: Country Casanova, country, Tuesday through Saturday; live country music, Sunday and Monday, call club for information.

Don's West, 5286 Baltimore Drive, La Mesa, 462-9533: Southern Comfort, country, Tuesday through Saturday.

Finn Springs Inn, 15505 Highway 80, El Cajon, 443-9568: Free Rein, country, Friday through Sunday.

George Joe's Restaurant, 9586 Murray Drive, La Mesa, 469-0358: Live contemporary entertainment, Thursday through Saturday, call club for information.

Horseshoe Tavern, 7664 Broadway, Lemon Grove, 446-6344: The Smith Brothers, country, Friday and Saturday.

Hungry Hunter/El Cajon, 402 Fletcher Parkway, El Cajon, 442-0517: Harmon, contemporary, Thursday through Saturday.

Kentucky Stud, 10377 Woodside Avenue, Santer, 448-3407: Shalwe Riders, country, Friday through Sunday.



Entertainment by the Sea
DANCING
LIVE ENTERTAINMENT
7 NIGHTS A WEEK

HAPPY HOUR
MONDAY-SATURDAY 5-7 pm
\$1.35 Well doubles
\$1.00 Domestic beer



Rhythm & Blues
Thursday, Friday & Saturday, July 19, 20 & 21

Back by popular demand
Friday, July 20
L.A. Recording Artist
SMOKEY WILSON
AND THE HURRICANES



THE US BAND
Rock & Roll
Sunday & Monday, July 22 & 23
No cover



ThrillSeeker
Rock & Roll
Tuesday & Wednesday, July 24 & 25
No cover

5046 Newport Ave. • Ocean Beach
222-5300

Lakeside Hotel, 9940 River Street, Lakeside, 443-9591: Red Lane and Ramblin' Fever, country, Friday and Saturday.

NU-FAZE
TICKET SALES

ROD STEWART
JEFF BECK
TOMORROW

PAUL SIMON 8/11
RATT 8/14
BILLY IDOL 8/15
PRETENDERS 9/4
ONGO BOINGO 10/31

THE BEST TICKETS AT THE BEST PRICES

FREE DELIVERY
CALL 24 HRS.
569-9095
(714) 966-3019

Live Oak Springs Resort, Old Highway 80, Boulevard, 766-4298: The Lone Riders, country, rock, Friday and Saturday.

Lorenza's, 596 Broadway, El Cajon, 442-9606: Pity N' Woo with Gerrie Woo, contemporary, Tuesday through Saturday; Pro Brigham's Preservation Band, Dixieland jazz, Sunday and Monday.

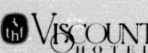
Magnolia Pub/Venue's, 8861 Magnolia Avenue, Santer, 448-8550: Ipo Facto, rock, Wednesday through Saturday.

Mama's Mink, 533 East Main Street, El Cajon, 442-5573: Mark Laibler and the Pony Express, country rock, Friday and Saturday.

TEMECULA COUNTRY JAMBOREE
JERRY JEFF WALKER
The Lost Gonzo Band
Monday, July 23, 8:30 pm
Penfold Farm, Temecula (Hwy. 15 & 79 south)
(714) 676-2081
Penfold Communications Inc.

The Bar
Spirits & Cheers

HARBOR ISLAND'S ONLY CONTINUOUS
88¢
HAPPY HOUR
ALL REGULAR COCKTAILS
11:00 am until closing, 7 days a week.
Hors d'oeuvres from 4:00-7:00 pm daily.
Entertainment from 6:30 pm, Tuesday-Saturday



1960 Harbor Island Drive, San Diego 291-6700

Crystal T's Emporium

THE WORLD'S SERIES OF
DanceAerobics

Once again, watch this exciting event of color, music, grace and showmanship, not to mention physical fitness. Five 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 July 19
Champion Rolf Berendtsen, Sockers
Zoltan Toth, Peter Skouras, Chanel
10's Bros Walker, Carol Le Beau,
Leonard Wilarsen, Bob Donley.

