

The Devil's Peak



In the summer of 1967, when I first heard about El Picacho del Diablo, I was still young enough to think I was indestructible. I was a smart-assed college student at the time, with more daring than good sense, attempting my first wilderness adventures in the mountains of Utah and on the granite walls of Yosemite Valley. I was convinced that injury and pain were experiences only other people had to suf-

fer, and that death was just one more thing the older generation had lied about.

Other climbers, some of them my mentors, told me about a mysterious mountain in Baja California that had acquired a reputation much larger than its actual size. The mountain was barely over 10,000 feet in elevation, but it rose out of the harsh San Felipe

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BY STEVE SORENSEN

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City Lights

Volume Of Patients

The sound of human mortality has been keeping awake the residents of the small, five-apartment complex. The windows of their living rooms and bedrooms face the Hillcrest Rehabilitation and Convalescent Center in the 3500 block of Fourth Avenue. Night and day their lives are interrupted by the voices of the infirm and dying. Jay Whaley, a three-year resident in the complex, kept a list of the sounds that disturbed him during this past month. Most daily, intermittently from very early in the morning to late at night, he heard moaning and wailing and shrieks from patients he could only identify as "screamers." Whaley says that in the three years he has



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Ken Peterson, Whaley's neighbor, concurs. He's lived in the complex for twelve years and can't remember ever hearing so much screaming. His thirteen-year-old son's bedroom window is less than twenty-five feet away from the center, and the boy has been awakened as late as midnight.

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location. The three staff members disappeared inside the building. More than five minutes later, Whaley says, they appeared with a doctor on the balcony where the woman lay and took her inside.

Ed Dove, administrator for the center, says that he doesn't remember hearing of that specific event, but says, "I'm aware that my industry has taken quite a beating for alleged misconduct, and I think that's fortunate. I, for one, welcome public inquiry." He says that he and his staff of 110 full-time employees are honestly trying to do their best, but that there's very little they can do to alleviate the disorientation and confusion often accompanying old age. The average age of the center's 194 patients is eighty; the majority of the people there

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Sandcastleing Takes Grit

It is perhaps due to the transitory nature of their art that those individuals who build sand castles struggle to insure that their names, unlike their creations, are not erased by time and tide. What was formerly a seaside pastime for tots has grown over the past eight years from an absorbing hobby for adults to a money-making craft for entrepreneurs. Prices for commissioned sand sculptures range from hundreds of dollars to hundreds of thousands of dollars. And for starving artists and sand-castle fanatics, what could be sweeter than to be paid handsomely to do what they truly love?

Local professionals who honed their sculpting skills at the annual invitational projects on the beaches of North County now have businesses of their own, and their connection with those and other events has become a source of rivalry. No longer a bunch of pals getting together on Labor Day to create something lovely on the beach, they're in business now. Kall Bradford, a local artist who receives \$1000 monthly from a federal NEA grant to teach sand sculpting to students at the Central School in Leucadia, charges \$250 a day for her artistic services, and Gerry Kirk and Todd Vander Pluym of Sand Sculptors International receive as much as \$400 a day each, plus expenses. Norman Kraus, the organizer of the 1976-1982 Labor Day



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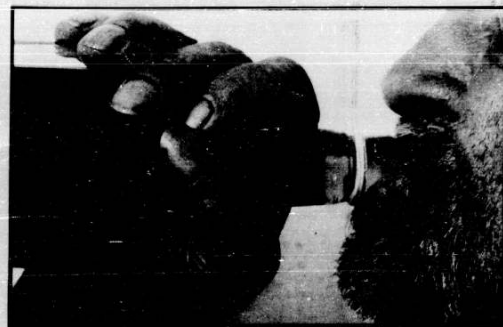
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What's The Word? Thunderbird What's The Price? Fifty Twice

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No such luck. "The only thing getting rid of the little bottle did was get rid of the falling-down drunks. It didn't get rid of the element," says Jerry Wilson of Rose's Liquor



Photograph by Paul Stockdale

on Fourth Avenue and F Street. "The neighborhood hasn't changed that much," Wilson says. The economic barrier doesn't work: he and other downtown liquor stores still sell big (750 ml), cold bottles of the wine, which is fortified to a strength of about twenty

percent alcohol, for under two dollars. It's even cheaper at the Long's Drug Store on Fifth Avenue at Broadway, where "Great Savings" on "In-Store Specials" have reduced a \$1.99 bottle of Sicita Vermont to \$1.29. Quart-size "Trial Size" bottles of

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store sells about twelve bottles of the stuff daily. And if the higher-priced bottles are still too expensive for thirsty Gaslamp habitués, relief is just a half mile away. No fewer than four liquor stores on Eleventh and Twelfth avenues still sell the pint-size bottles of fortified juice, known as "mickys." They cost one dollar, and Bob Hirmes at Big B Liquor Store on Eleventh and Broadway sells twenty-four bottles a day of micky-size Thunderbird, known in wino circles as "thunderchicken." Councilman Martinez's solution is to expand the voluntary agreement, procuring pledges from liquor store owners such as Hirmes. He's not interested. "I don't have any restaurants or high-rise buildings to bring the business here," Hirmes says. "If they want to build a couple of high-rises, maybe. Otherwise, I'll never agree." Martinez may also try to tighten the current agreement with Gaslamp stores to ban the sale of quart-size (750 ml) bottles and any bottles that cost less than five dollars.

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The way Bud Poliquin tells it, he had every intention of going through proper channels in telling Tribune editor Neil Morgan of his decision to resign as sports editor and take a similar job back East. But technology, interference, and Poliquin's good intentions were unexpectedly short-circuited.

Once before, in July of 1981, the six-year Tribune veteran had received an offer to move to the East Coast and take a job with a paper in Hartford, Connecticut. Morgan and the Tribune management persuaded Poliquin to stay, however, with the offer of the position as sports editor of the evening paper. Since that decision, Poliquin says, his desire to be closer to his wife's families back East led him to reconsider a move, and when the Herald-Journal in Syracuse, New York offered him a job, he accepted. He planned to notify Morgan of his move sometime in June.

In a letter to a close friend in

Connecticut, Poliquin mentioned his upcoming move. Like many *Union and Tribune* reporters, he composed the letter on the video display screen of his desk-top computer, which he and the rest of the Copy reporters use for their stories. The only problem was, he forgot to "erase" it after he printed it out and before he went home for the day. The next morning, editor Morgan did his usual screening of the paper's story content for that evening on his own computer, and there, amid all the sports stories, was Poliquin's letter. Morgan, who had known nothing of the sports editor's impending departure, was understandably startled, and when Poliquin arrived at work, he was called into the editor's office.

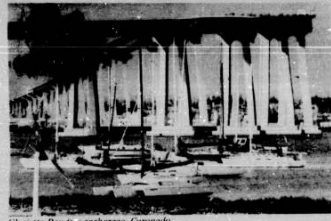
Poliquin recalls that Morgan simply asked him, "What's this?" Poliquin will remain at the Tribune through the end of the Olympics, after which he'll head for the Herald-Journal, where he will once again compose his stories on a computer.

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There Floats The Neighborhood

In the waters just off the Coronado Municipal Golf Course, from the clubhouse stretching south about half a mile, more than twenty boats are anchored year-round while their owners live aboard them, and another seventy or so remain there for periods ranging from several days to several months. Similar situations exist in half a dozen other areas in San Diego Bay, such as the northeast portion of the Embarcadero off the foot of Laurel Street, where a recent Port of San Diego study says ninety-two boats are moored, and the Commercial Basin north of Shelter Island, whose 228 boats make it the bay's largest free anchorage, the study says. Legally, says the port's director of planning, Fred Traill, these and other

live-aboards are the cause of mounting concern among Coronado city officials. "As their numbers grow," says City Councilwoman Mary Herron, "the complaints against them increase, and that's caused some problems." Among them, she says, interference with water-skiers, fishermen, and other recreational boaters; use of golf course facilities, primarily the bathrooms, by live-aboards; no provision for such services as fresh-water supplies and trash



Glorietta Bay, the anchorage, Coronado

pick-up; trespassing across the golf course to reach the main street, Glorietta Bay Boulevard; and parking their cars on residential streets and frequently repairing the cars in front of residents' homes.

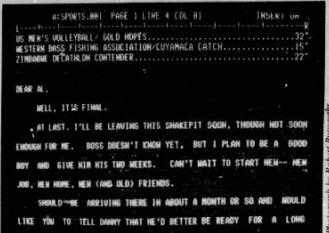
So last November, after months of public hearings, council sessions, and even the formation of a Bay Anchorage Review Committee, the Coronado City Council drafted a new ordinance "to regulate the business of the bay so that the various users do not infringe upon each other's rights." Herron says. The original Glorietta Bay ordinance, she adds, was passed by the council in 1976 and dealt only vaguely with the subject of live-aboards; it simply required small crafts to be moored in accordance with port district rules. The proposed ordinance, however, gave the city council the authority to declare certain portions of the bay "water use zones" and thus regulate them more closely — requiring a permit from the Coronado harbor master for boats docking there for more than five hours, for example, and limiting a boat's stay to seventy-two hours in the areas deemed "temporary anchorages" and ninety days in those called "extended anchorages." In addition, the

proposed ordinance said people may only live aboard their boats if they adhere to certain rules, their boat must have holding tanks for storage of sewage and refuse, for example, and the harbor master or one of his representatives must be allowed to perform impromptu inspections.

But protests from various live-aboards — and cries of overregulation — were voiced almost immediately. Herron says, and nine revisions later, the ordinance still has not been passed. So the council abandoned its efforts and turned matters over to the port, which is in the process of drafting an ambitious amendment to its master plan The Small Craft Mooring and Anchorage plan, scheduled for its first public hearing August 21, deals with all of San Diego Bay, but to Glorietta Bay live-aboards breathing a sigh of relief that the Coronado City Council is finally leaving them alone, the new alternative looks equally unappealing. The major intent of the plan, says the port's Fred Traill, is to get the federal government to

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Photograph by Joe Alamo



Not taken from Bud Poliquin's VOT

Photograph by Bobbie Bergman

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One sand castle builder who has chosen to remain on the sidelines in the battle for fame and fortune is Michael Stewart. Stewart, a thirty-four-year-old chemist for the City of San Diego, has participated in more than fifty castle competitions and has learned to content himself with being a contestant. But he is concerned that certain people have unfairly received recognition for the role they have played in making sand castle sculpting an



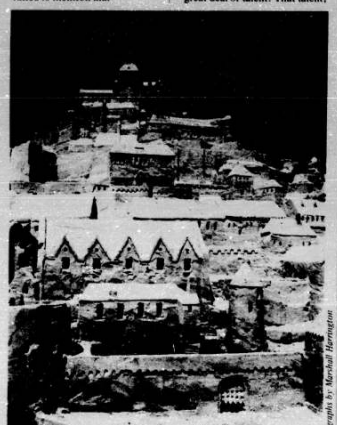
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which water and sand are blended together and allowed to sit in wooden forms as the liquid drains out, leaving a firm compacted block of sand; and the "importation technique," in which portions of a castle are cast separately from the main structure and added later as the building progresses. The articles also failed to mention that,

contractor Gerry Kirk, and not Kraus, was responsible for supplying the expensive tractor power needed to pile the many tons of wet sand. "Norman was a fantastic organizer," Stewart says. "He gradually came to the forefront as spokesman without doing a great deal of work on the projects. He helped to tap a great deal of talent. That talent,



Mont-Saint-Michel, 1977

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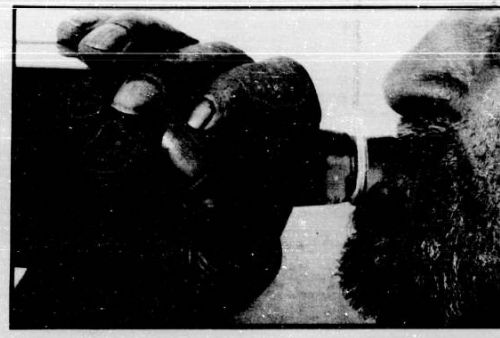
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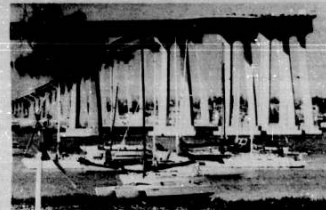
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But for less than a year the presence of the Glorietta Bay "live-aboards" has been the cause of mounting concern among city and county officials. As their numbers grow, says City Councilwoman Mary Herron, "the complaints against them increase, and that's caused some problems." Among them, she says, interference with water-skiers, fishermen, and other recreational boaters, use of golf course facilities, primarily the bathrooms, by live-aboards; no provisions for such services as fresh water supplies and trash



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pick-up, trespassing across the golf course to reach the main street, Glorietta Bay Boulevard, and parking their cars on residential streets and frequently repairing the cars in front of residents' homes. So last November, after months of public hearings, council sessions, and even the formation of a Bay Anchorage Review Committee, the Coronado City Council drafted a new ordinance "to regulate the business of the bay so that the various users don't infringe upon each other's rights."

Herron says. The original Glorietta Bay ordinance, she adds, was passed by the council in 1976 and dealt only vaguely with the subject of live-aboards; it simply required small crafts to be moored in accordance with port district regulations. The proposed ordinance, however, gave the city council the authority to declare certain portions of the bay "water use zones" and thus regulate them more closely — requiring a permit from the Coronado harbor master for boats docking there for more than five hours, for example, and limiting a boat's stay to seventy-two hours in the areas deemed "temporary anchorages" and ninety days in those called "extended anchorages." In addition, the

proposed ordinance said people may only live aboard their boats if they adhere to certain rules: their boat must have holding tanks for storage of sewage and refuse, for example, and the harbor master or one of his representatives must be allowed to perform impromptu inspections. But protests from various live-aboards — and cries of overregulation — were voiced almost immediately. Herron says, and nine revisions later, the ordinance still has not been passed. So the council abandoned its efforts and turned matters over to the port, which is in the process of drafting an ambitious amendment to its master plan The Small Craft Mooring and Anchorage plan, scheduled for its first public hearing August 21, deals with all of San Diego Bay, but to Glorietta Bay live-aboards breathing a sigh of relief that the Coronado City Council is finally leaving them alone, the new alternative looks equally unappealing. The major intent of the plan, says docking there for more than five hours, for example, and limiting a boat's stay to seventy-two hours in the areas deemed "temporary anchorages" and ninety days in those called "extended anchorages." In addition, the

(continued on page 42, col. 2)

Not taken from Bud Poliquin's letter.

REAR A.
WELL, IT'S FINAL.
AT LAST, I'LL BE LEAVING THIS SHAKY PIT DOOM, THOUGH NOT SOON.
UNFORN FOR ME. BOSS HENRY KNOW YEA, BUT I PLAN TO BE A GOOD
JOY AND HAVE HIM HIS TWO MEERS. CAN'T WAIT TO START MEAN - HEH
AND, HEH, HEH, HEH (TWO OLD) FRIENDS.
SHOULD BE THOUGHTING THERE IN ABOUT A MONTH OR SO AND SHOULD
LIKE YOU TO TELL DANNY THAT HE'D BETTER BE READY FOR A LOW

Photograph by Paul Schuster

Straight from the Hip

Matthew Alice

Dear Matthew Alice:
When was the first slot machine installed in Las Vegas? Also, would you give us a little history, as well?
Eva Papoušek
University City

There's no such thing as a "little" history regarding slot machines. Legal restrictions against the machines have created an atmosphere that clouds the lineage of the machines to the extent that it's impossible even to make a definitive statement about the date of the first slot machine. Aftonados of the devices in California, for example, couldn't even admit ownership publicly until antique slots were legalized in 1976. Secrecy is not conducive to the accurate writing of history, and the result is a convoluted, often contradictory record. Still it's a fascinating subject to investigate. The history of Las Vegas also has its moments, and a combined study of the two would be an invaluable endeavor. But my editor wouldn't send me to Vegas to conduct the required research "in the field," as they say, so my answer must of necessity come from the less lively pages housed in my library.

First let me dispel any misapprehensions out there that slot machines and Las Vegas arose full-blown, simultaneously, from the brow of some entrepreneurial inventor. Slots may flourish in the desert air nowadays, but they were conceived in the foggy coastal clime of San Francisco. The year may have been 1895 or 1905 — historians disagree, as I warned — but sometime around the turn of the century, Charles Fey invented the slot machine as we now know it: an automatic, three-reel, cash-payout machine. (For convenience's sake I'm going to skip over the ancestors of Fey's machine, which certainly could be called slot machines. These early contraptions, known as floor machines, differed in that the player inserted a coin or coins in

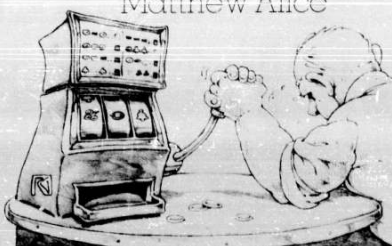


Illustration by Rick Gray

any number of slots that represented given colors, one of which paid off when a large colored wheel was spun.) Fey placed his machines (named "Liberty Bells") in saloons in the Bay area, preferring to oversee the business personally, but a rival obtained a Liberty Bell surreptitiously, and the slot wars were on. In an astonishingly short time imitations of Fey's machines were being made in Chicago and Detroit, and soon the nation was up to its eyelids in slot machines. In an astonishingly short time imitations of Fey's machines were being made in Chicago and Detroit, and soon the nation was up to its eyelids in slot machines. In an astonishingly short time imitations of Fey's machines were being made in Chicago and Detroit, and soon the nation was up to its eyelids in slot machines.

Shaking its puritanical finger at this suddenly prosperous business was the law of the land — or to be precise, the anti-gambling laws of the various city, county, and state governments, since there was no federal law prohibiting slot machines until the Johnson Act of 1933. Manufacturers thought of many clever schemes to circumvent these laws; the primary approach was to make the slot look (and sound) like something else. Music boxes were added to some machines, ostensibly metamorphosing them into tune-vending machines. In case music wasn't enough to soothe the breasts of the righteous lawmakers, slot manufacturers added to the slots vending devices that dispensed gum, mints, or cigarettes to the players; inside the machine was a lever that could be flipped to activate the coin-filled jackpot, which contained what the player was really after. One of the most ingenious of the disguised machines was the Mills Baseball Vender, which had an elaborate front consisting of a painted baseball diamond and players; knobs to indicate the outs, baserunners, and score of the game; reels that featured not fruit and bells but crossed bats and baseballs; and a convincing display of candy mints as prizes.

All this subterfuge was probably unnecessary. Most lawmakers could either see through the shallow disguises or else were given, shall we say, dispensation to ignore the "vending" machines. Despite the laws, slot machines enjoyed widespread popularity in much of the country for the first part of this century.

Way out on the western edge of the nation, people were especially likely to ignore laws they felt restricted their lifestyles. Nevada is a good example. Legislators declared in 1861 that gambling would be illegal in what was then the Territory of Nevada, but the citizens chose to ignore the law, and the lawmakers were unable — or unwilling — to enforce the statute. Statehood brought more efforts to ban gambling, but eventually, in 1869, the solons decided to permit games of chance. That provided fertile ground on which slots could establish themselves, sometime around 1900, and even the second wave of anti-gambling laws enacted in 1910 couldn't rid the state of the machines. In 1931 the lawmakers bowed to the inevitable and legalized gambling yet another time.

Where does Las Vegas fit into the picture? It certainly didn't house the state's first slot machine, and it wasn't even important in the early days of gambling in Nevada. Reno and Carson City were the first centers of gambling, and Las Vegas waited until the late 1930s to go after the gamblers' dollars. No, I'd say Reno is the true home of Nevada gambling. After all, that's where a club once featured roulette games played with live mice, a truly unique page in the history of the pastime.