Located at front of the Town & Country Hotel
100 Hotel Circle NW • Mission Valley • 294-9011

Mr. Bill's Backroom Saloon, 399 North Magnolia, El Cajon, 447-4500: Hutson and Best with Dave Stomore, 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, Santer, 449-6240: Bob Sortillon and Key Largo, contemporary and oldies, Thursday through Saturday evening, and early evening Sunday.

The Outpost, 652 Grand Avenue, Spring Valley, 464-9007: County Line, country, Friday and Saturday.

The Ox Bow Inn, 8616 Campo Road, Spring Valley, 460-9806: Center Stage, country and music of the 40s and 50s, Tuesday through Thursday; Alton and the Ox Bow Country Lads, country, Friday and Saturday.

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

Ray West, 2201 El Cajon Boulevard, 298-1722: Recorded music, Friday, Monday, and Tuesday; Bratz, rock, Sunday.

Sexton's, 7353 El Cajon Boulevard, La Mesa, 460-1500: Cham Reaction, contemporary, Tuesday through Saturday.

Silver Spur, 7941 Mission Gorge Road, Santer, 448-4882: Jerry Baze and a Touch of Country, country, Wednesday through Sunday.

Turquoise Lounge, 5975 Seaview Drive, La Mesa, 465-1525: The Effect, rock, Thursday through Saturday; live rock, Tuesday and Wednesday, call club for information.

Van Whittle's, 10055 Mission Gorge Road, Santer, 449-0060: Crossfire, contemporary and country rock, Friday and Saturday.

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

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

Bull N' Stick, 608 Palm Avenue, Imperial Beach, 429-5330: France, rock, Thursday through Saturday; live rock, Thursday, call club for information.

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

Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1161: Gail Lee and Firecreek, country, Tuesday through Saturday.

Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1161: Crystal, rock, Thursday through Saturday; live rock, Sunday and Monday, call club for information; In Color, rock, Tuesday and Wednesday.

Duck's Cackale, 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, 1344 Palm Avenue, Imperial Beach, 423-0953: Linda, De Rosier, contemporary, Thursday; Ed Cummings, contemporary, Friday and Saturday.

Hutch's, 1863 Palm Avenue, Imperial Beach, 423-3479: Country

MOM'S
276-4653
945 Garnet, P.B.
Live rock 7 days a week

Thursday-Saturday
July 19-21

BRATZ



Sunday & Monday
July 22 & 23

ZZYZX

Tuesday-Saturday
July 24-August 4

COMING
ATTRACTION
EMPEROR

Friday & Saturday

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

\$2.00
cover 8:30-9:06 pm

50¢

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

NEW DAY!

Every Wednesday

Dr. James Downs, Ph.D.
Hypnotist
Rock-n-Roll

NO COVER

Open Sunday

\$1.00

Drink Specials

Monday, July 23

New-Mom Goes Surfing
with **ZZYZX**
\$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

Comfort, country, Friday and Saturday.

Joey's, 415 Broadway, Chula Vista, 420-4828; Louie, Pina, and Mario, contemporary and Latin, Thursday through Monday; Newcity, country, Latin, and blues, Tuesday and Wednesday.

La Maza, 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, 475-7313; Frank Dixon and Country Night Life, country, Friday and Saturday.

The Lantern, 1322 Third Avenue, Chula Vista, 427-4200; The Serious Guise, rock, Thursday through Saturday.

Marisol, 1680 Broadway at Main Street, Chula Vista, 420-8435; Colour Latino, Thursday through Sunday.

The New Trophy Lounge, 999 National City Boulevard, National City, 475-7313.

City, 477-5753; Verge 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, 429-3537; Wayne Giv and Tony Irvine, contemporary, country, comedy, and rock, Friday and Saturday.

Palomino Star, 3008 Main Street, Chula Vista, 427-5889; Ron Taber, country, Wednesday, Thursday, and Sunday; the Goodbyes, country, Friday and Saturday.

PERFORMERS
 Performer listings are compiled by Ron Jennings. If you wish to be included, please call 263-8082. Thursday afternoon or Friday before 5:00 p.m. The listings are free.