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

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CLASSICAL MUSIC 1:00-3:00 PM DAVEY MOON	FREE AEROBIC DANCE 5:30-6:30 PM	FREE AEROBIC DANCE 5:30-6:30 PM	FREE AEROBIC DANCE 5:30-6:30 PM	FREE AEROBIC DANCE 5:30-6:30 PM		
JAZZ MUSIC 1:00-3:00 PM	FREE AEROBIC DANCE 5:30-6:30 PM	FREE AEROBIC DANCE 5:30-6:30 PM	FREE AEROBIC DANCE 5:30-6:30 PM	FREE AEROBIC DANCE 5:30-6:30 PM		
ART AND FINE CRAFTS 1:00-3:00 PM	FREE AEROBIC DANCE 5:30-6:30 PM	FREE AEROBIC DANCE 5:30-6:30 PM	FREE AEROBIC DANCE 5:30-6:30 PM	FREE AEROBIC DANCE 5:30-6:30 PM		
JAZZ MUSIC 1:00-3:00 PM	FREE AEROBIC DANCE 5:30-6:30 PM	FREE AEROBIC DANCE 5:30-6:30 PM	FREE AEROBIC DANCE 5:30-6:30 PM	FREE AEROBIC DANCE 5:30-6:30 PM		
ART AND FINE CRAFTS 1:00-3:00 PM	FREE AEROBIC DANCE 5:30-6:30 PM	FREE AEROBIC DANCE 5:30-6:30 PM	FREE AEROBIC DANCE 5:30-6:30 PM	FREE AEROBIC DANCE 5:30-6:30 PM		
JAZZ MUSIC 1:00-3:00 PM	FREE AEROBIC DANCE 5:30-6:30 PM	FREE AEROBIC DANCE 5:30-6:30 PM	FREE AEROBIC DANCE 5:30-6:30 PM	FREE AEROBIC DANCE 5:30-6:30 PM		

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THE INSIDE STORY

BY PAUL KRUEGER

LYNN BENN SAYS NOTHING WILL KEEP giant Pardee Construction from building a twelve-story, 500-room hotel, three restaurants, a gas station, and an automobile parkade in the new North City West development on Interstate 5 and Carmel Valley Road. "In my wildest dreams I couldn't stop them, even if they wanted to build it in the middle of an estuary," says Benn, who heads the Torrey Pines Community Planning Group.

But if and when Pardee does build the fifteen-acre project, it'll be with no thanks to Benn, whose appearance before the city council on July 17 delayed the construction at least a few months, and whose vigilance might force considerable changes in the project.

Benn and local Sierra Club conservation coordinator Jay Powell were among the few who knew Pardee was even proposing the 400,000-square-foot hotel-restaurant complex. That's because the city planning department didn't prepare the standard Environmental Impact Report (EIR), which measures the effect of traffic, parking, smog, and water use on the surrounding area, and invites neighbors and community planning groups such as the Torrey Pines Planning Group to comment on how the new project affects them. Instead, the hotel-restaurant construction was carried as an "addendum" to a previously completed EIR for North City West.

An angry Benn says that maneuver is a "glaring example of how something's gone haywire with the environmental review process," and she led the city planning commission so when it discussed the project on June 7. She also argued that if any project needed a complete

EIR, it was the Pardee hotel-restaurant, which would displace 170,000 cubic yards of dirt, exceed the fifty-foot height limit by more than eighty feet, and include a parking garage for 1300 cars, more than the civic center parkade downtown. The planning commissioners weren't impressed; they approved the project with a five-to-zero vote. Benn, who also chairs the Sierra Club's land-use committee, appealed that decision to the city council July 17, where she won the two-month delay and a more thorough study.

Benn and Sierra Club coordinator Powell say it wasn't their aesthetic critique that persuaded the council members to send the project back to the planners. It was Powell's polite threat of a lawsuit. The Sierra Club, Powell reminded the council, had spent much time and money over the past decade opposing North City West, and wasn't going to stop now. Councilman Uvaldo Martinez got jittery when he heard that. He suggested that the project was too good to risk losing on a minor detail, and urged his colleagues to delay approval until a new, expanded "addendum" could be completed in mid-September.

A new addendum will give Benn and her neighbors a chance to comment and criticize the project formally, and the city planners will have to answer their concerns in a report. The September hearing should also draw a bigger crowd, since the planning commission will make public a notice of that hearing. The city's environmental quality division has also acknowledged that Benn was right to argue that the "addendum" wasn't complete. "Legally we did an adequate job, but we should have provided more information and given the



Jay Powell and Lynn Benn at North City West

public an opportunity to comment," says planner Allen Jones. "We learned our lesson." Jones says the new, expanded addendum will be used on several proposed projects, including a commercial residential project proposed for University City. But that's not good enough for Benn, who wants a complete EIR for that and other projects. And while the Sierra Club's Powell says the council's decision "can be seen as a victory for us," he's got a local land-use attorney looking at the issue, and has mailed off a packet of information on the dispute to the Sierra Club's legal defense fund in San Francisco.

Something for the Centre City Development Corporation to think about as it contemplates expanding redevelopment from its present 300 acres to all of downtown San Diego's 1200 acres: Bob Filner is still around. Filner, the former school board president, was defeated last

year in his city council bid by Gloria McCall, but has since gone to work for Congressman Jim Bates. While he says he supports redevelopment, he's wary of its expansion because he's concerned that CCDC "is more insulated and not as publicly controlled as city hall." Filner is also skeptical about the planned expansion because, he says, it will reduce not only the school district's income but that of city and county governments as well. News reports of CCDC's interest in quadrupling its turf didn't mention the effect on local government. In any new redevelopment area, however, property tax levels are frozen at their current level, and all tax increments from new buildings and improvements go to help pay off redevelopment bonds, not to the city, county, and schools, who are the usual recipients of these tax dollars. An example: property in the four-square-block area bounded by Ash and B streets and Second and Fourth avenues is today valued at \$37.4 million, \$8.2 million more than

in 1978. Those blocks are not in a redevelopment area, so the new tax revenues of about \$800,000 go to schools and local government. Had the blocks been included in redevelopment, all that extra revenue would have gone to pay off bonds. CCDC director Jerry Trimble concedes that new office buildings might continue to be built in the north-of-Broadway financial district without redevelopment assistance, but says without CCDC subsidies, these areas would be starved for the parks, theaters, and residential projects that developers don't want to build. (Of the San Diego Symphony's deal with developers of the Fox Theatre, which took place without any assistance from CCDC, Trimble says, "To announce an agreement is one thing, to pull it off is another.") Still, Trimble says his agency might be willing to compromise, perhaps by giving the schools and local government a share of the new tax revenue, should CCDC move into these areas. □

Photograph by Joe Diaz

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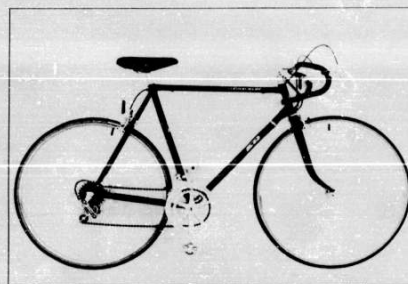
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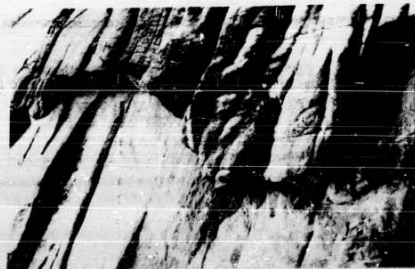
Devil's Peak

(continued from page 1)

desert with such abruptness, and towered over everything else around it with such brazen confidence, that its relative height put it in a class with the major peaks of North America. Climbers who had been there spoke of an elusive, almost indefinable quality that the mountain seemed to have. They talked of a long and grueling approach, of beautiful, High Sierra-like scenery on the plateau to the west of a tricky, though nontechnical ascent if you're able to stay on course. They said that most people who want there never reached the summit, and that the area was so remote that if you got in trouble, there would be nobody to help you—you truly were in trouble. All of this intrigued me. But what fired my imagination the most—other than the exotic and lyrical name, El Picacho del Diablo, the Devil's Peak—was the way the climbers tried to describe its personality. It was sweet and brutal, beautiful and horrifying, gentle and cruel. If it were human, it would be a basket-case schizophrenic.

In February of 1967, climbers were fascinated with a story in the news about two students from Claremont College near Pomona, Ogdin Kelly and Eleanor Dart, who had failed to return from an attempt to climb the mountain. The search went on for days, then weeks, with no sign of them. The terrain was so rugged that even an aerial search was difficult, and most of the work had to be done on foot. A check of the register on the peak showed they had reached the top but had apparently disappeared on their descent. Finally, more than a month later, a mountaineer from Coronado, Bud Bernhard, who knew the area intimately, found them both very near death from dehydration and exhaustion. They had simply misjudged the mountain and the difficulty of the terrain.

Over the next few years, as my love for the wilderness increased, I became aware, through a series of mishaps, that I was not indestructible after all. I could freeze, dehydrate, be cut, bleed just like everybody else. What an amazing discovery it was for a young



El Picacho del Diablo

I saw other climbers die, and as I helped slip their bodies into the plastic bags, I couldn't help noticing how real these mountains were. They looked alive. I was learning how to be afraid.

I continued to think about El Picacho del Diablo. Once, in 1976, I was ready to climb with another mountaineer when a fall storm destroyed our plans the day before we were to have left. I happened to come across an account written by the great mountaineer Norman Clyde, describing his tortuous ascents of El Picacho in the 1930s. I read in old copies of *Summit* magazine about the grueling ascents by the large Sierra Club climbing parties in the 1950s; they told of exhaustion, dehydration, heart attacks, broken legs, and many failed attempts. I read of Bud Bernhard's discovery of the Slat Wash route, which is the only class-three route on the mountain, meaning it can be done without ropes and technical equipment if you are able to find, and stay on, the route.

In the spring of 1984 I was ready to try again. I began making phone calls around the country to some of my old climbing buddies, now in their mid-thirties. "That sounds great," one of them said. "But my wife just had a baby. I can't leave now." "I'd love to go down there," another one said. "But I can't get any more time off from work until Christmas. Can you wait?"

No, I couldn't. I called a San Diego climbing store to ask for first-hand information about the mountain, and to hint that I was looking for a climbing partner. "We really don't want a lot of people to know there's a 10,000-foot peak just a few hours from San Di-

ego," the manager said when I told him I was a writer. "We'd like to keep it in the family. If you know what I mean, I know exactly what he means."

but I kept my opinion of it to myself. As for a climbing partner, he said, "We're kind of a close-knit group. We'd be reluctant to climb with somebody we didn't know." I could understand that. Hanging onto the side of some mountain is not the time or place to discover the true personality of your new climbing partner. The wilderness has a way of bringing out unexpected qualities in people, and when things turn bad, your partners will either support you with their energy or drag you down with their fatigue.

Then the manager added, "If you're willing to pay enough, we could probably find somebody to guide you to the top."

I was insulted. I had been told they were an arrogant bunch, but I couldn't believe this. "Adventure is all I can offer," I said.

"Well, we're not interested in adventure. We're just trying to make a living."

"Thanks," I said, more determined than ever to climb the mountain. After thinking about it for a while, I realized I didn't need or want anybody else to go with me. I could do it alone. Not so many years ago the idea in adventuring was to always minimize your risks. There were several rules of caution you followed, and one of them was never to go out alone. This conservative kind of thinking, along with several innovations in equipment, led to the mastering of most of the world's great adventures—not just once, but many times. Before long it was all

getting too easy. The rules of the game had to be changed to make the game more challenging. The trend in Yosemite was for climbers to do the same old routes on El Capitan, but to do them unbelayed and with a minimum of hardware. Winter mountaineers would go on long trips in the wildest country with only the most basic food and gear, almost tempting nature to give them hell. And a lot of adventurers, weary of people and the problems they brought with them into the wilderness, tired of arrogance and elitism, and craving the purity and intensity of a solo experience, started going out on adventures alone. It was still considered unsafe, just not that unusual.

So I would climb El Picacho alone. But it seemed like a shame not to share the rest of the experience—the drive into Baja, the hike to the mountain, the scenery of the lovely Sierra de San Pedro Martir—with somebody whose yearnings weren't quite as stubborn as my own. Although I wouldn't admit it, maybe I also wanted somebody who could direct a search party to "the point last seen."

I called up an old, trusted friend—Carmen—with whom I had shared many enjoyable weeks in the Sierra Nevada. I knew she could be counted on to be a spirited, enthusiastic, occasionally reckless, and always enjoyable companion. "I'd love to go," she said. "When should I be there?"

"How about the day after tomorrow?"

"Sure!" she laughed. I picked her up at the airport, and we were on our way to Mexico. As soon as we crossed the border, Carmen tuned the radio to an Ensenada station playing the local "ranchitos"—the country music. Carmen was born in Peru, but she hadn't been to Latin America in more than ten years. Her father, who had been in the Peruvian military, had to flee the country after a sudden change in power, and Carmen spent the rest of her childhood in San Francisco, where her father would sit her on his knee and read from the Latino newspapers about the wonderful adventures of the revolutionary, Che Guevara. She was thrilled to be back in a country where everybody spoke her native tongue. Once she even insisted that I stop the truck so she could play soccer with a group of kids alongside the road.

We stopped at a panaderia and (continued on page 12)

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Devil's Peak

(continued from page 10)

bought a bag of fresh Mexican pastries. Carmen nibbled on them sparingly, but I was already worrying about the test of endurance I knew was waiting for me, and gorged myself on the sweet rolls while Carmen watched and wondered what had gotten into me. As the day got hotter, I stopped now and then in the dusty little villages along the way while Carmen ran into the stores to pick up a couple of cold beers, which we drank on the road while we argued Latin politics.

At Colón we pulled into the only Pemex in town to fill up with gas before heading into the mountains. The woman attendant looked at our gear in the back of the truck and asked if we were going to the beach. "No," Carmen said, "to El Picacho del Diablo. Do you know that place?" But the woman just looked at us as if we were crazy. Still, she seemed curious about Carmen's accent, and the two quickly struck up a conversation about everything from the humid weather to the coyote that was stealing everybody's turkeys. As we pulled out of the Pemex, Carmen said, "I love the way she talks. It's so animated." Then with a sigh she added, "I haven't been this homesick in years."

Just past Colón we turned east on a dirt road that led to El Parque Nacional de San Pedro Mártir, a hundred kilometers away. The road had recently been graded after the spring

rains and was in surprisingly good shape. We passed the village of San Telmo, where a few hard-working farmers coaxed a little alfalfa and corn from the red-clay soil. A vaquero on horseback rode in the dust of a herd of longhorn cattle. Carmen waved to him as we passed, and he waved back listlessly, saving his energy in the intense heat.

The hills were so dry and rocky that it didn't seem as if even a goat could survive on the sparse brush growing there. As we gained elevation, we could see the smoke of a range fire burning to the north. It was several hundred acres in size, but the country was already so parched from the sun that a fire couldn't do any more damage, and it went unattended.

After an hour of driving on the washboard road without passing another car, we began to climb more steeply, and soon we entered a belt of scrub oaks and junipers. A road crew was working on a culvert bridge at a small oasis called Los Encinos, and we stopped to ask the young engineer supervising the project how much farther it was to the national park. He examined his notebook, nodded, and said crisply, "Veintiseis kilómetros. ¡Exactamente!"

We came to a cluster of red shacks and a steel gate blocking the road. A faded sign nailed to a tree marked this as the entrance to the park. We parked the truck and got out to stretch. Soon we heard a screen door slam and two men in khaki uniforms came out to greet us. They smiled, said we were the first car of the day, and invited us to sit in the shade of a tree and chat for a while. The older of the two, Pancho Mayoral, wore a black cap designating him as "Captain," but his assistant, Antonio Ramirez, called him "Chief," in English.

The Chief was a twinkle-eyed, silver-haired, rustic fellow, and when we told him we were going to have a look at El Picacho, he nodded and said in Spanish, "Yes, yes. I have been there many times. It is very beautiful." "The country is so dry," I said. "Will there be enough water there?" "Oh, yes," he assured us. "There will be enough."

Antonio Ramirez mentioned casually that two climbers had died on the mountain last year. I had heard nothing about this before and looked at him closely to see if he was joking, but he seemed serious. He looked at our backpacks and asked Carmen how much they would cost in the U.S. Carmen told him about \$150. "Ah," he said. "In my whole life I would never be able to afford one." But the thought didn't seem to trouble him much.

Carmen asked if there were mountain lions. "¡Muchas! ¡Leones!" Ramirez nodded. "But if you smell bad enough, they will leave you alone. Too much bathing is bad for your health anyway," he advised.

I asked if the road was open as far as Vallecitos, our trailhead, and the Chief said, "Certainly."

"Why don't you go with them?" Ramirez suggested to his boss. "Show them the way."

"I would," the Chief yawned, "but I am so busy."

Carmen laughed and told him how much she envied his peaceful life here. We got back in the truck, but nobody offered to open the gate. There seemed to be some embarrassment, a great deal of whispering, and finally the Chief came over and said, "There is a small donation to enter the park."

"Of course," I said, recalling that it costs about four dollars to get into an American park these days. "How

much is the donation?"

"Whatever you would like to give," the Chief shrugged amiably. I handed him 300 pesos — about two dollars — and the gate swung open for us to pass.

There were a lot of piñon pines alongside the road, and they seemed to fit this country; but when we saw the first Jeffrey pines, I thought they looked lost and out of place, like gringos on vacation. They were soon joined by sugar pines, white firs, lodgepoles, and cedars — a healthy subalpine forest in the middle of Baja.

Some of the trees near the road had been harvested, we could see. In a nation that makes its telephone poles out of reinforced concrete, such stands of timber are very valuable. But there hadn't been any clear-cutting that we could see, only selective thinning, and they seemed to have done a good job of it. Still, timber harvesting in an American national park would be unheard of.

We soon saw other evidence that the Mexicans' idea of a national park was a bit different from our own: ranchers nearby were able to obtain permits to graze cattle in the big, open meadows of the high country and, unfortunately, the grazing had been poorly managed. This had been a very dry year, and what little grass had been available had long since been eaten. Dusty, bald patches in the meadows where the cattle had wallowed and numerous eroded gullies showed that the park had been overgrazed for some time. Dirt roads seemed to go in all directions; off-road vehicles, in fact, are allowed everywhere they can gain access. Large garbage dumps, some of them still burning, had packs of coyotes and flocks of vultures picking through the edible debris.

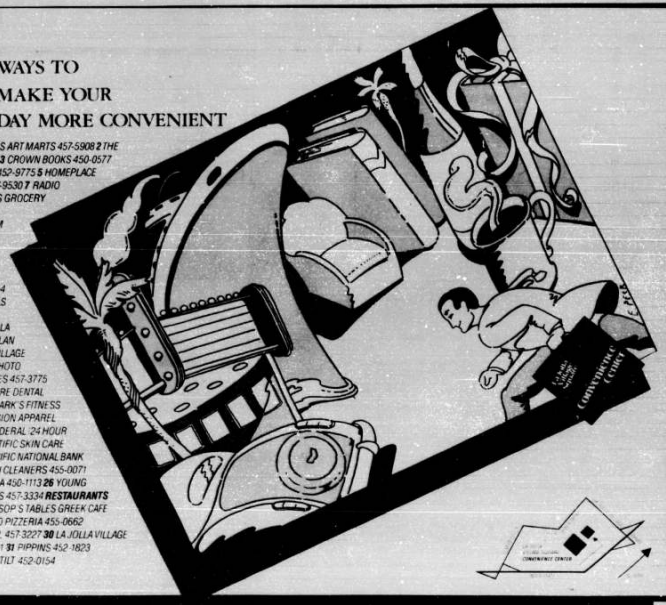
The Mexican policy seemed to be

(continued on page 14)

33

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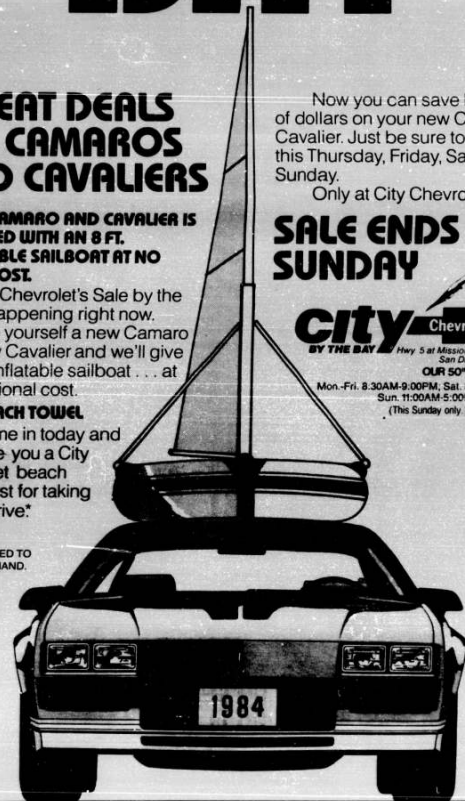
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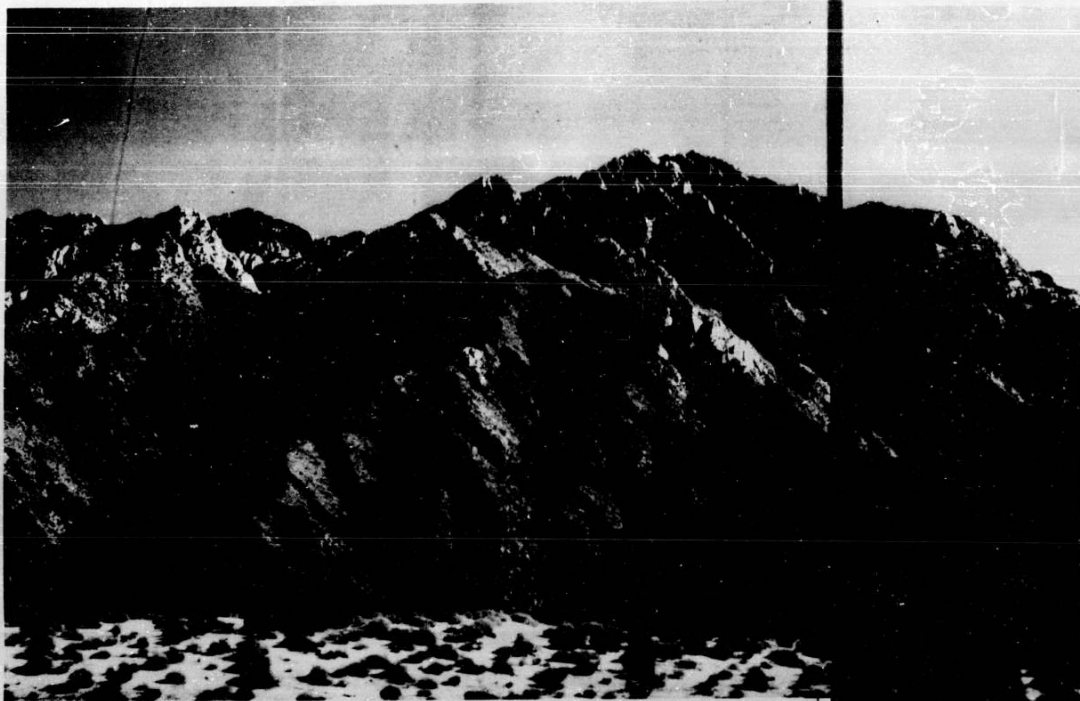
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El Picacho del Diablo from the eastern desert

Devil's Peak

(continued from page 12)

more like that of our national forests, which is to use the resources of the land within the restraints of politics and public opinion. Perhaps a nation in poverty should not be criticized for being unable to set aside large tracts of pristine scenery, and if their ecological awareness seems to be a few years behind our own, it should also be noted that the park had an unmanaged wilderness. American parks haven't known for fifty years.

Carmen and I turned off the main road at Vallejos, a narrow meadow several miles long with a trickle of water running down its middle. Soon we came to a large camp, which we found was inhabited by a group of geology stu-

dents from San Diego State. They seemed happy to have visitors. "We've only seen three people the whole time we've been here, and you're two of them," one of the students said. The other visitor had been a Mexican vaquero who, after inspecting their camp and its accessories, including a propane stove, refrigerator, and deep freeze, declared it better than his own home and didn't want to leave.

After looking at the students' maps and listening to their advice on how to find our way around in this strange place, we had a quick supper and set off down the trail on foot. It was already after five o'clock — a good time to be hiking — but we had to make at least six miles before dark to get to a camp with water. As we traveled along, we were amazed to see how similar this country was to the middle-elevation Sierra Nevada, with its thick forests of lodgepole pine and aspens, its purple patches of lupine, its granite domes and sedge-covered meadows. The only striking difference here was the dryness. The more southerly latitude and the lack of a high altitude watershed made for long dry summers, compounded now by last winter's unusually sparse rainfall.

We could see this would be an easy country to get lost in. The forested plateau lacked conspicuous landmarks, and the Mexican topographic maps, though accurate in detail, had many place names mismarked, so unless you were already familiar with the area, the maps were mostly useless. The jeep trail we were following faded into a cattle trail, which faded into nothing at all.

Just before dark we came to the creek we were looking for. It was a nameless drainage that flowed down the west side of a 9500-foot peak called Botella Azul (Blue Bottle). The creek was barely trickling — and only intermittently, in parts — but it seemed like a major river in this country. We moved into an old vaquero camp in a grove of aspens, started a small fire, and had a cup of tea while the local bats performed their erratic aerial circus over our heads. "It's so quiet here," Carmen said softly. "I'd forgotten how much noise you never even notice in the city."

In the morning we had a light breakfast, then started working our way up the creek. In some places we could follow the drainage, but in other places it was easier to cut across the wooded

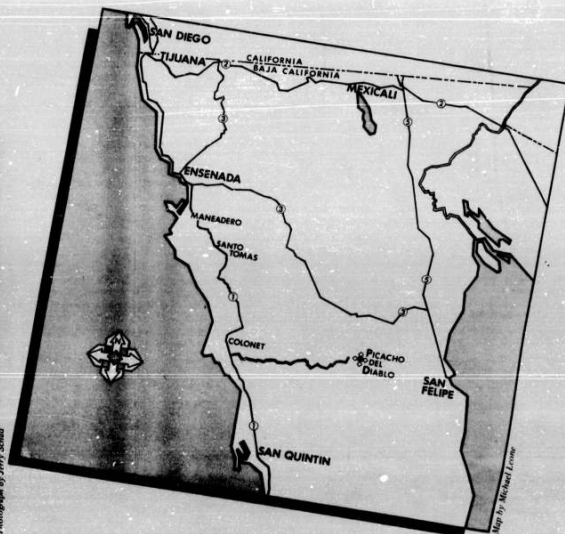
ridges. Our plan was to climb Botella Azul, 2000 feet above us, get our first look at El Picacho del Diablo, then decide what to do from there.

Like a coward, I had said nothing to Carmen about my intention of climbing the mountain alone, assuming she would opt against it anyway. But what if she were determined to go? She was so excited to be in the wilds again that she started collecting wildflowers, curious rocks, deer antlers — almost anything of interest. But as we got higher on Botella Azul, I could see she really wasn't in condition to climb El Picacho. Would she be offended if I told her that?

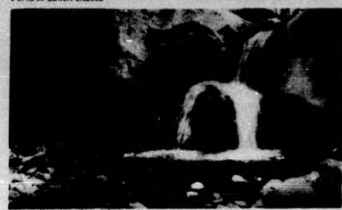
After two more hours we came to a point where we could see the top of Botella Azul, just thirty minutes away. It was a crumbled, red-rock peak: attractive, but not terribly impressive as a mountain. We stopped for water, and I offered Carmen one of the bottles I'd filled before leaving camp. She refused it, and I realized she hadn't drunk all morning. "Carmen, you'll get dehydrated if you don't drink," I said.

After trying to avoid my look, she finally confessed, "I don't trust that water."

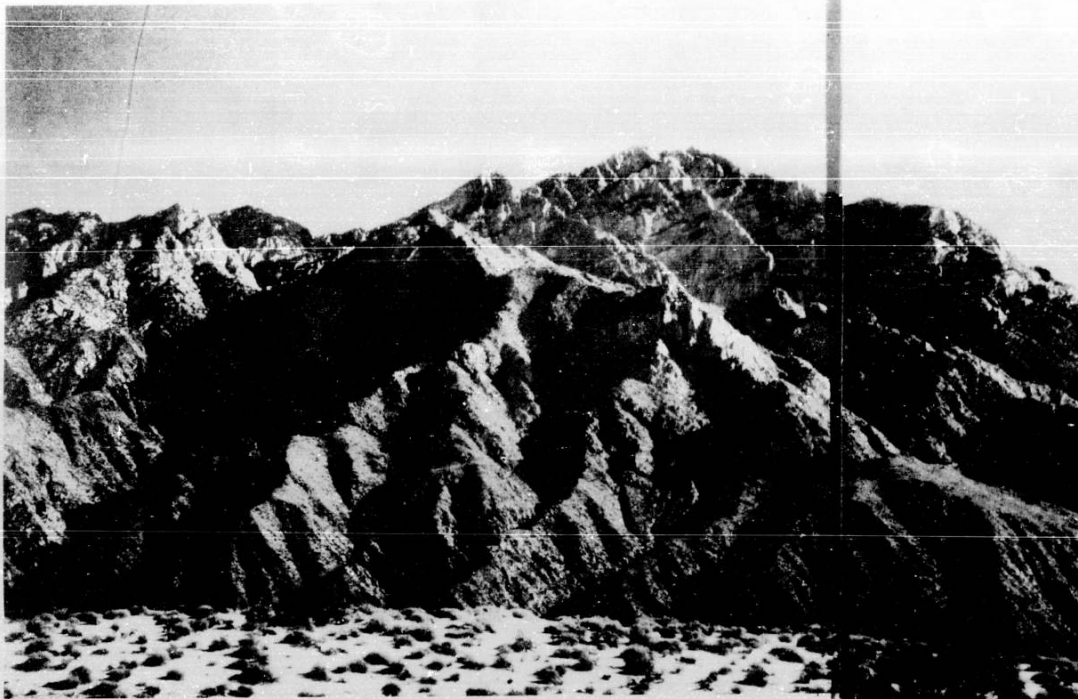
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Fern in Cabaña Diablo



Waterfall and pool, Cabaña Diablo



Picacho del Diablo from the south-west.

Devil's Peak

(continued from page 12)

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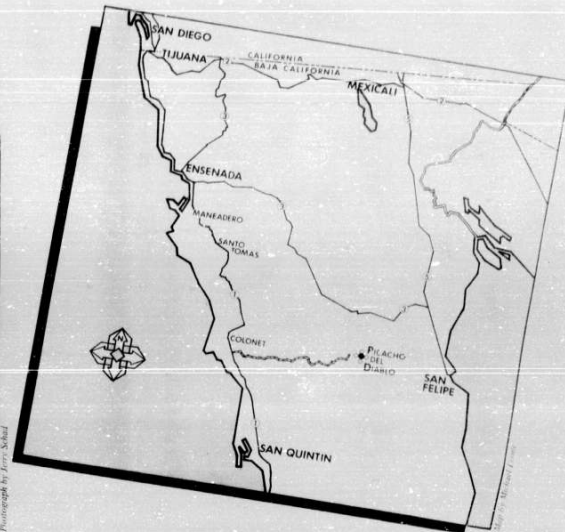
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(continued on page 14)



Ferns in Canon Diablo



Waterfall and pool, Canon Diablo

Devil's Peak

(continued from page 15)

"It's boiled!"

"I know, but it's still brown. I'm afraid it'll make me sick."

"If you don't drink it, I'll guarantee you'll get sick," I scolded. "You can't fast in this heat and altitude without water." To my relief she broke down and drank nearly half a quart.

Just before noon we broke through the stunted aspens and emerged on the top of Botella Azul. The view of El Picacho del Diablo was stunning. What a magnificent mountain it was! Nearly a thousand feet higher than everything else around it, and made of a peculiar white granite, it was set away from the rest of the range as though it were in a class by itself. It looked steep from the west, but I knew this was because we were looking straight into it, making it seem worse than it was. Still, there was something intimidating about the mountain, something mysterious, compelling, and threatening all at the same time. Carmen took one look at it and said, "I don't think I want to climb that mountain."

The official name for the mountain is La Providencia, given it by the Spanish explorers who first viewed it from the decks of their ships in the Gulf of California, fifty miles away. From that distance it must have looked sparkling and grand. But later, as the missionaries and settlers got closer to the mountain, they began to know more about its true character — its harshness, its cruelty, its total indifference to anything human. They soon stopped calling it by that benevolent name, "the Providence," and began calling it La Enantada, "the enchanted one," and later, El Picacho del Diablo.

At least as intimidating as El Picacho, I thought, was the 3000-foot chasm of Cañon Diablo, which separated us from the mountain. The steep-sided and semicircular canyon surrounded and guarded the peak like a moat around a castle. In cooler months some climbers chose to approach the mountain from the east by trekking fourteen miles up the canyon from the

desert floor — a long and treacherous journey, by all accounts. But during the hotter months, the only reasonable approach was from our side, the west, meaning Cañon Diablo had to be descended first. Somehow, though, seeing a canyon like that on a map and seeing it in the real world are two different things. It was demoralizing in its enormity. The steep and rugged chutes disappeared below us so sharply that if any reasonable route to the bottom existed, it was not visible. I didn't say anything to Carmen, but suddenly the whole plan seemed foolish and unrealistic.

We were nearly out of water, so the only thing to do now was to backtrack off Botella Azul to the first running creek. We started down, and within an hour we came to a lovely aspen-covered bench above a creek, open view to the west. We took off our packs, drank our fill of the clear water, and lay down in the shade. After our startling appraisal of El Picacho, this place seemed so gentle, so peaceful.

"You're right, Carmen," I said. "I don't want to climb that mountain, either. Let's just stay here and enjoy this place."

She gave me an odd look, a look of surprise, but didn't say anything.

We made camp in the shade, took off our boots and stretched our toes. As we relaxed there in the heat of the day, Carmen told me about her grandfather's farm in the mountains of Peru, and how she used to go there as a little girl and eat papayas until she got sick. She talked about how her father worked at menial jobs in the U.S., always hoping he could take his family back to their own country some day. When he died, the dream was passed on to her. I listened quietly to her stories, soothed and relaxed. I finally fell asleep to the sound of the breeze in the aspen trees.

When I awoke, I sat up with a surge of energy, restless and disturbed. Something was wrong. I jumped to my feet and hobbled around barefoot, trying to understand what had come over me.

"What is it?" Carmen asked sleepily.

"I've made a mistake, Carmen. I've got to go climb it."

"It's almost five o'clock," she said, looking at her watch.

"I know. With any luck I can get to the bottom of the canyon before dark,"

I said, throwing the things I would need into my pack. There was no way I could explain to her the urgent feeling I had that time passes, opportunities are lost, people die, and I would never be in this place again. I had to do it now. Carmen just smiled. "I'm glad you want to climb it. Just go do it, get it over with. I'll stay here."

"Will you be okay alone? What if...?"

"I can take care of myself. Don't worry. I just want to stay here and enjoy this place. It'll be a good time to think."

We talked about what she should do if I didn't come back within forty-eight hours, and decided the only sensible thing was to stay near the water. She had plenty of food and we knew the geology students would be in the area for several weeks. As I hugged her good-bye, I said, "Think good thoughts about me."

"Of course," she said, and for a moment I envied her tranquility.

From the west there is only one safe route into Cañon Diablo.

It was named Gorin's Gully by a party of climbers who descended it in 1950. There are, of course, countless other routes that require ropes and equipment, but since I had decided to forgo all that, I had to count on being able to find and successfully descend Gorin's Gully.

I climbed most of the way back up Botella Azul to a saddle on its north ridge, where I could once again look down into Cañon Diablo. There were three distinct chutes descending from this saddle, and I had no way of knowing which was the correct one. The first chute looked too steep, even from the top, so I moved on. At the second chute there was an old battered straw hat hanging in a tree. Was it there to mark the proper route? The chute looked broad and less steep than the first. I decided I would try it for some distance, and if it didn't seem right I could back out or traverse over to the third chute.

I descended 500 or 600 feet, and the chute gradually narrowed and became more rocky. Just below me I could see there were vertical walls on both sides, which could be a warning of a steep drop. But I had begun noticing large tracks in the loose duff, and I figured if some large animal had come this way, then I could too. The chute continued to narrow until I was picking my way down nearly vertical sections, then

crawling under patches of live oak. I was becoming very suspicious of this route when I heard the clattering of rocks below me and looked down to see four towmy-colored shapes bounding toward me, one after another, then veering sharply up the ridge. Pretty rough country for deer, I thought. But as I looked more closely, the four shapes became the strangest deer I had ever seen. Their legs were half as long as deer, their bodies twice as stout, and instead of the familiar forked antlers, two of the animals had thick racks that swept back and curled under.

They were gone in seconds, and I stood there wondering how an animal as large as a bighorn sheep could move that fast in country this steep. It seemed impossible. Then I began wondering why they had fled uphill, when the easiest move would have been to continue on downhill. In a few more minutes, I had my answer. The route terminated in a drop-off of 150 feet or more. It was a dead end, and the sheep knew it. I turned around and followed the route they had shown me across the ridge and into Gorin's Gully. Perhaps the sheep had a different name for it, but they knew it well, just the same.

I continued to follow the sheep tracks for an hour or so. The sun had gone behind Botella Azul, casting a cool shadow over the gully. Now and then I caught a glimpse of El Picacho to the east, and its features gradually became sharper, more vivid. An alpenglow slowly lit it up in colors of orange and pink, and I started to feel as if I were entering the mountain's sphere of influence. Toward the bottom, Gorin's Gully became steeper. At one point I came to a sandy flat above a hundred-foot drop-off where a mountain lion had spent the night. It seemed he had become frustrated in his attempt to descend the gully, and in the morning he had defecated on his bed in disgust. I was able to pick my way around the steep section and continue on.

One thing that disturbed me about this route was that there was no evidence of anybody else having come this way: no gum wrappers, no Vibram-soled footprints, no shreds of clothing, nothing. I began to worry, too, that there might not be any water in Cañon Diablo. I had started with a gallon but was now down to two quarts. If it was dry at the bottom,

(continued on page 18)

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Devil's Peak

(continued from page 19)

another beyond it—the first I had seen on the mountain. With new energy I picked my way around the Teapot, and within thirty minutes I was in the Slot Wash.

The Slot Wash is something like climbing an elevator shaft. It's a steep-walled chute that hides all view of the mountain's top and flanks. It provided many small obstacles, but overall, the climbing was not difficult. I no longer felt in danger, though I could see I was in for a long test of endurance. I felt joyful. This is what I had trained for. All the miles of running, leading to one true test. I climbed for two hours, only stopping to drink from my water bottles. I got a lucky break when I found a spring trickling into a pool of clear water. I was able to refill my bottles and knew that water wouldn't be a problem for the rest of the climb.

At about 9000 feet I began to feel mildly lightheaded. The chute forked, and I veered left into what the climbers call Wall Street. I stopped to catch my breath, and looking back to the west I could see the other side of Canon Diablo, now lit up by the morning sun. Already it looked hot. As I got higher, I thought less about what I was doing. The body knew what to do, and thinking about it only got in the way. I watched my feet plodding upward, almost amused by their stubbornness. My hands were numb, grasping the

rough granite, and my fingers ached, but it was like an ache that belonged to somebody else.

And then the sun shone in my face. It was so bright I had to shield my eyes, and as I stumbled around looking for my next move, I realized there were no more moves. How odd it seemed, being on top of a mountain means you can't go any higher.

I looked at my watch. It was nine o'clock. I was standing on the highest point in Baja—the highest point for hundreds of miles in every direction. To the west I could see the Pacific Ocean, misty and green. To the east I could see the Gulf of California, blue and clear. How did I ever get here? I found the register under a rock, and read a few of the entries, most of them by young climbers in large parties. I got the feeling their experience had been different from my own. "The ultimate in geariness!" they said. "Totally unreal!" I signed my name, then promptly fell asleep in the shade of a boulder, and slept for more than an hour.

A lot of climbers don't take descending a mountain seriously enough. Without ropes, descents can be more tricky than ascents because you can't always see your footholds. You have to trust your toes to find them. It requires patience and care, but without the obvious reward of reaching a mountaintop. About a third of the way down the mountain, I allowed my attention to wander for a moment, and suddenly I was lying on my back ten feet below where I had just been. I lost a patch of skin from my palm, but other than that I was unharmed. I wrapped my hand in a handkerchief and continued on, grateful for the gentle reminder to be more alert.

Before long the sun came over the

top of El Picacho and changed the character of the mountain from alpine to desert. The descent was hot and tedious. I reached my camp at Cedar oak at one. The canyon was perhaps ninety-five degrees. I took off my clothes, which were now in shreds, and collapsed in the creek, where I drank and drank until I was bloated and nauseated. Then I tiptoed over the hot sand, found my sleeping bag, and dragged it into the shade of a live oak, where I slept as well as I could with hungry gnats buzzing in and out of every naked orifice.

I should have slept the rest of the afternoon, and night, but somehow I couldn't. When the body is close to exhaustion, there seems to be a compulsion to push it along the rest of the way, like a late-night party that makes its own decision to go on to dawn. My fun was over. I had done what I came here to do, and now I felt a responsibility to get back to Carmen. Trying to rest was hopeless. I waited until the sun was close to dipping below the ridge to the west, loaded my pack with fresh water, and started the 3000-foot climb out of Canon Diablo.

I soon began to realize just how close I was to the limits of my endurance. The muscles in my legs refused to fire simultaneously, giving me that peculiar and wobbly gait called sewing-machine knee. I would stop for a moment to rest, and suddenly I would catch myself staring blankly at a crack in the rocks or the cuts on my hands, dreaming while awake. I began getting lost in thoughts which seemed to demand the most profound attention at the time, but later only seemed incoherent at best. "Do the bighorns ever get lost?" "Look how the handholds and footholds are all spaced within my reach, as though the earth

were made to my proportions." "Funny how these trees don't look Mexican."