Rock & Roll

Arcade Spirit
Automatics: Windrose
The Bad Boys: Tequila Flats
Hank Ballard and the Midnighters: Jelly Up Tavern
Band of Ages: Spirit
dBG: Nargo Inn
The Beat Farmers: Bodies
Belair Boys: Valley Fort Restaurant, Dobber's Restaurant, Bockharal
Bibb Black: Spirit
Blaze: Black Angus/Chula Vista
The Bliff Brothers: Beach Club
The Ron Bolton Band: Bodies, Doe Masters
Bratz: Jose Murphy's, Mom's
Bobby Chevrolet: Jose Murphy's
Bunny Drums: Bodies
Crystal: Dance Machine, Windrose
Destiny: Fireside Lounge
Diamond: Fireside Lounge, Park Place
Dirk Debonaire: Distillery
Nightclub: Lehi's Greenhouse
The Effect: Bobby G's, Turquoise

Lounge
Emperor: Mom's Saloon
The Features: Multiway
Leccardi: Distillery Nightclub
Five Lines Up: Distillery Nightclub
Frances: Bull V. 200's
Freewill: Normandy Cocktail Lounge
The James Harmon Band: Belly Up Tavern
The Headbats: Bull and Bear
The Hustlers: Old Del Mar Cafe
Time Machine: Chee Orleans
Hit N' Run: Tequila Flats
Incapable Rockers: Distillery Nightclub
In Colour: Dance Machine
Inta Wishin': Chopping Block
Ippo Faccio: Magnolia Multiway's
Kicker: Black Angus/Mission Valley
L.A.s: Doe Masters
Line One: Bodies
Live Wire: Bodies
The London Brothers: Whiskey Flats, Time Machine/Chee Orleans
The Lone Riders: Bodies, Live Oak Springs
Luna Spirit: Manual Scale, Distillery East
The Mar Dela: Belly Up Tavern, Old Del Mar Cafe, Jose Murphy's
New Language: Halcyon
Nitecove: Tequila Flats
No Exit: Bodies
Notice to Appear: Distillery Nightclub, Bodies
One: Purity Mine Company
Ortiz Central: Chopping Block
The Paladins: Spirit
Planet: Whiskey Flats
Prophet: Park Place, Whiskey Flats
Punk: Vista Entertainment Center
Quest: Trojan Horse
Rebel Rockers: Belly Up Tavern
Red Alert: Nargo Inn
The Reflectors: Distillery Nightclub, Bodies
The Rhythm Kings: Pancha's
Ricky and the Jets: Windrose, Sheraton Harbor Island, Old Del Mar Cafe
The Rock: Spirit
RPM: Black Angus/Chula Vista
Scramm: Silence Spirit
The Serious Guise: The Lantern
The Sex Donkeys: Spirit
Schockabillie: Spirit
The Siren Brothers: Jose Murphy's
Silent Scream: Spirit
Sire: Spirit
Soldier of Fortune: Spirit
The Splatters: Spirit
The Spud Brothers: Doe Masters

Islands Lounge, Carlos Murphy's
Status: First Place, Bobby G's
Street Car Eyes: Carlos Murphy's
Strike Force: Trojan Horse
Sulphure: The Alamo
The Symphonies: Normandy Cocktail Lounge
Tami and the Monthlies: Spirit
Tati: Halcyon
This Kid: Distillery Nightclub
Thrillseeker: Le Chet
Types: Windrose, Lehi's Greenhouse
The Twosomes: Monterey Whaling Company
Urban Umbrella: Bodies
The Us Bands: Le Chet, Trojan Horse
The West Coast Twisters: Bockharal
Wheels: Old Del Mar Cafe
What Is This: Distillery East
ZZYZX: Mom's Saloon