In my more lucid moments it occurred to me that I was now in my greatest danger, exhausted, fuzzy-headed, with less than two quarts of water left, and a great deal of difficult terrain between me and the nearest human being. There was nothing I could do except keep moving.

A thousand feet. The mountain lion's bed. Sheep tracks. Two thousand feet. I remember that juniper tree. One quart of water left. Twenty-five hundred feet. Aspen trees. Cold breezes.

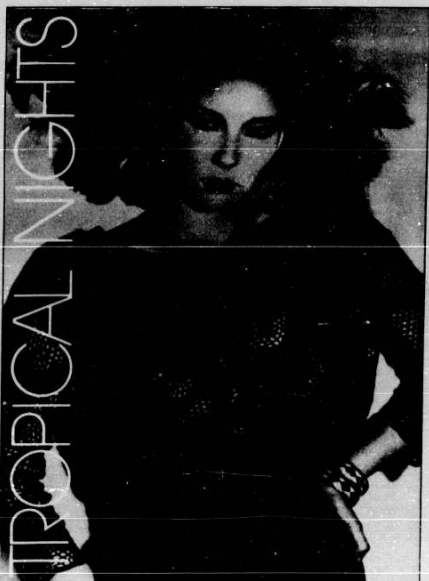
The sun was setting just as I got to the saddle with the tattered straw hat hanging in the tree. I knew I would be okay, now. If my legs gave out, I could drag myself down the other side. I entered a state of elation that lasted for days and days.

Camp was less than a mile away, but after going uphill all afternoon, my legs refused to reverse the order of their work. I lurched along, supported more by the thick manzanita than by my own strength.

A half-mile away I could see the blue smoke of our campfire. I could smell food, and it made me realize I hadn't eaten anything since dawn.

Two hundred yards away, and I could see Carmen's silhouette against the skyline. She was standing over the fire holding a cooking pot. I called out, "Carmen!" She was so startled she dropped the pot.

Credit must be given to John Robinson and his fine pamphlet, *Climbing and Climbing in Baja*. Without his excellent description of the Slot Wash route, my adventure could have easily turned into a misadventure.



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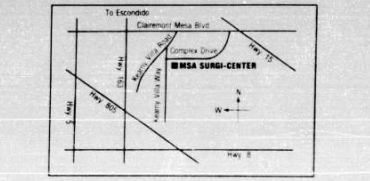
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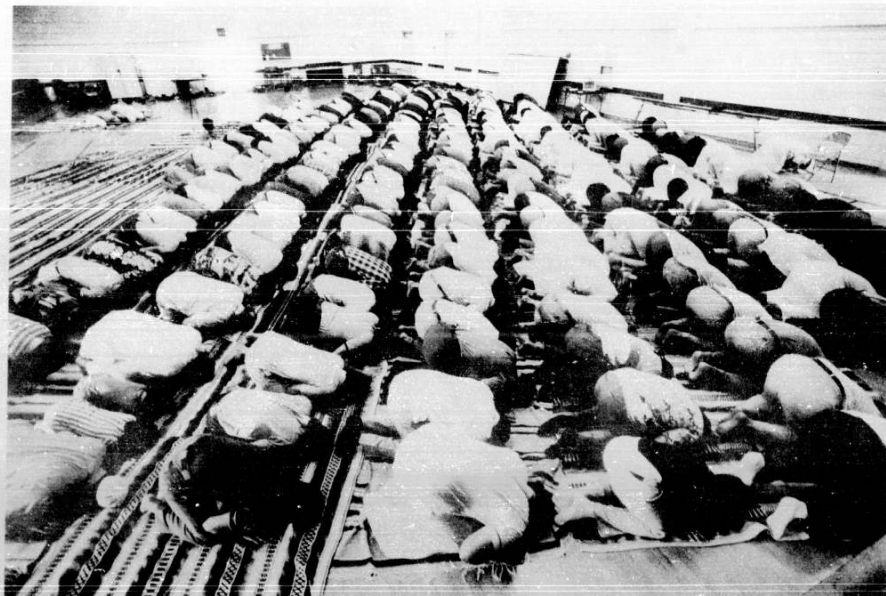
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On Becoming a Muslim



The conversion of John Dufford

By Jeannette DeWyze

As far-fetched as it may seem to some, occasionally a white, Anglo-Saxon Protestant becomes a Muslim. This happened to the middle-aged man who lives in a bungalow apartment on Fir Street in Golden Hill. He is an unassuming, nondescript fellow, thickening subtly around the middle, a bit distracted, articulate, polite. He remembers with great clarity how the religion of Muhammad first changed him: years ago, when he was a college student named John Dufford, traveling around the world Dufford had left Iran and reached the town of Herat, near the western border of Afghanistan when "something hit me. I didn't know what it was. I knew when it was February 22, 1961. I woke up one day and I knew I had been changed forever. Something had come into me. . . . It felt like an alien thing."

What happened to Dufford on that day took him years to puzzle out. Almost ten years before, he had walked into the Islamic Center in Los Angeles and declared, before two Egyptian witnesses, "There is no God but the one God, and Muhammad is his messenger." About a year afterward, he changed his first name to Sulaiman, in accordance with Muslim religious principles. Dufford still introduces himself as "Sam" to new neighbors. "If I were applying for a job with a Jewish accountant, I'd probably call myself 'Solomon,'" the Jewish form of "Sulaiman." Broadcasting the Muslim faith indiscriminately can invite harassment, Dufford says. "I've been asked to leave places. I was asked to leave a liquor store, once, and a gas station, and a few other places just because inadvertently it came out that I was a Muslim." But these are minor ripples in the tempest of transition to Islam.

"Although a number of black Americans have converted to Islam, joining the Bilalian (Black Muslim) sect, Dufford estimates only two or three dozen Caucasians in San Diego County have converted to the larger body of Islam. He has theories about why so few become Muslims. "It's not like there's a shelf where here's Christianity and here's Judaism and here's Islam and here's Buddhism, and you just pick one. It's not like that at all. Everyone I know who has become a Muslim had to go through a sort of deconditioning process first. . . . I was emptied out, completely, of all my cultural and religious responses and reflexes and ideas."

He is matter-of-fact, his voice virtually free of any Texas accent although he was raised on the outskirts of Dallas. "I've always been religiously inclined," Dufford says, adding that when he was young his devout mother spurred his Christian fervor. After being confirmed as a Methodist, Dufford says he became active not only in Sunday-morning prayer sessions but also in "what was then called the back-room movement, which was a lot of psychic stuff. . . . The word now is 'charismatic,' but then we didn't even have that word. It was just 'prayer groups.' I experienced some fairly amazing things which convinced me that the natural laws as we know them were not necessarily the limit of our existence." But gradually Dufford says he also became intellectually uncomfortable, "a little bit offended at some of the things I had been fed and asked not to question, and at some of the behaviors I saw in otherwise intelligent people." The conflict intensified during his seventeenth summer, when Dufford, a pianist and aspiring orchestra conductor, attended a music festival

at Aspen, and found himself among a group of young fellow musicians "who were for the most part just totally nonreligious. They weren't atheists, but like most musicians, their religion was music."

Dufford spent Stanford University, spent half of his junior year in Germany, and by the time he got to Asia on a six-month backpacking trip, "I was on a spiritual quest," he says. "By this time, I knew I needed something more." He crisscrossed Israel and most of the Middle East, traveled through India, and spent two months in India. "I would have just stayed and soured there and become a disciple of somebody or other. I was prepared to do anything. I just didn't happen to connect with the proper guru." Neither did anything he observed in any of the Muslim countries impress him intellectually. But certain elements on the Islamic world did stir Dufford's emotions. One was the call to prayer, the plaintive, litany sung five times daily from the top of mosque minarets to remind the faithful to pray. Dufford says the Moslem architecture, particularly the mosques in Istanbul, also moved him. "To this day, I just love those things. I find the design of those mosques deeply satisfying. . . . The combination of the round dome and the pointed minarets represented to me a balance between the masculine and the feminine that I did not find in Christianity. I found Christianity, at least the way it was expressed, to be very feminized. And for a man to become a Christian in that setting required a certain degree, if I may say so, of castration."

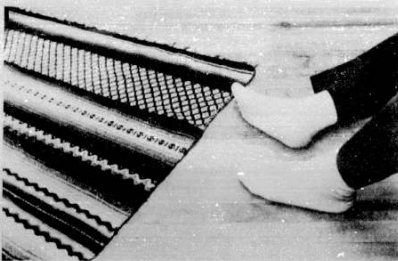
The young American wanted to be like the Turkish men with their wives and large families, men who bore the primary responsibility for worship under Islamic law. "When I got over to the Middle East, I began to see men that I liked a lot. I liked the way of life. It wasn't nearly so compulsive. It was very relaxed." His arrival in Muslim Afghanistan coincided with the Ramadan, the month of fast. (During this period, Muslims not only abstain during daylight hours from eating, drinking, and smoking, but also attempt to "fast" from all strong emotions, particularly anger.) "In Afghanistan, it was illegal to buy food during the day. It was a matter of law. It didn't matter if you were a tourist. So I was doing this fast all day long, and not understanding it, and having nobody to explain to me the technique of it and what it was supposed to accomplish. I just wasn't able to eat all day. . . . and it drove me all off." It was then that Dufford awoke on that morning in February, convinced that in some way he had changed irrevocably.

He continued his travels on to Hong Kong, but he says all his stamina was gone. He returned to the United States, where his condition was finally diagnosed as severe hypoglycemia. "My sugar metabolism was just shot to heck. I was walking around with less than is necessary to sustain consciousness normally. And the hourly plotting of the glucose level in my blood followed the five times of prayer." Dufford says his doctor certainly didn't explain the condition in those words. "He just told me that at about 5:00 a.m. I'd have to get up and eat something. Then again at 11:30 or 12:00 I should have a good lunch. Then something at 3:00 or 4:00, and again in the early evening,

and again before going to bed. Islam entered me in the form of a disease," Dufford states calmly.

"What had come into me in Afghanistan was the religion of Islam in the form of a metabolic deficiency which later forced me to become a Muslim. There was no other cure."

Dufford's words are part of his insight, part mysticism. He at first accepted his medical condition, and controlled his medical condition, albeit imperfectly, by following a high-protein, low-carbohydrate diet to be finished at his studies at Stanford and took a job at a private school in northern California as a music and drama teacher. During those years, he paid no special attention to Muslim teachings. "To this day, there isn't much written about Islam



that's worth anything, other than the source materials," he says. While he had read "just about every other holy book — the Bhagavadgita, the Sutras of Buddhism, the Old Testament," he says, "I had looked at the Koran and I couldn't make head or tail out of it. It was so strange." Although the Muslim holy book is about the same length as the Old and New Testaments, and is organized into chapters and verses, the manner in which it was produced differs dramatically from the Christian Bible. Unlike the Bible — written expressly to communicate certain events and moral injunctions to its readers — the Koran consists solely of the words spoken by the Prophet Muhammad during various trance states. "So there's no conscious thought put into it at all," Dufford explains.

Today he praises the Koran as being "very unfractured. . . . It's very rhythmic, it's like a piece of music." Black in the early sixties, however, it baffled him. A far more important conduit to Islam was an organization Dufford discovered during a summer visit to Los Angeles, an organization called Subud.

Subud is not a religion, and although it was founded by an Indonesian Muslim, most Subud members in the United States are not Muslims. Instead, followers say the group offers a method which helps people open themselves to a variety of religious experiences. Overt manifestation of these experiences can range from speaking in tongues to singing to spontaneously striking yoga postures, all of which occur in a perfectly conscious state that is achieved by Subud members gathering (usually twice weekly) and practicing an exercise called the *latihan*, an Indonesian word meaning "training" or "exercise." Dufford contrasts the *latihan* with

yoga and other forms of meditation which "are all the imposition of a preconceived discipline by your mind upon your body. . . . The *latihan* is totally spontaneous. Nothing is done."

Dufford says he doesn't like to mention Subud to people who were born within the Moslem religion because "they tend to think of Subud as an unnecessary cult, or perhaps even a bad influence that shouldn't be there." Indeed, anyone observing Dufford in the first years after his introduction to Subud might have wondered about its influence on him. Although Dufford returned to his job in northern California (where he joined the Subud branch there), the spiritual insights transforming him soon became paramount in his life. After a while,

to Indonesia. "It was the *latihan* that had gotten me into this situation, and the people here at Subud

California couldn't handle it, so it got to the point where I had to go the headquarters." He says Subud members in San Francisco put him on the plane, others escorted him to the last leg of the journey to the Subud compound in Jakarta. There the again founder of the group immediately ordered others in the compound to help care for Dufford. Although their fellow ship comforted the American, he says he drew even more solace from young men into the city and mingling with the Muslim people. "I would hear the call to prayer in the evening, and I deeply moved. Or I'd hear prayers on the radio and feel as if I had been brought back to sanity. When I would go into the little neighborhood where the Muslims lived, everything was peaceful and serene. I felt safe. After about a month under the spiritual leader's watchful eye, Dufford felt ready to return to America, charged with various intrinsic terms, such as to seek a reconciliation with his parents. About a year later, he found himself at the Islamic Center in Los Angeles, asking how one becomes a Muslim.

"They were a little taken aback," Dufford says. Not after ascertaining his sincerity, the center leaders asked if Dufford was ready to join. "It was just like finally the moment came, and I was tired of being told I wasn't the religion. I didn't need to be told anyone what it would be like. The only thing left to do was either do it or not do it. So it wasn't in itself a big conversion experience. It was an intellectual decision and agreement."

Dufford stresses that not all converts to Islam come to the religion in the same way. In fact, two of his best friends here illustrate how different the conversion experience can be. Like Dufford, Sulaiti and Siarudin Harris both started out as devout Christians. Sulaiti (once Jerney) was an ardent Episcopalian, while Siarudin formerly Deane was raised a Christian Scientist. Both became disillusioned with those faiths and, . . . also like Dufford, both Sulaiti and Siarudin independently found their way to the California Subud organization.

However, Siarudin, a youthful-looking man in his early forties who works as a wholesale jewelry salesman, describes his further passage to Islam as being devoid of melodrama. He says after a while he felt a need for more discipline and external structure in his religious life, and when he decided Islam might fill that need, he converted. "In a way," he reflects, "the belief part of Islam is not so important to me. . . . I'm not that concerned about the theological details." As an example, he says the notion that Christ was not the son of God — a doctrine fiercely held by most orthodox Muslims — "really doesn't matter that much to me. I didn't join Islam because of the set

(continued on page 24)

Muslim

(continued from page 22)
of beliefs." Instead, when asked why he did single out Islam, he shrugs good-naturedly. "Maybe it's the exoticism. It's fun. It's different."

His wife, who studies child development at Grossmont College, chimes in with a similarly nonchalant note. "I've often wondered if I would be a Muslim if I lived in a Muslim country." Her tone suggests she probably would not. She says she joined the religion on her wedding day ten years ago; earlier, in Subud, she had noticed that "I didn't receive very many Christian experiences at all. For example, instead of saying or seeing Jesus, I would say 'Allah.'" In addition, Sulfazi says she thought of Christianity as being "a little more limited. It seemed to me that to be a really good Christian you would be—ideally—totally sexually abstinent. Islam seemed to cover more life experiences. For example, the *imams* [Islamic religious leaders] all have families."

One thing Dufford seems to share with the Harris is a broad religious tolerance. Dufford says he sees "no conflict theologically or spiritually between Islam and Christianity. It wasn't a matter that I had to be a Muslim in order to be good. I did not have to be a Muslim in order to grow spiritually. I could have been anything else."

Instead, Dufford says, "I see Islam as the culmination of everything in Western religion. See, it is a Western religion. That's the

irony of it. It's not foreign. It's not nearly as strange as Buddhism and Hinduism. However, it's been blocked out as a result of the Crusades." But unlike the Harris, who says their lives didn't change tremendously after their conversions, Dufford tells a different story.

He says shortly after declaring his allegiance to Allah in the Los Angeles temple, he began asking Muslim friends about the complex prayer rituals he had seen in Islamic mosques. "And the first lesson was that the call to prayer in this part of the world doesn't come from a mosque but from whatever reminds you that it's time to pray. In my case, it could be the physiological feeling that my blood sugar was low." (In fact, Dufford says a year after he started praying regularly, long after he had abandoned the special diet, he was examined by a medical doctor who declared that Dufford's hypoglycemia had disappeared.) He also learned that, depending on what social setting he was in, he might not be able to do the traditional set of prayers required five times daily. These devotions each take about five minutes to perform and include both readings from the Koran and other formal praises to God sanctioned by Muhammad, as well as informal, improvisational elements. Ideally, the five prayers (a different set for each of the five times per day) should be done on a prayer mat, facing Mecca. However, Dufford says he also learned how to adapt the religious requirements to this culture. "For instance, if I'm driving along a freeway, I can still do a prayer. . . . Born-Muslims would not accept that, but I've found

that converts in American society find different ways to observe the requirements."

When he first learned the traditional prayers, he says, it "was like the rediscovery of a piece of music." Praying gave him great pleasure; in fact, Dufford says he soon made the unsettling discovery that it was difficult to stop after saying the formal prayers, particularly given the absence in his life of other responsibilities such as work or familial duties. Today he even theorizes that one reason many Muslim countries around the world may be so prone to warfare and strife is that excessive prayer may unbalance the unemployed or underemployed men in the direction of religious fanaticism. "The effect that all this praying has is that it makes them very belligerent and they want to go out and fight holy wars," Dufford asserts. In his own life, he says he realized that if he were going to avoid being unhealthy consumed by his worship, he would have to re-establish himself in worldly society. Gradually he returned to his music and work; he started to look for a wife. "I don't think that a man should pray five times a day unless he is both married and has children and is working or looking for work," Dufford contends.

"In Islam there is such an urgency to the duties of work and raising a family that there is really no tolerance for the single life. Marriage is half the religion," Dufford explains. So in 1976 he married an American woman who had converted to Islam, a woman with whom he had a son, born in Jakarta. That marriage, however,

ended in divorce (which is permitted in Islam). Dufford says that when he returned to Indonesia in 1980 to work on a master's degree in Indonesian music, he hoped to marry some other converted Muslim from his own culture. Instead, circumstances brought him together with an Indonesian Muslim woman whom he married and brought back to San Diego in 1981. Here Dufford spent about a year finishing up his degree, then last summer he decided he was ready to fulfill one of the biggest duties in every Muslim's life, the pilgrimage to Mecca. "Mecca is your graduation exercise. After you've gone to Mecca, there's nothing more you need to do. You could die with a clear conscience."

He speculates that one reason Westerners may view Islam as being rigorous or austere is that non-Muslims are forbidden to enter the Islamic holy city, where Muslims believe Abraham built the first altar to the one God. Dufford explains this exclusion by saying, "When a Muslim wants to go to Mecca, for once he just wants to leave all his defenses down so that he can taste the essence of the religion. In order to do that safely in your feelings, there must not be a non-Muslim there. That is the reason for the restriction. It's not that there's any big secret."

He got to Mecca by taking a three-month job as a business consultant in Saudi Arabia last summer. "I don't have any wish to go again," he says. "The experience gave me a very clear awareness of paradise, of hell, and of death." As an example of one of the positive experiences, Dufford mentions the

vision he had of what paradise would be like for a Muslim. That vision occurred in the mosque at Mecca, where Islamic law specifically forbids women to cover their faces. "So what you see are families together. And their faces were just magnificent. If you wanted to see something human after you died, you would want to see the faces of the people I saw in the mosque."

When he returned to San Diego from Saudi Arabia last summer, Dufford says he was unprepared for the lingering impact produced in him by that

glimpse of the afterlife. "It really did switch my perspective on this world to the other world." He adds, "This has been giving me one heck of a problem with my marriage." In contrast with his heightened yearnings for the next world, he says his Indonesian wife, coming from a poor country, had always longed for the pleasures and opportunities of this world. Dufford says he decided to leave Saudi Arabia, rather than extend his contract and bring his family over to join him, because of his quick disillusionment with life outside Mecca. "I sometimes

expected that other parts of Saudi Arabia would reflect a little bit of what I saw in Mecca, but it didn't. Mecca is like the eye of the hurricane. When you leave it, you are immediately back in the hurricane." Dufford chafed at the despotic rule and the crass displays of wealth, but he says the hardest thing for him personally about Saudi Arabian life was "the total independence of the women's and the men's worlds. . . . The hotels are full of men, the streets are full of men. Unless you are occasionally invited into a home, you don't even

see the women." Ironically, however, Dufford says, that since returning to San Diego not only has his heightened spiritualism conflicted with his wife's blossoming secularism, but their lives have split into two paths almost as separate as one finds in a Muslim country.