Family Ties: Holiday Inn/Mission Valley
Fred's: Mom's
P.J. Fog: Multiway/Escondido, Balby and Eddie's
Jimmy Fontaine: Amore's
Fortune: Balby Hotel
Forward Motion: Anthony's
Harborside: Harborside
Frank & Doran: Captain's Anchorage
J.J. Frank: Amore's
John Kelley: Multiway/Escondido
The Ross Kirkpatrick Duo: Hungry Hunter/Rancho Bernardo
Gary Lehman: Smuggler's Inn
Rick Lightfoot: Kirby's Cafe in the Valley Restaurant
Louise and Pina and Marie: Joey's
Rick Lyons: Deck's Cocktails
Main Street: Bahia Belle
Marlene: Hungry Hunter/El Cajon
The Shop Meets Duo: Dobber's Restaurant
Jim Hawley: Old Pacific Beach Cafe
Rich Hunt: Multiway/Escondido
Hudson and Beat with Dave: Steamers: Mr. Bill's Backroom Saloon
Image: Vista Entertainment Center
Impulse: Catamaran Hotel
In the Groove: McP's
The Invaders: "The Invader"
Tommy Irvine: Old Bonita Store Restaurant
Island Society: Henry's
Jack and Diane: McP's
Jarrett: Vicount Hotel, La Hacienda Cantina
One Plus One: Hotel del Coronado
People Pleasers: Hilton Hotel
Pitch 'N' Woo: with Gerrie Woo: Loomis
Eddie Preston: Barnacle Bill's
Rapture: New Trophy Lounge
Rancho Bernardo Inn: Sheraton Harbor Island West
Bruce Robbins: Bockharal Restaurant, La Maza
Juan Robles: China Eye Restaurant
Freddie Ross and Private Lines: Islands Lounge
Nancy Sear: Comedy Store
Shine It On: Vacation Village Hotel
Chuck Showalter: Jelly Roger/Escondido
Sheraton Harbor Island: Tony Sear and Co.'s Henry's
Bob Sortillon and Key Largo: Our Favorite Place
Southland: Catamaran Hotel
Spring Fever: Robert E. Lee's
Steven and Tanya: Acapulco

Nightlife: Dobber's Restaurant
Night Manager: Jelly Roger
Niteline: La Hacienda Cantina
Niteline: Patrick's II
One Plus One: Hotel del Coronado
People Pleasers: Hilton Hotel
Pitch 'N' Woo: with Gerrie Woo: Loomis
Eddie Preston: Barnacle Bill's
Rapture: New Trophy Lounge
Rancho Bernardo Inn: Sheraton Harbor Island West
Bruce Robbins: Bockharal Restaurant, La Maza
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Sheraton Harbor Island: Tony Sear and Co.'s Henry's
Bob Sortillon and Key Largo: Our Favorite Place
Southland: Catamaran Hotel
Spring Fever: Robert E. Lee's
Steven and Tanya: Acapulco

Contemporary/Top 40

Joey Ames: Henry's
John Barker: Hungry Hunter/Oaksdale
Terry Brabson: Smuggler's Inn

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 Saturday - Free Plastic Buffet
Open Darts 7:00 pm
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"Dirty" Bartenders 6-7
Tony Gwynn 5:00-7:00 pm
Ladies' Night Double - featuring:
Boomer D.J. 8:00-11:00 pm
Free Taco Blitz 8:00-11:00 pm
Tobacco Road Jazz Band 8:00-11:00 pm
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Tobacco Road Jazz Band 7:49 El Cajon Blvd. (just east of 70th St.)
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Joe Stewart: The Leo's/Mina Mesa
and Mission Garage

Strictly Business: Fox Soap
Ankers:
Take 3: Sundberg Lounge
Don Tension: El Conal, The
Bridge

Third Degree: Mexican Village
Aliza Thomas: Humphrey's
Tito and Augustine: Jack's
Cocktails
Danny Tapan: Rockwood's
Restaurant
Triple Play: Hilton Hotel
True Spirit: Sundberg Lounge
Denny Tymen: The Bridge
Vergie and the Orient Express: The
New Trophy Lounge
Vision: Vite Owl Band
Jonah Williams: Madhoney's/
Corralito

Jazz

Joe Anzures: Hotel San Diego
Joe Anzures and Kirk Claret:
Rockwood's/Panoramic
Coffhouse
Lori Bell: Prophet Restaurant, Le
Maison Fifth Avenue
Lori Bell and Ship Hovers:
Prophet Restaurant
Borache Y Loco:
Rockwood's/Panoramic
Coffhouse
Brass Tux: That Pizza Place
Pro Brigham's Preservation Band:
Fat Jags, Patrick's II, Lorenzo's
Bruce Cameron and Hollis Gentry
Ensemble: Old Pacific Beach
Cafe
Charles's Goudine Band: Tuba
Man's No. 2
Chesham's Jazz Quartet: Bahia
Hotel
The Chicago Six: Belly Up Tavern
Ira Cobb's Jubilee: Tuba Man's
No. 2
The Jimmy Corcoran Trio: The
Speakeasy
Steve Palmieri: Razz
J.J. Frank: Jimmy's
Pretails: La Avenida
Mel Goot: Pacific Wine Bar and
Bistro
The Bobby Gordon Trio: Our Place
Mitt Center and Craig Jones:
Salerno's
Harvey and the S2nd Street Ave:
Fat City/China Camp
The High Society Jam Band:
Bachman
The Bob Helt Trio: Dobber's
Restaurant

Keyon Lettas and Ron Natterfield:
Razz
Rob Long: Wilmer's Circle
Ken Meredith and Friends: Top of
the Park
Most Valuable Players: Salento's
The Night Band: Salerno's
Sun Palmer: Old Town Opera
House
Ella Ruth Figgie: Triton, Old Del
Mar Cafe, Monk's Saloon
The Shreve Brothers Quartet:
Salerno's
The Ty Rainey Trio: Patrick's II
Jeanne Keith and Sweet Sound:
Elario's
The Art Resnick Trio: Salerno's
Siu Shames: Le Maison Fifth
Avenue
The Peter Sprague Duo: Le Maison
Fifth Avenue
The Peter Sprague Trio: Le Maison
Fifth Avenue, Razz
Stono's Throw: Elario's, Belly Up
Tavern, Pacific Espresso
Steve Strauss: Pacific Espresso
Tobacco Road: Old Town Opera
House, Tuba Man's No. 2
Mike Vax: Pavilion Lounge
The Walrus: After Midnight Trio:
Escape Lounge
The Zergonian Jazz Quartet:
Harporn Henry's
Zanz: Chuck's Steak House

Folk/Ethnic

Afros: Sundowner
Afro Rumba: Bacchanal
Bluegrass Etc.: That Pizza Place
Tom Cebano: Denny's/Maggie's
Upstart Crow and Company/
Seaport Village
Stanna Gail Cells Band: Denny's
Maggie's
Brian Connolly: Barney Stone Too
The Constables: Tuba Man's
Chris Foster: Old Time Cafe
Phil Gross: Old Time Cafe
The Hintons: Barney Stone Too
Kendra and Barry: Old Time Cafe,
Mandolin Wind
Linda and Pita and Maric: Joey's
Chair O'Dougherty: Barney Stone
Too
The Olympians: Hiji Baba
The Paradise Street Band: Denny's

Paul and Carla Roberts: Paradise
Gardens Restaurant
Time Cafe
Dave and Becky Robinson: Old
Time Cafe
Rosalee Sorrells: Old Time Cafe
Jeff Twigg: Old Time Cafe
Dennis Ware: Old Time Cafe

Blues/R&B/ Reggae

Charlie A.: Spirit
Ricky A.: Spirit
Terry B.: Spirit
The Elmore Bruce Band: Poney
Nine Company
Bobby Chevrolet: Joe Murphy's
Tom "Cat" Courtney: Texas
Tobacco
The Five Careless Lovers: Belly Up
Tavern
Rick Gandy and His Blue Zoo
Barry: Spirit, Beach Club
The Haricorns: Le Chateau
The International Reggae
AB-Stars: Belly Up Tavern
King Blazeth Blues: Mandolin
Wind
Sun Palmer: Old Town Opera
House
Ella Ruth Figgie: Triton, Old Del
Mar Cafe, Monk's Saloon
The Rebel Rockers: Belly Up
Tavern
The Rhythm Kings: Parcho's
Shay Bah: Belly Up Tavern
Taproot: Joey's
Stanley Wilson: Belly Up Tavern,
Le Chateau