This past year his wife has gone to school to become a cosmetologist, while Dufford has agreed to take care of their three-year-old son, at the same time supporting the family with savings from his Saudi Arabian

(continued on page 26)

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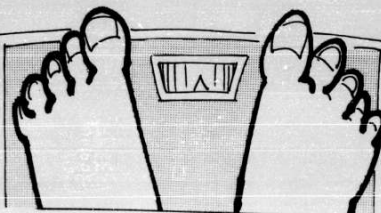
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Muslim

...sunt and extra earnings from an evening job as a telephone solicitor. By Western standards, the way we live would be grounds for divorce or dissolution, because our lives are so totally independent of one another. As a Westerner I have really found that to be very hard. A woman for a [male] Muslim is really not that much of a companion, and not that much of a partner. She's just not

available that much." He looks forward to someday returning to live in Indonesia. "Where we could continue with our separate lives, which is what she seems to want, and I'm now used to anyway. But I'd sure enjoy it a whole lot more in a Muslim country where I had other men to do something with that I enjoyed doing." Dufford adds that life in a Muslim country also would provide more support for the structure of marriage. "When someone has a problem, the other people kind of rally around. They say, 'You don't really want to break

up this marriage. Your status in the community would be weakened tremendously. They remind you of this. Whereas in America, if a Muslim woman does go out, like my wife in school, and we have a little fight, somebody will say, 'Well, why don't you just leave him?' Marriage is almost a frivolous thing."

For the present, however, Dufford seems to despair of being able to support his family in Indonesia. Instead, he spends hours practicing his skills as a concert pianist. He cares for his son. He prays faithfully,

five times daily. Once a week, he drives to the Colina del Sol recreation center off Fifty-fourth Street in East San Diego to attend the largest organized Muslim religious service in San Diego. Dufford says the local Muslim community has already completed all the plans and secured the land and all the permits needed to build a worship center of its own in Kearny Mesa. When funds to build the project are raised, that building will be the first mosque constructed in California since the beginning of the century. But for now the Friday-afternoon

worship services take place in an indoor basketball court at the recreation center. An amateur stage also is built into the front of the building. For the Friday worship services dozens of brightly striped Mexican rugs cover the shiny floors, but the rugs and the predominantly Arab men who take their place on them are skewed away from the stage. They appear to be worshipping the left front exit sign, but in fact they are facing the shortest distance to Mecca along the great circle route.

At the farthest point back away

from the front exit sign, back where the folding chairs are stacked, six or seven blankets create a small island for the women, an island isolated from the men by a ten-foot gulf of exposed basketball court. The handful of women who sit or kneel here all wear garments that conceal their hair, their legs, even their arms, despite the sweltering summer heat. In contrast, the men dress far more casually; only a minority wear headcoverings and fewer still garb themselves in long white robes. One of these few finally rises and cups his hands around his mouth, elbows

extended wide, to wail the mournful Arabic prayer which starts the service. In this sea of dark skin, black hair, and smouldering eyes, Dufford looks like some pale victim of a shipwreck.

Amidst all the Arabs, he continues to look conspicuous during the two readings, one in Arabic followed by a shorter commentary in English. From time to time he rises from the rug that he shares with his young son, bowing at the waist with his hands on his knees, kneeling down, then touching his forehead to the ground. Throughout the crowd,

individual men do variations on the basic pattern of movements, seemingly at random. Only at the very end of the session does the anarchic bobbing and sinking cease, when all the men in the room resettle themselves, forming tight rows, kneeling shoulder to shoulder. When this happens, as the imam calls out the prayers and the people voice low responses, standing in unison, sinking to the floor in unison, collapsing as one, Dufford merges with the body of faithful, indistinguishable from the Muslim mass.



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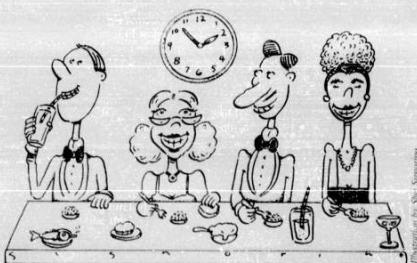


Illustration by Bob Schuchman

ELEANOR WIDMER
The Restaurant: Gustaf Anders
The Location: 2182 Avenida de la Playa, La Jolla Shores (459-4499)
Type of Food: Swedish and continental
Price Range: All items a la carte; entrees twenty dollars
Hours: Caviar bar-lounge, open daily 11:30 a.m. to 2:00 a.m.; lunch, daily, 11:30 a.m. to 2:00 p.m.; dinner, Wednesday through Sunday, 6:00 p.m. to 11:00 p.m.; Sunday brunch 11:30 a.m. to 2:00 p.m. Reservations

for dinner and brunch absolutely necessary.

There are some people who, when dining at Gustaf Anders, are so impressed by its aura, by the elegance of the decor and service, and by the white-jacketed Gustaf himself, that they are scarcely aware of what they've ordered, how it tastes, or whether they've sampled anything at all. This was true at their old location on Turquoise Street in Pacific Beach, and is even more so at the new Gustaf Anders in La Jolla Shores, where the woody kitsch of the former Rheinlander restaurant has

metamorphosed into the austere beauty of the present restaurant.

The interior is done in tones of white, black, and gray. The absolute whiteness of the tablecloths and the understated china are relieved by the exotic brilliance of the flowers placed on the dining tables, on serving tables, and on the bar itself.

The new restaurant has five dining areas: the bar-lounge, least expensive and least formal (but the beautiful leather chairs in the center of the room make eating difficult because you tend to slide back in your seat); the main dining room, for those who like to see the comings and goings of the other guests; two small inner rooms (one of which may be reserved for parties); and the outside patio, charming in the summer with a fountain that does not spout water but is surrounded with white candles.

I visited Gustaf Anders three times: for brunch, for dinner, and for a light meal at the caviar bar, and discovered that my favorite spot in this complex of rooms is the caviar bar-lounge. It should be given a name by itself, such as the Nobel Lounge (for the Swedish Nobel Prize), or some other associative name that would reflect the concept of excellence and service. For too many years we've been crowded at the doors of Sherwood Hall, Mandeville Center and the Civic Theatre, wondering where to go for a light meal in a congenial atmosphere, where we would not be locked out at the stroke of midnight. We are now fortunate in having the bar-lounge of Gustaf Anders; it is open from 11:30 a.m. until two in the morning, and serves food from its special menu until closing. This includes a variety of caviars, ranging in price from twenty-three dollars an ounce for Beluga to \$8.50 an ounce for golden caviar, all served with *blini* and sour cream. Also available are smoked meats and fish (including salmon), prawns, steak tartare, and soup. While the Beluga caviar is costly, as is the steak tartare (fifteen dollars) most of the items are about six dollars and some are a dollar or two cheaper than the identical dishes served in the

main dining rooms.

The other night in the caviar bar, I had a fine light meal of lobster bisque soup (five dollars), a model of smooth delicacy, served in a silver tureen, and steamed prawns (six dollars). For eleven dollars I had more than enough to eat, especially with the splendid bread and butter, and I was able to sit with my friends and chat in an atmosphere that was more relaxed than the formal dining rooms.

To be sure, I had some minor objections to some of the preparations. The herb sauce served with the prawns was dull (it consisted of sour cream and herbs) and couldn't compare to the mustard-dill sauce that seems to go well with everything—even plain bread. It's also difficult for me to reconcile myself to the *blini* (served with caviar) which are akin to whole-wheat English muffins. Russians serve blinis as thin pancakes in which caviar can be rolled—the ones at the Russian Tea Room in New York are thin buckwheat pancakes—and I had never experienced what must be the Swedish version, which are like briefs cakes. But my friend's Beluga caviar was fine as was the smoked cod roe. One of my friends had vodka served in an iced glass but I didn't drink at all, nor was I pressed to. The lounge also serves the astonishing \$5.50 dessert special, not listed on the menu, that includes samples of several desserts and cheeses. These include the hot or cold chocolate mousse. After theater you may order these desserts for the fixed price of \$5.50 and stay there until 2:00 a.m.; this is indeed a public service.

The main dining rooms and their offerings are another matter. Several people have reported to me that they don't find the food at the new Gustaf Anders as good as at the old place. Strictly speaking the food is pretty much the same; it's the general ambience that has changed along with the prawns. There is an increased feeling of formality in the new restaurant, a dress code stipulating jacket and tie at dinner and "appropriate" clothing at other times, and the prices have increased by some twenty-

five percent. Gustaf Anders caters to a sense of exclusiveness; therefore the prices seem justifiable to them.

I've had occasion to say this before, but price often determines our notion of the food placed before us. For example, almost all the entrees are twenty dollars at Gustaf Anders. (Each entree is served with an appetizer of soft scrambled eggs with dill placed into an eggshell and served in an egg cup.) This is a fairly stiff price for San Diego because salads and soups are a la carte. For that price we really have very high expectations. I ordered a lobster salad entree that was twenty-eight dollars (the only entree at that price that evening) and found it disappointing. Fresh lobster pieces, neither large nor copious, were placed over a bed of fresh noodles and ringed with slices of pâté. It was a light summer dish, that would have seemed perfectly fine at half the price. Twenty-eight dollars for that small dish seemed outrageous. Or consider my friend's rabbit livers costing twenty dollars. My friend wanted something exotic and he got it, but the truth is that the livers, prepared in cognac sauce, soon became ordinary. One grew tired of them very soon. This dish should be served in smaller quantity as an ap-

petizer. But since it cost twenty dollars, there was a reluctance to leave any over—the cost does put pressure on diners. This is not a matter of bourgeois gaucherie but hard reality.

The best entree that night was the seal loin, served in a lovely orange glaze and surrounded by a stimulating array of vegetables. Actually, I'd recommend the entrees in the upper half of the menu: fish and seafood. The salmon, the sole, or even the halibut in a mint-leek sauce are always splendid choices (the fish and seafood vary according to season).

When the restaurant opened at its new location, it served a fixed-price brunch (now \$16.50) which included fresh orange juice, an appetizer, an entree, dessert, and coffee. I had eggs scrambled with sturgeon that was a taste thrill and parsley salad that I enjoyed for its novelty. But by the time this review appears, the brunch will have been changed to a buffet—price not yet determined. Needless to say, this is not the sort of restaurant at which you can show up in your shorts, sandals, and a T-shirt (long pants and semiregular shirts for men, dresses or skirts for women are considered appropriate).

I think also that the dressiness of the

crowd (fortunately not the same as the one that frequents Avanti!) and the general atmosphere of "occasion" make one have greater expectations than at the old place on Turquoise Street. One diner remarked to me with nostalgia, "Do you remember when they used to iron their own tablecloths to save money?"

None of us can go back to those times and that place, but we do have to keep in mind that Gustaf Anders offers us grandeur—at a price. If you had nothing but a twenty-dollar entree plus coffee, you would be looking at a bill, with tax and tip, of almost thirty dollars. Most individual diners cost close to fifty.

Now, here is my favorite meal at Gustaf Anders: soup, salad, dessert (this may be ordered in the main dining room). The soups are without peer in this city. They change nightly, but don't miss the salmon soup when it's available. It costs eight dollars and every spoonful is sheer bliss. The lobster bisque was of the same quality. All the salads in the house are five dollars; I enjoyed the parsley salad with sun-dried tomatoes and the spinach salad has always been one of my favorites. Of course even soup, salad, and the \$5.50 dessert will set you back almost twenty dollars, but Gustaf

Anders is not a restaurant for those on a budget.

Gustaf Anders remains an oasis of beauty, and a model of professionalism. But the diners are too costly for what you get. Our diners were \$122 without tip for three people. This included two appetizers—the sturgeon caviar for seventeen dollars and the marinated beef for twelve—one salmon soup for eight dollars, three entrees, one dessert order, and one bottle of wine. Admittedly the sturgeon caviar was a luxury and one that we would not repeat—the one ounce of caviar with *blini* and sour cream was the price of a dinner, and while the marinated beef was beautifully prepared, those few thin slices also cost as much as an inexpensive meal.

Gustaf Anders remains one of my favorite restaurants but to tell you the truth I couldn't afford to have dinner there as a private citizen. The most I can manage is the bar-lounge. This is a shame, as I adore good food, but only a small minority can dine at Gustaf Anders on a regular basis. Nevertheless, there is, at present, a two-week waiting list for dinner reservations. Dinners are served Wednesday through Sunday only. No reservations are required at the bar-lounge which is open nightly. □

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There Is No Moor



Paul Winfield, Jonathan McMurtry

JONATHAN SAVILLE

After the grandiose, superlatively imaginative, revolutionary Shakespeare of the Theatre du Soleil, and the exquisitely refined traditional Shakespeare of the Royal Shakespeare Company (both of which I saw at the Olympic Arts Festival in Los Angeles), I am finding it a bit hard to get reacquainted to the makeshift Shakespeare of the Old Globe. What reigns here, as so widely in American Shakespeare productions, is short rehearsal time, a mis-

cellany of accents and acting styles, and either a workmanlike, routine trotting of the old paths for an audience in an aesthetic semicoma, or a convulsive plunge into a chaos of experimentation for an audience puzzled and outraged. I recognize that one must apply appropriate standards; having been in heaven for a brief while, I am nevertheless still obliged to look at the perishable and imperfect things of this earth and to judge them on their own sublimity merits. I am trying my best to reconcile myself to mediocrity. But in that line the Globe's current production of *Othello* simply asks too much.

Director Jack O'Brien, who has been so tremendously successful with Shakespearean comedy, has been going after tragedy, lately, and evidently, with a long-term project of converting these plays into intimate theater. Let us leave out of account the fact that Shakespeare's tragedies are not small-scale, intimate, chamber pieces, and that their action, scope, and rhetoric unequivocally and relentlessly call for largeness and boldness. An intelligent and creative director — and Mr. O'Brien has proved himself that, countless times — can go against the grain and get away with it, if he provides new insights and illuminations. A miniature *Othello* might conceivably work. A feeble, diffuse, limping, lackadaisical *Othello* cannot. Such an *Othello* may now be found on the stage of the Old Globe.

Consider the title character, as played by Paul Winfield. In any characterization there is room for personal interpretation. But the basic characteristics of Othello are indispensable, for they are indicated uncompromisingly in the script. This is a man of authority, a brilliant general, used to commanding troops. He is a man of strength and decisiveness. He is also exotic: an European, with a command of luxuriant language that is almost oriental. He knows how to tell a thrilling tale; his voice, bearing, and attitude make him enthrallingly attractive when he speaks, a tale of gorgeous declamation sweeps over the listener. And at the same time, there is a violent, primitive irrationality in him, an intensity of love, rage, and jealousy that erupts through and disintegrates the nobility and civilized grandeur. His is a big character, immense.

Mr. Winfield is a competent actor, but in the Globe production he seems incapable of conveying any of these characteristics. His Othello lacks power, authority, passion, madness. Neither as the noble general making his grand speeches nor as the jealous husband in a frenzied breakdown

does he attain anything near the monumentality demanded by the role. He is particularly weak in his command of Othello's language, that unique style of thought and expression that unmistakably identifies the noble Moor. "Keep up your bright swords, for the dew will rust them," says Othello, confronted with a group of angry retainers. What sort of man is it that would make so graceful — almost precious — a statement in such a situation? One hears in these words not only the military leader's self-confidence but also Othello's characteristic tendency to surround his every motion of the will with a lustrous fabric of words, to turn himself into an elegant work of art. Mr. Winfield merely issues the line away, with no evident comprehension of what it can tell us about the character and destiny of the speaker; it is as though he were saying nothing more than, "Now, now, let's talk this over."

An Othello who is not in love with his own words is no Othello at all. Shakespeare gives his hero just the sort of ripe rhetoric a true Shakespearean actor adores, but Mr. Winfield consistently fails to take advantage of it. When Othello begins to suspect Desdemona false, he tells us that his suspicion has destroyed his peace of mind. Some lesser man — any husband in such a situation, rather than a tragic hero — might have left it at that. Not Othello. In giving up his tranquility of mind, he goes on to bid farewell to "the plumed troop and the big war," the "spirit-stirring drum, the ear-piercing fife," the royal banner, and all qualities of "Pride, pomp, and circumstance of glorious war!" As Giuseppe Verdi, that greatest of all *Othello* interpreters, so profoundly realized, this is an operative aria — and even without music, it needs to be declaimed as though it were accompanied by full orchestra (or at least a large military band). This "aria" is not a decorative addition to the characterization, to be gotten through as expeditiously as possible (as Mr. Winfield

does it). It is the essence of the character; it is the character, and only in its intimate, or merely mouth it without revealing in its gloriously lyrical self-dramatization, and you are not Othello at all, but some stranger who has wandered into a play he does not belong in. "Othello's occupation's gone," indeed!

With so unobtrusive an Othello, the director was pretty well compelled to make Iago even less forceful, so that in this emotionally Lilliputian production at least the relative sizes of the characters might be maintained. The result is Jonathan McMurtry's bland, conversational, underplayed Iago, a villain that could not scare a cat. Gone is the icy Machiavellian will, gone the embodiment of evil, gone the frightening power of character that can make everyone, even the audience, respond to his insidious persuasions. When Mr. McMurtry comes downstage at the

Globe and tells the audience, "I hate the Moor," his tone is that of a chatty neighbor letting you know that he is expecting the repairman from the gas company today. If this is meant to be subtle understatement, it did not quite get through to the well-dressed elderly couple next to me, who were already asleep.

The rest of the acting is equally pallid. Only Katherine McGrath stands out, with that vital sense of a focused, radiant personality she brings to all her roles. But she is merely Emilia, a very small part; and in fact the normal Shakespearean strength of characterization Miss McGrath gives to this minor role occasionally threatens to sink the entire frail production, like the engine of the Queen Mary in a canoe.

Under Mr. O'Brien's direction, that threatened little vessel lacks this way and that, never quite sure of its destination. The production is filled with bits of ex-

traneous business, belonging neither to large-scale productions nor to intimate ones but only to those that are utterly confused about what they are trying to say. Iago's "Put money in thy purse" speech, in which he is cunningly persuading the lame-brained Roderigo to be his unwitting tool, is accompanied with the totally irrelevant action of digging a pebble out of the inside of his own boot. Mr. McMurtry carries this off realistically — he clearly knows more about pebbles in boots than about military modes of walking and talking — but its effect is purely negative, since it not only does not reinforce the meaning of the lines and of the dramatic situation but in fact distracts us from what Iago is saying.

Similarly, the Duke of Venice is unconsciously burdened with what appears to be a terminal disease of the lungs. His spasmodic coughs and dabbings at his

mouth with a handkerchief do give the actor something to do, but it is something completely irrelevant to the character, the situation, the dialogue, and the themes of the play. Irrelevant business, business for its own sake, is the last thing one expects from so suave a professional as Mr. O'Brien. But there it is, all over the place. Desdemona turning a circle before kneeling. Artificial silent conversations and gesturing by the subsidiary figures on stage. Masked fruit-vendors' Turks! Is this the director who brought us those beautifully crafted productions of *Much Ado*, *A Midsummer Night's Dream*, and *Twelfth Night*?

I love this play. I hate this production. It does no justice to Shakespeare, and no justice to the capacity of our audiences to respond to the power and beauty of authentic theater. It is an *Othello* to sleep through. □

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The Arrival of Katie McKinzie



Katie McKinzie

JOHN D'AGOSTINO

When those who closely follow country music picked up the April 28, 1984 issue of *Cash Box* magazine and turned to the "Top 100 Country Singles" chart, they found the usual roll call of familiar artists listed under the titles of their latest hit recordings. Included in the first dozen or so names, for example, were Barbara Mandrell, the Oak Ridge Boys, Willie Nelson (with Julio Iglesias), Hank Williams Jr., Crystal Gayle, and Waylon Jennings. Other equally recognizable names were scattered throughout the chart, which lists the one hundred country singles currently receiving the heaviest radio play and/or sales activity. But those eyes that wandered down to the bottom of the chart found the name Katie McKinzie (sic), whose song "You'll Never Get to Heaven" was encoined in the ninety-

ninth position. It mattered little that the magazine had misspelled McKinzie's name — newcomers to the national charts frequently suffer such indignities. In fact, to McKinzie that minor slight must have seemed a fair price to pay for the chance to share space with country music's heavyweights in a publication read religiously by those in the music industry. You see, "You'll Never Get to Heaven" was the very first single recorded and released by McKinzie's own Poverty Records, an independent label based in a city not widely recognized as a hot source of charitable artists: San Diego.