Country/ Country Rock

Alton and the Ox Bow Country
Lads: Ox Bow Inn
Jerry Bass and a Touch of Country:
Silver Spur
The Best Farmers: Bodice
Denny Cannon: The Leo's/Mina
Mesa
Cedar Stage: Ox Bow Inn
Carmar: Wrangler's Root
Don Cannon: Carriage House

Country Crossover: Circle D Corral
Country Comfort: Hutch's
Country Justice: Tropic Room
County Line: The Outpost
Coyote Stage: Coach Inn
Jimmy Cobb and the Cotton Band:
Old Mar Cattle Company
Cousins: Sun Wink
Dark Horse: Charlie's Alibi
Frank Dixon and Country
Nightlife: Landmark Cocktail
Lounge
Elton J.R. and the Country Golds:
Burr-N-Ranch House
Four Star Country: Oasis Bar
Free Betts: Elm Springs Inn
Wayne Gire: Old Bonita Store
Restaurant
Goodall Boys: Barbary's
The Gravel Canyon Band with
Linda Rae: Whiskey Creek
High Steppin': Pomerado Club
Toby Irvine: Old Bonita Store
Restaurant
Red Lane and Ramble: Fower
Lakeland Hotel, Belly Up Tavern
Mark Lashier and the Pony
Express: Marmal Mink
Gail Lee and Firecracker: Country

Boomer
The Lone Riders: Bodice, Live Oak
Springs
Lone Star Country: The Country
Side Restaurant and Lounge
Ron Martin: Coligny Lounge,
Hoslen Nickel
New Country: Country Side
Restaurant
Jimmy Nixon and Downhome:
Moonbow
Ray Sanders and the Fallbrook
Band: Whiskey Creek
Shadow Riders: Kentucky Stud
The Smith Brothers: Horseshoe
Tavern
Southern Comfort: Don's West
Stampede: Valene Country Saloon
Steppin' Out: Valley Center Inn
Saloon, Poney Nine Company
Steezy: Wrangler's Root
Joe Stewart: The Leo's/Mina Mesa
and Mission Garage
Supercolts: Catamaran Hotel
Ron Tabor: Pomerado Star
Taproot: Joey's
Don Tension: El Conal, The
Bridge
Denny Tymen: The Bridge

Everything Else

Mary Adams: harp music,
O'Hanry's
Phil Becker: guitar variety, Mille
Flares, El Fandango
Fred Benedict: classical guitar,
Prophet Restaurant
Tony Bird: African folk-rock, Old
Time Cafe
Anna Bjornson and Herman
Salerno: opera highlights and
pop and show tunes, Salerno's
Chuck Bolt: blues, ballads, and
rock, Texas Suburban
Jeff Bryan: pop, rock, and jazz,
Cafe in the Valley Restaurant
Walter Clark: classical guitar,
Prophet Restaurant, Cafe in the
Valley Restaurant
Harley Days Quartet: popular and
swing music, Rancho Bernardo's
Iron, Pavilion Lounge
Gene Dowse: Polka Band, polka
music, Bazzano Inn
Gary Duncan: banjo and guitar,
Pony Express Restaurant/Old Town
Catherine Explosives: Irish harp

music, Old Time Cafe
Eric Foster: classical guitar, Cafe
in the Valley Restaurant
The Al Gabis Band: Big Band
dance music, Hotel San Diego
Paul Gregg: piano bar, Bookie's
Paul Glenn: piano bar, Bookie's
Guy and Zazie with Gil Worrer:
variety, pop to opera, Mina Mesa
Restaurant
Lynn Hall: Latin American harp,
Denny's/Maggie's
Don Hertel's 1984 Friendly Follies:
variety show with music,
Catamaran Hotel
Steve Hudson: comedy and music,
Fish House West
Kendra and Barry: contemporary,
Noogras, French music, jazz,
and folk, Mandolin Wind,
Denny's/Maggie's
Tim Knorr: one-man variety,
Chico Club
Bob MacLeod: piano and vocal
variety, Bahia Hotel, La
Valencia Hotel
Kevin Mellon: variety piano, Gold
Coast Lounge
Steve Morris: comedy and music,

Mr. Bill's Backroom Saloon:
Hungry Hordes/Occasional
The Pacific Ensemble: light
classical music, Upstart Crow
and Company
Dale Pearson: piano variety, Dobber's
Landing
Gary Rowner and Mike Ross: oldies,
country, and contemporary,
Chico Club
Sander and the Ram Band: variety
stage show, Islands Hotel
Sharon Shidell: piano bar, Gold
Coast Lounge
The Eddie Standler Band with Mary
Hicks: big band dance music,
Bahia Hotel
Sunny Niles: pop, country, and
party music, Tuba Man's
Jo Travers: piano bar, Springfield
Wagon Works
Louis Vasquez: piano bar, Victor's
Dale Vernon: piano and guitar
variety, Cafe in the Valley
Jeff Williams: pop, rhythm and
blues, and jazz, Rud's Hidden
Avees
Zimines: Klezmer dance music,
Denny's/Maggie's

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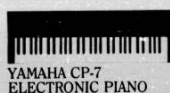
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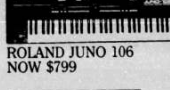
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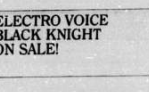
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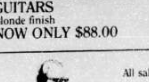
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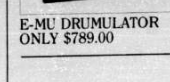


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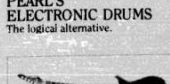
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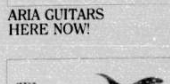
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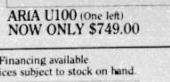
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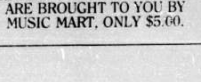
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OLYMPICS ROD STEWART

FRANK ZAPPA RATT/FASTWAY
July 24 August 7

RODNEY DANGERFIELD
August 11

PAUL SIMON BILLY IDOL
August 12 1 & August 12-13

GO GO'S BILLY IDOL
August 13 5 & August 15

ELTON JOHN ELTON JOHN
5 & 6 August 19 1 & August 21-22

JIMMY BUFFETT AL JARREAU
August 21

GEORGE BENSON JULIO IGLESIAS
September

FLOCK OF SEAGULLS
October

CULTURE CLUB
October

HUMPHREY'S SHELTER ISLAND
Now reserved seating
CHICK MANGINI - 7-29 RARE - 8-1
CRUSADERS - 7-24-25 SPYGLASS - 8-8
JEAN LUC PONTI - 8-15 R. K. KING - 8-12

UPCOMING SHOWS
Paul & Jimmy: 7-24-25
Bruce Springsteen: 8-12-13
Chicago: 8-12-13
Chicago: 8-12-13

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Murray's, the world's largest ticket agency, has purchased and been assigned additional tickets for the 1984 Olympic Games. Although most of the premium events are still in great demand, many of the heats and preliminaries for track and field, boxing, basketball and swimming, can now be purchased through Murray's at face value plus a \$2.50 service charge per ticket. NO PHONE ORDERS.

RATT August 7
RODNEY DANGERFIELD August 11

PAUL SIMON August 12
GO GO'S August 13

BILLY IDOL August 15
ELTON JOHN August 19

JIMMY BUFFETT August 21
AL JARREAU August 31

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MARLEY DAVIS QUARTET
Starting July 24
New Champagne Happy Hour
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500 West Circle N., Mission Valley, 291-7131



STAMPEDE
Join us when we Sat.
And if you can't dance to Country Music, we'll
sing and play. Thurs. 7 to 9 pm.
HAPPY HOUR weekdays from 4 to 9 pm.
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This Friday and Saturday at the Rodeo
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Rhinestone—G.A. Kelly, Barton 10/11

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WOOD DESKS, excellent condition. 36x90. \$75; 24x48 plus chair. \$30; executive swivel chair. \$35; 2 futons; ottomans. \$30 each. 325-2254.

35. Long and short sleeve shirts, extra large and large.
53. Very good, like new. 203-9121.

REFRIGERATOR GIBSON left doors (2-door) bottom freezer, copper-tone, looks excellent. 575. 224-9395.

GOLDEN VELVETY COUCH 106" long, excellent condition. 595. 203-4415.


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