How the very attractive, witty, soft-spoken, pleasantly unassuming McKinzie was able to pierce the invisible barrier with which the music business fortifies itself against the onslaughts of "unknowns" is the kind of story that would make an industry watchdog shake his or her head in wonderment. McKinzie had served no

long-term apprenticeship, her period of relative dues-paying had lasted about as long as the average magazine subscription, and outrageous fortune had for the most part kept its slings and arrows sheathing on her behalf. Furthermore, the promising start given Poverty Records, which McKinzie owns and operates with her husband, Gary Blankenship — had come about without the aid of slick-talking, industry-wise Svengalis, lunches at Ma Maison, or a distribution deal with a major record company. McKinzie herself had had no musical training, still does not play an instrument, and hadn't even begun thinking of singing professionally until roughly two and a half years ago. Yet as this article was going to press, the follow-up single to "You'll Never Get to Heaven" was being readied for release, and the small McKinzie camp expects that record, "Maybe Someday," to fare even better than the first.

Of course, in regarding what McKinzie has already accomplished, virtually on her own, a veteran of the music wars would automatically harumph that things just aren't supposed to happen this way. But when they started plotting her career, McKinzie and Blankenship didn't know that, and their initial ignorance of the realities of the music business may in the end cut the kind of blues that often eludes more experienced, more knowledgeable, more "realistic" musical aspirants. Should the far-flung branches of McKinzie's efforts to succeed in country music bear fruit, it will be because she and her mate have applied sound, almost scientific business principles to the quest for stardom, principles learned and previously employed with great results in an altogether unrelated field. Indeed, it was as a result of one appreciable feat in McKinzie's prior career that she decided to enter the musical fray, a decision that came as a complete surprise to her husband.

In October of 1981 I was awarded a plaque for being a terrific real estate sales trainer," relates McKinzie, who moved to San Diego with Blankenship in 1977 after the couple had sold their flourishing ERA franchise in Phoenix, "but instead of feeling happy about that, I felt almost depressed. Not only did I feel that I wasn't fulfilling in my work. The plaque just reminded me that I wasn't reaching my real potential, that I wasn't doing what I should have been doing. So Gary and I sat down for a heart-to-heart talk. Well, after two or three glasses of wine you'll be honest about anything," laughs McKinzie, "and I just sort of blurted out that what I really wanted to do was sing country music. From the look on Gary's face I might just as well have told him I wanted to be the next Queen of Sweden. He was very surprised because I had never given him any indication of my interest in country music or singing. I wouldn't even sing around the house when he was there — only when I was alone.

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The first step toward a singing career, however, did not prove to be a giant leap. Blankenship made a tape of McKinzie singing Loretta Lynn's "Coal Miner's Daughter" and took it to the Tee Pee club in Ramona, where he persuaded the manager to give his wife a chance to sing on stage. With no musical background aside from listening to the Grand Ole Opry as a young girl in St. Louis, absolutely no experience singing in public, and only a week in which to ready herself for her debut, McKinzie was ill prepared for such a performance. "I don't know if you realize this," she says, "but 'Coal Miner's Daughter' is a long song with three different modulations (key changes) in it. Well, once I got onstage I could only remember the first and last verses, and at that time I thought 'modulation' was something that happens to milk. So I forgot most of the lyrics, and I sang flat. And Gary had called a couple of our very best friends to come and witness this great debut. We lost some really good friends that night. They were so embarrassed they just crawled out the back door to the parking lot. It was awful."

But the regulars and the management at the Tee Pee didn't think McKinzie was all that bad, and before long she was singing there every weekend. As her repertoire of songs expanded and she developed a more natural stage posture, McKinzie began working original material into her show, some of it written with Blankenship (who also had no musical experience), some of it

contributed by acquaintances. One day Jack Long, the guitarist in the Tee Pee's house band, brought McKinzie a song, "Don't Let Me Down Easy," that had been written by local musician Kent Morrell. McKinzie decided to make a demo tape of that song and "Home Again," a song her husband had written the lyrics to one night on a dinner napkin. McKinzie recorded the basic tracks for those songs at Studio West in Kearny Mesa, then bought time at Kenny Rogers's exclusive, high-security studio in L.A. to record the remainder of the tracks. Then followed the first of many maneuvers that would seem naive to an industry pro, but which would nonetheless bring them results.

"We had the demo pressed [into 45-rpm records]," remembers McKinzie. "Then we got a list of national record promoters from the Country Music Association and mailed copies [of the record] to a hundred promoters around the country, along with a critique form for them to fill out and return." The experience proved educational in more ways than one. McKinzie and Blankenship discovered after mailing the records that the particular type of promoter they do not represent a gateway to a record deal, but they also learned how some of the people in the business think. "Sixty of the promoters responded," says McKinzie, "and their remarks provided a lot of very useful information. Had we known that independent promoters are not real high on the industry ladder, we might never have sent the critiques, and we would never have gotten all that valuable feedback. Our inexperience paid off."

"Don't Let Me Down Easy" and its flip side, "Home Again," made it into the juke box at the Tee Pee, but other than that not much happened with the record. McKinzie continued working on her real estate affairs at a local ERA office. One night several months later McKinzie was working late in that office when she received a long-distance phone call from Ron Weisner, who, unbeknownst to McKinzie, was at that time Michael Jackson's manager. To this day, McKinzie isn't sure how Weisner got her name and number, although she suspects that Weisner may have been tipped off by one of the wealthier patrons of the Tee Pee who might also have belonged to a nearby country club/golf course whose exclusivity attracted Hollywood executive types.

"All [Weisner] said was that RCA was planning to start a new affiliate record label specializing in country, and that he'd been told by a friend that I was worth hearing. Supposedly this new label was going to sign two new artists, and Ron wanted Gary and me to come to L.A. to meet with him and bring him our demo. So a week later I'm sitting in his penthouse office on Beverly Boulevard, and there're all these framed platinum albums on the walls, and all around were dozens of copies of the photo of Michael Jackson, taken right after his nose job — the picture that ended up being the cover of *Thriller*. There were nothing but Rolls Royces in the building's parking lot, you know, and I'm sitting there thinking, 'Gosh, this is crazy, what am I doing here?' And meanwhile Gary's sitting there like it's no big deal.

because of course that's where you should be, because how else are you going to sign with a major label unless you're sitting in someone like Ron Weisner's office in a building where it costs seven dollars to park for thirty-five minutes?" Weisner liked the demo well enough to agree to try to market it on an upcoming trip to New York City, but guaranteed nothing. "On the way home from L.A. that night," says McKinzie, laughing, "Gary talked as though he had realized that getting a record deal isn't as simple as taking a tape to a label and having them say, 'Oh, we're glad you're here — we've been waiting for you. Sign here.'" Weisner, it developed, had no success shopping the tape in New York City, although he continued to correspond with McKinzie and Blankenship. It was then that the wife-and-husband team decided to become more aggressive in advancing McKinzie's career, and two subsequent moves provided the duo with new momentum.

"One of the first musicians I had worked with when I first started out worked in a music store in Oceanview owned by Barbara Mandrell's father, Irbly," says McKinzie. "So this musician took Gary and me to Knotts Berry Farm for the Country Music Awards program so we could meet Irbly. When we got there, we sat down with Irbly — for about two and a half hours he sat there telling me what I should and shouldn't do and how the music business works, and what the industry is looking for. We realized after talking with Irbly that a lot of things we had been thinking... (continued on page 34)

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(continued from page 33)

ing of doing were on the right track." One of those things was to send an audition tape to the selection committee of *You Can Be a Star*, a television show out of Nashville that gives new country artists a chance to be seen and heard. Blankenship had seen an advertisement for the show and sent them a copy of "Don't Let Me Down Easy." Within days McKinnie got a call from the program's business office telling her that his tape had been selected and wondering how fast she could get to Nashville. "Naturally, I was very excited, but since the show is taped in the same place where they hold the Grand Ole Opry, I didn't want to go there cold and unprepared and make a complete fool of myself in front of all those influential people. So we went to Nashville a week earlier than we had to in order to get comfortable and familiar with the turf. We met a lot of important people that way because we'd go to the studio every day and bug everyone from the producers on down. We were also a bit shocked to discover how little real country there is behind the scenes of this 'Nashville' show. For example, the producer was from L.A. — you know, the shirt open to the navel — and the show's master of ceremonies was from New York."

McKinnie's appearance on *You Can Be a Star* seemed initially to have little impact on her career. Indirectly, however, it provided the next big boost. "My mother lives in West Plains, Missouri," explains McKinnie, "and of course I sent her a copy of 'Don't Let Me Down Easy.' Well, she

took the record to the local newspaper, and they ran a story about how this former Missouri girl [McKinnie] was scheduled to be on *You Can Be a Star*. Now it just so happens that West Plains is very near a development in the Ozarks that is being touted as the 'Nashville of the Future.' It's being built into this huge entertainment center with amphitheaters and everything and they're bringing in top-name performers. Anyway, it's only natural that someone involved in this massive development project is going to read the local newspaper. Well, a guy named Ron Woolman, who used to manage Siella Parton [Dolly's sister] and Johnny Rodriguez, read the article about me and called saying he wanted to represent me." After investigating Woolman's credentials and references, McKinnie contacted Woolman, who agreed to try to get her a major label deal, for which he would receive his percentage within five years. "I guess the moral to that story," summarizes McKinnie, "is that you can knock on doors all you want, and yet help is going to come from where you least expect it."

Woolman's first move was to bring the couple back to Nashville to meet officials at Acuff-Rose Publishing, the most prestigious and successful publishing house in country music. "That was an awesome experience," says McKinnie. "There's a room upstairs in the Acuff-Rose building where Hank Williams used to write his songs, and when he died they just sealed it up tight to preserve it the way he left it. Everything about that place was amazing." But the people at Acuff-Rose were

equally impressed with McKinnie, and allowed her access to a number of songs written by their stable of songwriters. McKinnie selected "You'll Never Get to Heaven," "Maybe Someday," and "What Do You Take for a Heartache?" and would return to Nashville three more times over the next few months to record the tunes, backed by some of country music's best studio musicians.

Back in San Diego, McKinnie and Blankenship formulated a strategy whereby they would start their own small record label (they took the name Poverty Records from an old Jerry Lewis movie) and release the three Nashville slick singles at well-timed intervals. All the while they would draw on their sales and marketing expertise to oversee every aspect of the process of manufacturing their own records, from the graphics on the four-color record sleeves to the promotion of the finished product. In the spring of this year Poverty Records released its first single, "You'll Never Get to Heaven," mailing it to radio stations all over the country, then following up the mailings with correspondence and phone calls.

The week of the initial mailing, a potential stumbling block surfaced when *Billboard* magazine printed an article claiming that there were more r-e-l-e-a-s-e-s by new artists at that time than at any time in a decade. Yet despite what could have been considered bad timing and an unusual amount of competition from other newcomers, McKinnie's single beat out a lot of major artists on radio stations in Florida and Michigan, placing as high as number

thirty-two on some regional charts. "I was even chosen 'Pick Face of the Week' in Des Moines, Iowa," recounts McKinnie, whose cover-girl visage adorned the single's record sleeve. "Pick Face of the Week? We didn't know what that meant — I mean if you say it fast enough it sounds horrible — as we called the radio station there and they assured us that it was an honor. Sort of."

McKinnie and Blankenship continued to promote the single for six more weeks, with McKinnie flying to six music events, with McKinnie flying to six music events, with McKinnie flying to six music events. McKinnie and Blankenship were ready to abandon their efforts to break the single nationally, believing that it had run its course. Two weeks later, in a somewhat startling turn of events, "You'll Never Get to Heaven" crashed the *Cash* box chart at number ninety-nine (it would subsequently reach ninety-eight). "I just sat down and cried. I was so happy," recalls McKinnie of that occasion. "I just couldn't believe it. But Gary and I realized then that our work had only begun. We had to coordinate the follow-up single."

In relating the experiences of the last two and a half years, McKinnie is modest almost to the point of being self-effacing, although she does allow that she and her husband have put long hours, hard work,

and a significant amount of their real estate earnings into a career that has yet to yield a dime of profit. In spite of the various accolades (from the recording sessions through the eventual promotion work and long-distance follow-ups, McKinnie estimates that they will spend upwards of \$15,000 per single). Others who have worked with McKinnie and Blankenship, however, are not nearly as guarded in their judgment of the couple's efforts. One such person is local promoter Ron Sobel. "I first heard the name Katie McKinnie when she called me one day last April," says Sobel. "She had just read an article about me in which it was mentioned that I had once represented the Temptations, the Spinners, and Eddie Kendricks, and she wanted to meet with me to discuss my possible involvement in her career. I was

polite and gave her my standard line — 'you know, I don't do any more materials.' When I received her single and the accompanying clippings, quite frankly, I was astounded. In all the years since I left Detroit, I had never seen such attention to detail, such strong packaging, business sense, and professionalism. I was captivated. Sweet away."

Sobel met with McKinnie and Blankenship at the Poverty Records office in Kearny Mesa, where he discovered that the couple had on computer specific information about 1500 country radio stations in the United States. Thus equipped, McKinnie, Blankenship, and an assistant would mail out "pre-release notices" in the form of radio program directors of the imminent release of a single, followed a week later by the single itself (with an

accompanying message), followed a week later by another reminder, followed a week later by personal phone calls to each individual station. "It was such a sophisticated, methodical operation," says Sobel, who has since been retained by the couple in a career guidance capacity. "I mean, this is the kind of thing that an independent record promoter will do on a regional basis, and they're doing it nationally."

Sobel predicts even bigger things for the second single, "Maybe Someday," which has a catchier refrain and more contemporary. Juice Newton like production values than its predecessor. But if that record, or any of the three singles planned to succeed it, bring McKinnie the major success for which she and Blankenship continue to labor, that success will probably not affect the singer's unostentatious nature.

McKinnie still thoroughly enjoys performing at the local CPO clubs (Thirty-second Street, Miramar, the Naval Training Center), where she has a large and loyal following that predates her trips to Nashville. Nor is she likely to forget her rather humble beginnings in the music business. "I want to make it big for a variety of reasons," admits McKinnie, "but especially for the relatives, friends, and others who have encouraged me and believed in me through all this. If I do become successful, I'd like to eventually host my own country talk show, so I could give other new country artists an opportunity to be heard. That's sort of a dream at this point." Considering what McKinnie and Blankenship have accomplished in the last two years, that's one dream I wouldn't bet against.

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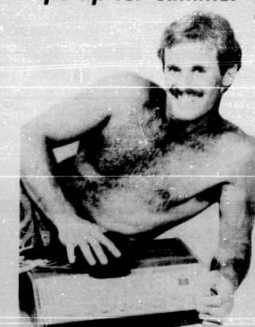
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QUARTER NOTES

BY JONATHAN SAVILE

production by San Diego's own Scarlott is scheduled for next month. And here is Mr. Harris back again, in a revival starring and directed by himself. *Camelot* seems to endure. Why?

After their sensational *My Fair Lady*, Alan Jay Lerner (book and lyrics) and Frederick Loewe (music) evidently decided to try the same successful formulas again. Sprightly music of the English music-hall variety. Witty lyrics.

An English actor in the main role, singing his lines in a more or less Noel Coward style. Some laughter, some tears. The team had so much talent that things came out decently enough: the old Lerner-Loewe stamp was on each element of the show. But in every way *Camelot* turned out to be less impressive than *My Fair Lady*. The greatest discrepancy was in the quality of the two shows as drama. *My Fair Lady* was based closely on a script already tested by time, and by a playwright of some reputation. *Camelot*, in contrast, was based on a novel, T. H. White's *The Once and Future King*, a long piece of narrative fiction stubbornly resistant to Lerner's efforts to boil it down to theatrical size and structure. The result was a script of appalling simple-mindedness, quite the opposite of what Lerner had done with Shaw's urbane and sophisticated *Pygmalion*. Loewe's music, too, did not come off as well in the earlier show. Its style

remained substantially the same. The score contained a few nice tunes, including the title song, and one almost great one ("If Ever I Would Leave You"). But the integration between music and drama was much less close. A style suitable for upper- and lower-class London around the turn of the Twentieth Century fit much less comfortably in the Fifth or the Twelfth or the Fifteenth (*Camelot* is a bit vague about medieval history). Most of the songs in *My Fair Lady* were dramatically relevant, furthering plot or characterization; their counterparts in *Camelot* were mainly decorative, doing little but entertain. And, above all, the deft comedy of *My Fair Lady* was replaced by a sentimental elegiac tone and plot line (the rise and fall of Arthur's kingdom) that accorded ill with the music and the broad face of many of the characterizations (the pompous Merlin, the fussy Pellinore, the silly Gwenevere, the vain Lancelot).

That is the show Mr. Harris has brought back to us, and for all its relative weaknesses it is good to have it back. Mr. Harris understands the values of *Camelot* thoroughly, and he knows how to exploit them to the fullest. As an actor, he unashamedly uses that grand, hammy style favored by Shakespearean actors in the Nineteenth Century, and brilliantly parodied by Albert Finney in *The Dresser*. The sudden changes of vocal register, the whispers, the shouts, the melancholy cadences, the quavers of emotion: they are all there, and—if you have a taste for



high-class kitsch—they are glorious. As a singer, Mr. Harris is less at home. He manages the peculiar *Sprechstimme* style respectfully enough, but without quite the panache of Richard Burton, not to speak of Rex Harrison. He does resemble these predecessors in his rather odd notions of pitch. But all his own is his excruciating habit of slowly edging up to a pitch from several tones below and taking so long to get there that you think you will go mad from all the dissonant intervals that slither by.

His fellow actor-singers are less eccentric in both activities. Betsy Joslyn is a sprightly Gwenevere, with a sweet, bright soprano voice, well produced. Richard Muenz, as Lancelot, is suitably handsome and wooden (sometimes a bit too wooden); his baritone voice is thrilling in timbre, though the singing is rather coarse, and the French accent has more of the ring of Nages. James Valentine, in the double role of Merlin and Pellinore, acts with a delightful sense of comic decorum, fine timing, and an engaging winsomeness; he is also capable of some astute humanness of his own, though of course in this respect he cannot rival Mr. Harris. The orchestra and chorus are what you expect in musical comedy. The dancing is negligible; sets and costumes are okay.

SUMMER POPS

After a rather depressing interregnum when the San Diego Symphony was away, playing for the Joffrey Ballet, and conductor Matthew Garbutt was away, doing who knows what, things came back together on Hospitality Point last week with a program titled

"Pops Goes to the Movies." Something really must be done about those interregna. It is true enough that most people at these Pops concerts are just there for the atmosphere and don't really listen anyway. But with pickup orchestras and drag guest conductors things become so bad that Heaven itself must be offended, even if the ticket-buying patrons are not. Mr. Garbutt and the Symphony are a good pair, and under this young conductor's vigorous and sensitive baton the orchestra makes even the most insipid music listenable.

Barely listenable, in the case of the supremely inspired music that made up most of the first half of the "Movies" program. After a brief bit of Erich Wolfgang Korngold, a first-class movie composer whose earlier career promised another Richard Strauss (but did not keep its promise), the program lapsed into those hack German Romantic ghosts, Franz Waxman and Max Steiner. Now, the trouble with movie music in general is that

it is pure expression without structure; it heats up the emotions, moment by moment, but it does not have any shape of its own. Movie music is like Tab: it tastes sweet, but it has no nutritional value. Korngold came to the movies from opera, where expressiveness and structure are intimately bound up together, so that he knew how to shape a film score as music even while the sounds were fulfilling their main function of stirring the audience's feelings. Waxman and Steiner scarcely tried; their main concern was to exploit passing clichés of harmony and orchestration without any thought for the long haul. Hence we have such follies as Steiner's "Jungle Dance" from *King Kong*, with its cavalier mixture of African and American Indian motifs, or his fake-orientalizing in the actually appearing during the playing of his theme. I was hoping for Darth Vader too, but no such luck. This was followed by the disgustingly stirring theme from *Exodus*.

Things picked up after the intermission, with John Williams's *The Empire Strikes Back*, a rather inventive score owing much more to Tchaikovsky, Khachaturian, et al., than to the Wagnerian and Straussian predecessors of Korngold. Waxman, again! Steiner, I mean, ugly Yoda actually appeared during the playing of his theme. I was hoping for Darth Vader too, but no such luck. This was followed by the disgustingly stirring theme from *Exodus*.

and then—with only a tenuous connection to the movies—by a series of songs in orchestral arrangement: "Live and Let Die," "Raindrops Keep Falling on My Head," "People," "Moon River," and "Seventy-six Trombones." Fireworks. A Sousa encore. And how I yearn to sit at Hospitality Point in the lush San Diego summer night and listen to Mahler's Sixth Symphony!

ALLEGRO QUARTET

Desperate for good music, I trotted off to La Jolla Village Square last Sunday to hear the Allegro Quartet. There, in the covered mall running from Bullock's to the May Company, with the escalators running up and down and children running back and forth, a few attentive listeners were treated to a free concert of serious chamber music, expertly played. The noisy and distracting environment got on



my nerves, so I only stayed for the first half, but that program of (mainly) baroque triosonatas was an unusual delight. Harpsichordist Myrl Henderson, oboist Karen Victor, flautist Jai Cosby, and cellist Mary Lindblom are evidently first-class musicians, and their ensemble has the finesse of a seasoned professional group. Listening to them perform works by Telemann, Vivaldi, Quantz, and J. S. Bach, stylishly, gracefully, and spiritfully, I

wondered why we make so much fuss about visiting baroque groups, such as the chamber players of the Los Angeles Chamber Orchestra, when we have an ensemble of equivalent excellence right here at home. I would be delighted to hear the Allegro Quartet in a more suitable environment, such as the Mission Basilica, where the Los Angeles group played so splendidly. Does Vivaldi really belong between Miller's Outpost and the Foot Locker? □

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JEFF SMITH

Randy Newman, one of the most unusual composers in popular music, gave a concert in Detroit last year. After he finished singing "Burn On," a tune about the day Cleveland's Cuyahoga River became so polluted it actually burst into flames and burned two bridges, Newman paused. "I just did a show in Cleveland," he mumbled in a voice both far away and intimate, "pretty rough there." The audience nodded in agreement. "Of course," Newman added, "everything's perfect here."

I'd better admit something straight away. I am a big fan of Randy Newman's

work—cabaret-style selections of which, entitled *Maybe I'm Doing It Wrong*, are currently being offered by La Jolla Playhouse. I like his music, the lyrics in particular, his range, and his attitude. What I like most of all is that he does something very few writers, and even fewer songwriters, are able to pull off convincingly. And yet that strength, one of the first things a course in Basic Reading 1A would be quick to point out, has led to no end of misunderstandings and trouble for Newman over the years.

Stated simply, the characters in his songs are rarely Randy Newman. What he does so well is get inside sensibilities other than his own. He adopts different points of view and looks at the world as these

characters might see it. The impetus for a Newman song begins with a "what if" proposition. What would it be like, for example, to see South Africa through the eyes of an apartheid racist ("Christmas in Capetown")? Or to feel the consummate grief of a young girl—"Lost in the Wind/ Round in circles, sailing"—as she mourns the death of her father ("Texas Girl at the Funeral of Her Father")? Or to be a Southerner, in the Mississippi flood of 1927, watching his home wash away and then hearing President Coolidge make some callous, knee-jerk remarks about the devastation to "this poor cracker's land" ("Louisiana, 1927")? The narrator of this song, whom Newman has depicted brilliantly, has seen the rain clouds "blow in

from the North." The speaker's, but not necessarily Newman's, conclusion is that "they're trying to wash us away"—with "they" being the clouds, the Yankee president, and all that this Northerner represents to the homeless man.

Newman identifies with his characters, at times with great empathy, but it is often a mistake to identify them with him. In "Sail Away," one of his most famous songs, the narrator is an eighteenth-century slave trader trying to persuade African blacks to board his ship and come to America, where they'll "get food to eat! Won't have to run through the jungle and scuff up your feet." The narrator waxes his listeners with a melodically haunting refrain ("We will cross the mighty ocean into Charleston Bay"), and he paints a glowing picture of the American Dream. Implicit in the best of Newman's songs, however, are the many sides of their subjects. In "Sail Away," the other side of the narrator's rosy description comes through every line of the song. The man needs the blacks to make his version of the dream come true—not theirs. Newman's songs consistently adopt these diverse vantage points. And the wide range of his subject matter constitutes a catalogue of distinctly American, and often rarely heard, voices. The poet John Keats once described Shakespeare's gift for writing from perspectives other than his own as "negative capability." On a much smaller, though nonetheless impressive scale, Randy Newman is doing the same thing.

Newman's catalogue of American voices includes a hilarious imitation of Gene Autry ("Rider in the Rain"), one of the most tender love songs written in the last fifteen years ("Marie"), and a soothing sing-along ("Rollin'"), which has helped ease a lot of people through a lot of cloudy days. In each of these songs, Newman disappears into his characterizations. Of course, it must be said that the distinction between Newman and his speakers isn't always crystal clear. Now surely the obscure phone-caller in "Suzanne" isn't Newman, is it? And the mildly demented

gent giving an Irish woman lessons in Italian ("Kathleen, or Catholicism Made Easier") can't be him either. Not to mention the lunatics in "Mama Told Me Not to Come" and "Back on My Feet Again" (in the latter, a mental patient tries to convince his therapist that he's okay, to prove it, he tells one of the most whacky stories imaginable). And then there's darkest Newman. His "Gully" should have a surgeon general's warning appended to it—Caution: this song could be hazardous to your state of mind. "Gully" concludes with the line, "It takes a whole lot of medicine/For me to pretend that I'm somebody else." Has Newman adopted another mask here? After all, pretending to be someone else is his forte. Isn't it?

Randy? You all right?

One of my two reservations about La Jolla Playhouse's otherwise enjoyable show is that they didn't perform any of the songs mentioned in the previous paragraph. The four-person cast of the production, directed uneventfully by Susan Cox, performed thirty-three of Newman's songs, accompanied by gifted pianist Michael S. Roth and five capable musicians. The selections demonstrate Newman's range, from his easy-target, throwaway tunes ("Political Science") and the dopey "Short People" to those numbers one can't shake off easily ("God's Song" and "Old Man"). They also constitute an excellent introduction to the artist: to his humor (often on the surface and soon giving

way to other, more somber moods), to his knack for having the music go one way, usually bright, and the words go somewhere else. The songs reveal his remarkable ear for American rhythms, both in music and speech, and also his ability to pack more ironies into a lyric than a medieval poet could allegorize, but the omission of the above-mentioned songs, especially "Gully" and "Rollin'" which could have made for a tidy, albeit schizophrenic finale—remains a puzzle.

Like a Trailways bus-tour of Newman's America—which Jill Moss's set (spacey, rainbow colors, skyscrapers, Roman-candle palm trees, and a ladder leading down to an empty swimming pool) captures effectively—the songs are organ-

ized in both geographical and thematic patterns. The first act begins with two views of America: Sigismund Freud's and the slave trader's in "Sail Away." Neither is chamber of commerce material. The tour then takes us through the East and the South, zipping in on marriages, three views of water, two of racism, and then four case studies of power abuse, from the greedy to the godlike. The second act parks the bus on the West Coast and holds, as it were, a mirror up to, well, us. Commencing with Newman's glorious, tongue-in-cheek (I think... I hope) paean to his home city, "I Love L.A.," we tour a Los Angeles that might shock even Philip Marlowe. Aberrant behavior is the norm in

(continued on page 10)

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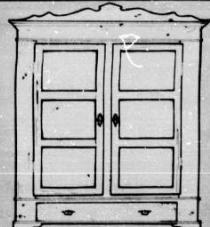


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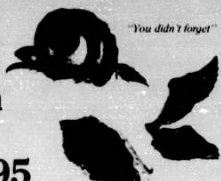
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(continued from page 34)

these songs, one of which, "My Life is Good," is a classic portrait of a cheater. A swinger who, because his self-centered life is so totally hip, couldn't care less about the rest of the world. The evening concludes with several moving songs about people so alienated they can barely express themselves.

In La Jolla Playhouse's production, the bus takes a while to get going. Susan Cox's stagings of the first eight songs tend to hammer their inherent subtleties into the ground. Although he has written a few tunes that overexplain themselves ("Baltimore" being one sorry example), Newman generally trusts his audience to grasp the shadings and nuances of his lyrics

without the need for elaborate signposts. Cox's early stagings are too broad. They pack the songs with far too many visual subtleties and, in the case of "A Wedding in Cherokee County," they miss the point of the song entirely. "Cherokee County" is a love song. On the day of his marriage, a man describes his wife to be. He relates her flaws ("If she knew how, she'd be unfaithful") and then his ("Why must everybody laugh at my Mighty Sword?"). Now clearly this couple is as putridly middle-class as the playhouse's version. The difference is pushed to an extreme. The man is a dumb fool and the woman is a blithering idiot drowsing all over her rocking chair. From the start, we are meant to laugh at them and to judge them from our

obviously superior vantage point. The irony of the song, completely lost in this rendition, is that the couple may in fact be a pretty good match.

After the first eight songs, which constitute a prologue for the evening and which may have been overdone intentionally to attune new comers to the artist's peculiarities, the production sharpens. Cox's direction becomes more subtle, and the tour runs smoothly. Highlights abound. The Hays, the group's best vocalists, appear to echo its title. But overall the production, as minimalist as Newman is laconic, gets it right. It also causes one to wonder why Newman has been so misinterpreted over the years. Maybe it's Basic Reading 1A courses that are doing it wrong.

Dann Florek — who teams with McCrane for a bizarre version of "You Can Leave Your Hat On," converting this genre tune into a *menage a trois* — handles his tasks with skill, especially "Pretty Boy" and the haunting "Emotional Girl." And while some of her assignments are above her natural register, the feelings Melanie Chartoff puts into "Old Man" ring with authenticity. Initially La Jolla Playhouse's *Maybe I'm Doing It Wrong* appears to echo its title. But overall the production, as minimalist as Newman is laconic, gets it right. It also causes one to wonder why Newman has been so misinterpreted over the years. Maybe it's Basic Reading 1A courses that are doing it wrong.

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Letters

All This Muck

I read with interest and surprise the July 8, 1984 article about Monsignor William Span. I've known him for many years. I'm a family I'm not familiar with. I've been introduced to Bishop Maher, and to Monsignor Egan. In 1951, when I started in college I was majoring in journalism, and subsequently I worked on newspapers and was editor of the *Coronado Journal* for about two years. The Span story has various marks that I was taught mean "watch out!"

It starts with making a big deal out of the fact that Mr. Span doesn't want to answer intrusive, abusive, and accusatory questions, and his relatives, and associates respect his right to privacy. It's a weird game we live in when the response "no comment" can be made, to sound improper. Then your "story" goes on, and on, and on. The reporters' questions are played as if they were facts. There is never, in the whole story, one hundred column inches, a source cited for any of the attacks.

First your reporters pose their "straightforward questions" and no one wants to play their dirty game. Then the writers start to throw in "according to knowledgeable sources," "friends say," "Span is known to be," "according to his friends," "Span's friends say," "according to people who know both Bates and Span," "says a friend," "two sources claim," "several friends say."

I'll admit I did find one almost solid reference in the middle of all this muck. "Records show that he has acquired several pieces of North County real estate in recent years." If you'd bothered to say, "County records," or "title company records," or something like that, it would have raised the story almost to the level of the *National Enquirer*.

I read the whole thing, wondering if I'd find any redeeming social value in it at all. Maybe even as fiction it would illustrate the power of cocaine to destroy a man. Maybe, whether fiction or fact, it helps other people to know that the Guest House exists, and places like it, and there are many who need help. Help is available. But all in all I don't feel this balance off the pain such a smear must have caused.

Further, people resist their own movement toward help, because they fear "someone will find out." Your message is, "That's right, fella, you got it. Newspapers can print anything, and we will." And so you damage the whole fabric of our society. I am ashamed on behalf of the whole profession that I chose.

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ONE TOPPING: *
EVERY FRIDAY 3:00-8:00 PM
CALZONE, SANDWICHES, BEER &
ALTOMARE
PASTRY SHOPPE
3761 66th Ave. at Robinson Hills
692-9920

A

**Patio dining
with ocean breeze
and harbor view**



• SEATED LATE 1960S •

Open 7 days a week
Quarter deck dining Thurs. Sun.
Happy hours 4-7, 10-2 Mon. thru Fri.
Free valet

 **Two-for-One at
Mama Mia, Too!**
Italian Cuisine

Mama Mia, Too! invites you to delight in
ONE COMPLIMENTARY DINNER
when a second dinner of equal or greater value
is purchased. Offer good Sunday through
Thursday with this add through 8/4/84.

- Dine in a leisurely atmosphere
overlooking the beautiful village of La Jolla
- Old World Italian cuisine at its finest

Specialties include val parmigiana, manicotti,
lasagna, shrimp, scampi and scallops

Mama Mia, Too!
1111 Prospect Street, La Jolla 454-2567

**WHOLE LOBSTER
DINNER**
Puerto Nuevo Style
\$10.95
Dinner includes salad, rice, beans & tortillas

Mama Carrillo's
Family Restaurant
Authentic Mexican Cuisine
4656 Mission Blvd. (between Diamond & Emerald)
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Tuesday-Sunday 8 am-11 pm
Now open for breakfast

The Hajji
—RESTAURANT—
Cocktails & entertainment
**Still acclaimed the first
Lebanese home-cooked
Serving 6:00 pm-midnight**

**Also featuring live
and belly dancing**

**Greek Night also
featuring live
International**

824 Camino Del Rio N.
(In Mission Valley)
For reservations call
634-1111



CORNISH PASTIES
A delicious blend of meat, vegetables and herbs baked in a flaky dough, and baked to a golden brown.

1/2-Price
on second large pastry with purchase of regular price of \$2.50
and/or
50¢ Off
one large pastry

Dundee's Pastries
Meats College Square
7612 Linda Vista Road • 571-6161
Open Mon-Sat. 10 am-8 pm. Eat in or take out.
One coupon per person, expires 6/30/90.

THE CURRY POT
Ceylonese and Indian Cuisine
San Diego's best for spicy dishes

**TANDOORI CHICKEN • MEAT WIND
CHICKEN MADRAS • SHRIMP, PORK &
RASAMUTTI RICE - your choice • SAUTÉ
MULLATI & BIRYANI • EXOTIC VEGETARIAN
AND NAAN • CHAPPATI-SAMOSAS**

2837 Highland Avenue, National City
(across from Sweetwater High St.)
Open evenings at 5:10 pm. Closed
Sundays



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 DISHES

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 Say.

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RESTAURANTS

*New
Bulgarian Cafe
in Downtown!*

Eat in or take-out
*Featuring low priced: Bulgarian Kabob,
Falafel, Balkan Omelette, Bulgarian Baklava.*

CAFE BALKAN
Corner of 9th & 'E' St.
Downtown
Mon.-Sat. 7 am-5 pm
234-9309

Now open
under new
management

**Boardwalk
Dining**
on our patio
Breakfast • Lunch • Dinner
Seafood • Steak and much more

Panoramic view
of the surf from our low bar
Happy Hours Monday-Friday with
Deli Sandwiches 10 pm-closing

Surfer Restaurant
In the Surfer Hotel
711 Pacific Beach Drive
274-3200
Serving continuously every
7 am-midnight

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Join us

New
Bulgarian Cafe
in Downtown!

Eat-in or take-out
Featuring low priced: Bulgarian Kabob,
Falafel, Balkan Omelette, Bulgarian Baklava,
and more...

CATÉ
BALKAN

Corner of 9th & E St.
Downtown
Mon-Sat 7 am-5 pm
234-9309

Sunday Champagne
Brunch \$7.95
10:00 am-2:00 pm • Patio dining
Aug. 5, 12, 19—Peter Sprague Inn
3681 Fifth Avenue, Hillcrest 288-0111

Now open
under new
management

Boardwalk
Dining
on our patio
Breakfast • Lunch • Dinner
Seafood, steak and much more
Panoramic view
of the surf from our low bar
Happy Hours Monday-Friday with
Delicious Sandwiches 10 pm-closing

Surfer Restaurant
in the Surfer Hotel
711 Pacific Beach Drive
274-3200
Serving continuously every day,
7 am-midnight

Join us

La Maison Galerie 5



Sunday Champagne
Brunch \$7.95
10:00 am-2:00 pm • Patio dining
Aug. 5, 12, 19—Peter Sprague Inn
3681 Fifth Avenue, Hillcrest 288-0111

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Surfer Restaurant
in the Surfer Hotel
711 Pacific Beach Drive
274-3200
Serving continuously every day,
7 am-midnight



Join us

La Maison Galerie 5

Coupon

Free Breakfast

**Buy one specialty breakfast,
get the second free.**

Includes 2 fruit muffins or toast &
O'Brien potatoes. From \$3.65-\$6.45

Not valid with other discounts. Less expensive
breakfast first. Limit 4 persons.

Mon.-Fri. 8:00 am-10:30 am. Expires 8/16/84.



Try our beautiful French bakery

Garden Restaurant & Bakery

10450 Prians Rd. 280-6933
In the Prians Village
Shopping Center

Beef or Ham
Sandwich Plate \$2
 Served with choice of two: cole slaw, baked macaroni salad or French fries and our famous
 Coupon good through August 9, 1984

The logo for 'Barbecue Pit' features the words 'Barbecue' and 'Pit' in a stylized, hand-drawn font. 'Barbecue' is written in a larger, more decorative script, while 'Pit' is in a simpler, blocky font. The letters are outlined and filled with a pattern that suggests smoke or flames.

1030 Garnet, Pacific Beach 483-2421, 270
 Tasty Home-Cooking.
 Catering for parties & picnics.
 Now open Sundays 11:00 am-9:00 pm
 Monday-Saturday 10:30 am-10:00 pm

\$1 Off
Any Fresh Pasta Dish
 Luncheon special or take home
 Fresh pasta made daily, homemade sausage,
 fresh baked Italian bread, meatball and
 sausage torpedo sandwiches and chilled
 pasta salads with all fresh vegetables. White
 clam sauce specials available on Fridays.
 Lasagna made to order

Hours: 10:00 am-6:30 pm
 Monday-Saturday
 Coupon offer expires
 August 18th

2171 Avenida de la Playa
459-4140



2 FOR 1
Purchase one entree at the regular price and receive the second item of equal or lesser value **FREE**.
Offer good anywhere within 8/15/84.

OR
This coupon worth **\$1.00 off** a medium pizza or **\$2.00 off** a large pizza (min. 2 toppings).
Expires 8/15/84.



ITALIAN RESTAURANT
1024 Grand Avenue • Pacific Beach • 272-1661
FREE DELIVERY AFTER 5:30 PM
Coupon excludes deliveries other than pizzas or coupons.
To go orders, add 30¢.

Now open
under new
management

**Boardwalk
Dining**
on our patio
Breakfast • Lunch • Dinner
Seafood, steak and much more

Panoramic view
of the surf from our low bar
Happy Hours Monday-Friday
10 pm-closing
Deli Sandwiches

Surfer Restaurant
In the Surfer Hotel
711 Pacific Beach Drive
274-3200
Serving continuously every
7 am-midnight

O Hungry's

A restaurant in Old Town that serves NO tacos **but** has the best barbes this side of New York, NO enchiladas **but** the best barbecued ribs, baked chicken and Carne Asada you have ever tasted!

No dinner over \$6.25 and with each complete dinner we will give you a piece of our delicious apple pie **FREE** or a foot of beer for only a dime.

Daylong from 5:00 pm until 9:00 pm
2547 San Diego Ave. (Old Town)
298-0133

Offer good with coupon through August 16, 1984.

**NE
BOX LUL
\$2.**

5 min. from race track

Maple Avenue
0.6 mi.
San El Llito
Barrington
Chenaultville
Via de la Lluvia
1.8 mi.
San Antonio
Del Rio Park

1951 SAN ELLJO • C

**7!
TACHES
5**



"Home of the Fresh Tortilla"
Hours: Daily 11 a.m.-10 p.m.
Sat. & Sun. 9 a.m.-10 p.m.
Winner of the
San Diego Home & Garden
Silver Fork Award 1984

DIFF • 942-TACO

**Summer, enjoy
French cuisine
on your outdoor patio.**

Choose from open faced croissants,
italians, fresh pasta & much more.

0:00 am-2:00 pm
style dinner 5:00-9:00 pm
Thursday, Peter Sprague—
rt Shames
Friday 11:30 am-2:30 pm
Saturday 5:30-10:30 pm

5th Avenue, Galerie 5
se, Hillcrest 298-0119

RESTAURANTS

**E GOURMET HOT DOG
OR HAMBURGER!**

Hot dog or hamburger & receive the second of equal or value free when you present this coupon. 1 hot dog or burger per coupon. Not good for take-out. Expires 8-17-84. Not valid with any other offer.

**ing hot dog
asted!**
R. Wolpert
Coronado
t Manager



**3760-4 Sports Arena Blvd.
Sports Arena Village
234-7500**

Hours: 11 a.m.-9 pm Mon.-Sat.; 11 am-8 pm Sun.

.....

AUTOMOTIVE

TAKE CONTROL

Maximize your car's performance potential



Discount prices too!
PERFORMANCE WORLD
 3450 155th St. (at 150th St.)
 150th St. & 155th St. (at 150th St.)
 150th St. & 155th St. (at 150th St.)
 150th St. & 155th St. (at 150th St.)

FOREIGN EXCHANGE IMPORTS

More than 15 years experience

VW MOTOR SPECIAL

Limited offer

\$395
 Exchanged, installed
 5 years or 50,000 miles guarantee
 Free tuning with job

VW, long blocks \$225 exchange
 WE ALSO DO RABBIT & DATSUN ENGINES

NOW 2 LOCATIONS TO SERVE YOU
 1000 Greenfield Dr., El Cajon 588-5741
 7944 Conroy Ct., Kearny Mesa 278-0222
 General repair, open Saturdays



SAE 30W 95C GTX 20W/50 99C
 Also receive 50% OFF on any oil filters!

Limit two oil filters per customer
 Special good on only through 8/11/84
 No additional discounts apply

FOREIGN AUTO SUPPLY

For your convenience our Kearny Mesa, Pacific Beach, El Cajon, and Chula Vista stores are now open Sundays 10 a.m. - 3 p.m.
Pacific Beach Downtown Kearny Mesa
 1000 Camel 1438 Front St. 4690 Conroy St.
 278-7370 278-7254 282-5315
 Stores also in El Cajon, Chula Vista & Escondido
 Beck/Arney Distributor
 MasterCard and Visa

MOTOR, MUST sell 1972 1/2 ton. Engine newly rebuilt with complete, good transmission. 1500 miles. Must sell 1972 1/2 ton. Engine newly rebuilt with complete, good transmission. 1500 miles. Must sell 1972 1/2 ton. Engine newly rebuilt with complete, good transmission. 1500 miles.

1980 AND 1981. 1979. 1978. 1977. 1976. 1975. 1974. 1973. 1972. 1971. 1970. 1969. 1968. 1967. 1966. 1965. 1964. 1963. 1962. 1961. 1960. 1959. 1958. 1957. 1956. 1955. 1954. 1953. 1952. 1951. 1950. 1949. 1948. 1947. 1946. 1945. 1944. 1943. 1942. 1941. 1940. 1939. 1938. 1937. 1936. 1935. 1934. 1933. 1932. 1931. 1930. 1929. 1928. 1927. 1926. 1925. 1924. 1923. 1922. 1921. 1920. 1919. 1918. 1917. 1916. 1915. 1914. 1913. 1912. 1911. 1910. 1909. 1908. 1907. 1906. 1905. 1904. 1903. 1902. 1901. 1900. 1899. 1898. 1897. 1896. 1895. 1894. 1893. 1892. 1891. 1890. 1889. 1888. 1887. 1886. 1885. 1884. 1883. 1882. 1881. 1880. 1879. 1878. 1877. 1876. 1875. 1874. 1873. 1872. 1871. 1870. 1869. 1868. 1867. 1866. 1865. 1864. 1863. 1862. 1861. 1860. 1859. 1858. 1857. 1856. 1855. 1854. 1853. 1852. 1851. 1850. 1849. 1848. 1847. 1846. 1845. 1844. 1843. 1842. 1841. 1840. 1839. 1838. 1837. 1836. 1835. 1834. 1833. 1832. 1831. 1830. 1829. 1828. 1827. 1826. 1825. 1824. 1823. 1822. 1821. 1820. 1819. 1818. 1817. 1816. 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190,000. LIQUIDATING FOR retirement. 1 bedroom
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kitchen, very nice starter home. Must see from
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TWO STORY HOUSE. 3 bedrooms, sea-view, north
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great house, garage, TV, garage and lawn, prime
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CONDO FOR SALE. 2 bedrooms, 1 1/4 bath, open air,
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SOUTHERN OREGON COAST. Custom home, 1 1/2
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MIAMI AREA. 2 bedrooms, condominium, open 2
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large fireplace, beautiful yard. Central location near
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3 BEDROOM. 180 degree view. Only \$70,000 for
this great home. 7% down, 10% down, 10% down
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CALIFORNIA VETERANS HOME. 3 bedrooms, 2 1/2
baths, tile floor, 1600 sq. ft. 332-8611

DESIRABLE IN CLAREMONT. 2 1/2 bedrooms, 2 1/2
baths, tile floor, 1600 sq. ft. 332-8611

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storage house, 2 year old, good location and
neighborhood in Claremont. 113-8900 441-7998
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view, very nice starter home. Must see from
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FOR SALE OR RENT. Luscious custom home, 4 bed-
rooms, 3 1/2 bathrooms, tile floor, granite, more.
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1000 sq. ft. 332-8611

WANTED. 2 bedrooms, 2 1/2 baths, tile floor, 1600
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LOMA PORTAL. 4 bedrooms, 3 bath, hardwood floors,
large fireplace, beautiful yard. Central location near
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3 BEDROOM. 180 degree view. Only \$70,000 for
this great home. 7% down, 10% down, 10% down
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CALIFORNIA VETERANS HOME. 3 bedrooms, 2 1/2
baths, tile floor, 1600 sq. ft. 332-8611

DESIRABLE IN CLAREMONT. 2 1/2 bedrooms, 2 1/2
baths, tile floor, 1600 sq. ft. 332-8611

BY OWNER 3 bedrooms, 1 1/2 bath, large yard, pool,
storage house, 2 year old, good location and
neighborhood in Claremont. 113-8900 441-7998
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view, very nice starter home. Must see from
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FOR SALE OR RENT. Luscious custom home, 4 bed-
rooms, 3 1/2 bathrooms, tile floor, granite, more.
Luxury Laramie park, adults over 40. \$25,500
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SALE. 132,000 for the lot and 1/2 acre, 1000 sq. ft.,
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INVESTOR ONLY. 1000 sq. ft. home, 1000 sq. ft.,
1000 sq. ft. 332-8611

WANTED. 2 bedrooms, 2 1/2 baths, tile floor, 1600
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sq. ft. 332-8611

LOMA PORTAL. 4 bedrooms, 3 bath, hardwood floors,
large fireplace, beautiful yard. Central location near
San Diego State University. 103,900 374-0000
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3 BEDROOM. 180 degree view. Only \$70,000 for
this great home. 7% down, 10% down, 10% down
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CALIFORNIA VETERANS HOME. 3 bedrooms, 2 1/2
baths, tile floor, 1600 sq. ft. 332-8611

DESIRABLE IN CLAREMONT. 2 1/2 bedrooms, 2 1/2
baths, tile floor, 1600 sq. ft. 332-8611

BY OWNER 3 bedrooms, 1 1/2 bath, large yard, pool,
storage house, 2 year old, good location and
neighborhood in Claremont. 113-8900 441-7998
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in Mission Valley area. Great situation, beautiful
view, very nice starter home. Must see from
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FOR SALE OR RENT. Luscious custom home, 4 bed-
rooms, 3 1/2 bathrooms, tile floor, granite, more.
Luxury Laramie park, adults over 40. \$25,500
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SALE. 132,000 for the lot and 1/2 acre, 1000 sq. ft.,
2 bedrooms, 2 1/2 baths, tile floor, 1600 sq. ft.,
332-8611

INVESTOR ONLY. 1000 sq. ft. home, 1000 sq. ft.,
1000 sq. ft. 332-8611

WANTED. 2 bedrooms, 2 1/2 baths, tile floor, 1600
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sq. ft. 332-8611

LOMA PORTAL. 4 bedrooms, 3 bath, hardwood floors,
large fireplace, beautiful yard. Central location near
San Diego State University. 103,900 374-0000
By owner 252-1527

3 BEDROOM. 180 degree view. Only \$70,000 for
this great home. 7% down, 10% down, 10% down
at 7% 1/2. Owner 268-6000 441-7998

CALIFORNIA VETERANS HOME. 3 bedrooms, 2 1/2
baths, tile floor, 1600 sq. ft. 332-8611

DESIRABLE IN CLAREMONT. 2 1/2 bedrooms, 2 1/2
baths, tile floor, 1600 sq. ft. 332-8611

BY OWNER 3 bedrooms, 1 1/2 bath, large yard, pool,
storage house, 2 year old, good location and
neighborhood in Claremont. 113-8900 441-7998
276-1614

FIRST REASONABLE offer takes luxury 3 1/2-1/2 condo
in Mission Valley area. Great situation, beautiful
view, very nice starter home. Must see from
within. \$95,000

FOR SALE OR RENT. Luscious custom home, 4 bed-
rooms, 3 1/2 bathrooms, tile floor, granite, more.
Luxury Laramie park, adults over 40. \$25,500
649-3633

SALE. 132,000 for the lot and 1/2 acre, 1000 sq. ft.,
2 bedrooms, 2 1/2 baths, tile floor, 1600 sq. ft.,
332-8611

INVESTOR ONLY. 1000 sq. ft. home, 1000 sq. ft.,
1000 sq. ft. 332-8611

WANTED. 2 bedrooms, 2 1/2 baths, tile floor, 1600
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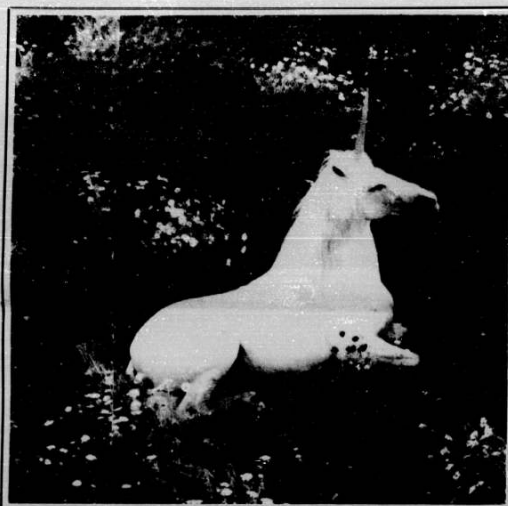
WANTED. 2 bedrooms, 2 1/2 baths, tile floor, 1600
sq. ft. 332-8611

LOMA PORTAL. 4 bedrooms, 3 bath, hardwood floors,
large fireplace, beautiful yard. Central location near
San Diego State University. 103,900 374-0000
By owner 252-1527

3 BEDROOM. 180 degree view. Only \$70,000 for
this great home. 7% down, 10% down, 10% down
at 7% 1/2. Owner 268-6000 441-7998

ROBERT VAVRA

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from his book *Unicorns I Have Known*



Photographer, writer Robert Vavra is well known internationally for his superb fine-art photography. With 20 books to his credit, the majority of his work has been capturing realistically the essence and behavior of horses and bulls.

His photographs have also appeared in numerous magazines (including LIFE) and other publications. Vavra is also known for his writing and poetry, and has collaborated on several award-winning children's books.

His recent and most imaginative book, *Unicorns I Have Known*, is a departure from the realism of previous works. An outgrowth of his own unicorn vision, Vavra has created and photographed in diverse locations from desert to lush glen, a dream we can all believe.

His works have moved author James A. McFarlane to comment: "During my lifetime I have met dozens of writers and photographers in dozens of different countries but I have encountered none who could both write and photograph with the artistry of Robert Vavra."

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Pieces of Flute

The flute — it was called the transverse flute in the Eighteenth Century — has always been popular with composers for its limpid, silvery tone. Mozart professed to dislike the instrument, but he wrote three wonderful concertos for it (one with harp, along with some delectable quartets for flute and strings). It has been a prominent instrument in the baroque, classical, romantic, and modern periods. Among the great flautists of modern times, one might mention Severino Casarini, Julius Baker, Jean Wummer, Jean-Pierre Rampal, and James Galway. Younger than any of these well-known musicians is Israeli flautist Joseph Arheim, who will be performing here with pianist Howard Cohen in a concert next week.

Arheim, who was born in 1955, became first flautist with the Israel Philharmonic Orchestra last year, and is in the United States with the orchestra on a two-month tour, which will culminate with a benefit concert at the Hollywood Bowl. He is presented by the Friends of the Hebrew University. Being in Los Angeles will give Arheim the chance to visit San Diego, and the Music Committee of the Jewish Community Center has jumped at the opportunity. The Israel Philharmonic is one of the world's eminent orchestras, and it stands to reason that its first flautist is a musician to be reckoned with.

Arheim's program will include J. S. Bach's C Major Sonata, Three Pieces for Flute Solo by Israeli composer Joachim Stuchevsky, Poulenc's Sonata for Flute and Piano, a Concertino by Cecile Chaminade, and the Sonata in A by Cesar Franck. Some of these works deserve comment. Stuchevsky was a Russian-born cellist who made

his reputation chiefly in Zurich and Vienna until 1938, when he immigrated to Palestine. He was part of the movement that sought to explore Jewish folk music and to integrate it into classical composition. Swiss-Jewish composer Ernest

Block is the best-known representative of this movement. French composer Chaminade is familiar to students of the piano for her picturesque salon pieces, which young pianists used to be forced to play. But she also wrote for

other instruments (including orchestra), and the Concertino on the Arheim program will doubtless reveal lesser-known characteristics of her art. Francis Poulenc, most humane, most accessible, most

(continues on page 6, col. 1)

Swim, Bike, Run: Fun?

Gave triathletes an inch, and they'll take a 2.4-mile swim, a 112-mile bicycle ride, and then pound out a marathon. They will also train forty or fifty hours a week, burning off the thousands of calories in the process, and then quickly replace those lost calories by gorging themselves on rice, bananas, and other high-energy groceries.

Triathletes will endure pain. To them, relatively mundane complaints such as blisters, sunburn, and knotted muscles are a way of life. And more serious risks — hypothermia, dehydration, and exhaustion —

await those who would push their bodies to, and then beyond the limit. Yet triathletes will go almost anywhere to engage their agony. Hundreds of triathlons are now held all across the United States from Montauk to Santa Rosa. Recent statistics compiled by Triathlon Magazine reveal that 1000 races took place last year alone.

Legend has it that the triathlon was born of a bar dispute in Hawaii in 1976, when three Navy men sought to determine which sport was the most grueling — swimming, biking, or running. Though that legend does not disclose who won, the Hawaiian triathlon race was in place when the dust settled in 1978. The annual triathlon competition is the Kentucky Derby of triathlons, and draws

the finest triathletes on the circuit, as well as its share of breathless coverage by ABC's "Wide World of Sports." This is all well and good, you might now say, patting your rounded tummy and calling for another beer. But not whom these would pursue such a pastime? Again, according to Triathlon Magazine, eighty-four percent of triathletes are men; the average age thirty-four, and their median annual income \$45,000. The average age of the woman triathlete is twenty-seven. Ninety-five percent of all triathletes are college graduates. Bottom line: there are a lot of rich, educated folks out there twisting their quadriceps into anaerobic periods, competing in a sport

(continues on page 6, col. 4)

An Undersea Overview

There are two activities that thrust a person close to the primal beginnings of life, and ocean diving is one of them. And of the two modes of diving — snorkeling, and the use of compressed air — snorkeling is the preferred method for punts and other seekers of beginnings. Not only does the snorkeler have the pleasure of exploring the ocean floor with its grab bag

(continues on page 6, col. 3)

Nice Digs

History is geography. This is certainly the case with Ballast Point, a small thumb of land reaching into San Diego harbor from the east side of Point Loma. Its strategic position made it ideal for the placement of a fort to guard the entrance to the bay, and there one was erected, by the Spaniards, in 1796. A two-winged fortress with gun emplacements facing toward the harbor, it was designed by Spanish artillery engineer Alberto de Cordoba, and continued in service for the next forty years. It was the site, in 1853, of the so-called Battle of San Diego Bay, a brief skirmish between the Spanish fort and an American brig, the *Lila*, out of Portsmouth, Virginia. History is geography,

but it is also economics. The *Lila* had been engaged in trade in sea-otter pelts; it belonged to a country built on commerce. The Spaniards were traditionally against trade. And now, exchanged, though without damage to persons or property. The next most event in the history of the fort was its abandonment in 1858. Subsequently an entrepreneur named Juan Machado bought it from the city for forty dollars, stripped its walls of their tile covering, and transported the tile to buildings in Old Town, where remnants of it still remain. Meanwhile, American and Portuguese whalers were using Ballast Point as a convenient place to render whale blubber, sometimes pressing their activities right on the fort site. In 1873 the area returned to military use, with a

grading of part of it, and in 1898 the army built a bunker on the site, with its own gun emplacements. There was concern during the Spanish-American War; the harbor needed to be defended, and Ballast Point remained the best place to defend it. History was still geography. Today Ballast Point is part of the U.S. Naval Submarine Base. The military importance of the little peninsula remains. The fort remains also — buried. The word "buried" is anathema to archaeologists. Whatever is buried they want to bring to light. In the late 1970s archaeologist Ronald May and local historian Wayne Kenaston, Jr., became interested in finding out more about the fort, which the Spaniards had called Fort Guzman (from the

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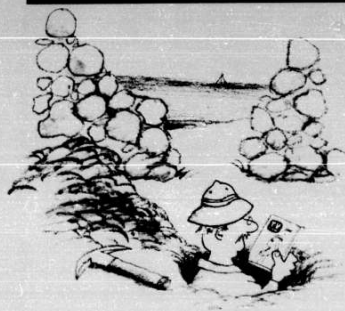
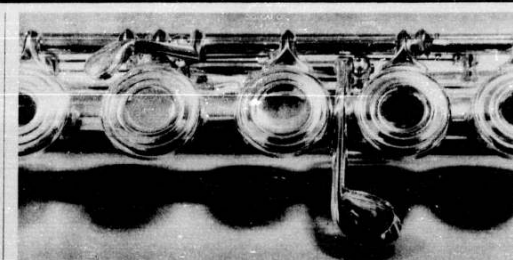


Illustration by Tom Voss



Photograph by Joe W. W.

READER'S GUIDE TO THE THEATER

Seattle Repertory Theatre has returned to "carnival" the play, the way most producers of the stage do with bright colors, loud sound, and an overall atmosphere of elegance. Sullivan's portrait of the town of Whober is a train of colorful scenes, and the occasional splash of color and interest with the grungy details of the age. This is an environment where people confuse mad for love and where learning toward refinement are instantly mocked by the surroundings. But while the Old Globe has captured the play's shabby look 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, comical performances, or obvious shortcuts through Shakespeare's prose. The production was completely done, but it rarely matched the virtuosity of the setting. It offered few genuine moments of merriment, and it tended to struggle with the play's many expository passages in ways that often failed to surprise. James Hendricks' Fastall — played in an overly regal and pompous dignified manner — and the production in general did not and lack the energy that the play's spirit has. The comedy's second City, the Comedy Store, is a play of much-needed energy and abandon. In minor roles, actors Tom Lacy and Dennis Bailey capture the play's spirit (as Doctor Calus, the essence of pomposity, Lacy performs an odyssey of language — part French, part English — that comically asphyxiates fast fallows across the English Channel), and the members of the "Young Globe Company" display a consistent relish for the play. But Queen Elizabeth I, for whom Shakespeare wrote the comedy originally, wanted to see fully epitomized on the stage. For the most part, the Old Globe's production has produced it, at best, only partially. (Sm.) Old Globe Theatre, Festival Stage, through September 2; Friday, August 3, Sunday, August 5, and Tuesday, August 7. For information call 766-0119.



Mr. Art, Nanette

MODERN TIMES
Cater 5, on the top floor of La Maison restaurant, is featuring a new improvisational comedy show composed of five people whose lineage includes Chicago's Second City, the Comedy Store, and the New York City. The show takes its direction from the perspective of the audience and is based on scenarios like Mr. Rogers at a pick-up bar, professional (game show) families, "Good answer" (good answer) and animal swap meets. Members of the troupe are Don Victor, Chris Wright, Kim Bivins, Bryan Scott, and Laura Phoney. (Sm.) Cater 5, 3601 Fifth Avenue, Hickory, through September 15; Friday, August 3, and Saturday, August 4; Friday, August 18, and Saturday, August 19; Saturday, August 21, and Sunday, August 22. For information call 586-0206.

THE MUSIC MAN
The Christian Community Theatre presents the Meredith Willson musical, which features such songs as "Seventy-Six Trombones," "Trouble, Trouble, Trouble," "The Wells Fargo Wagon," and "Goodnight, My Someone." Paul Russell directs the production, which is being staged at the Mount Hilda Amphitheatre, Mount Hilda Amphitheatre, (Lentate 8, Fuent 10, to H. Hilda, Drive), Thursday, August 2 through August 18; Thursday, August 2 through August 18; Saturday, August 4, and Friday, August 10, Saturday, August 11, and Friday, August 17 and Saturday, August 18 at 8:00 p.m. For information call 586-0206.

NO, NO, NANETTE
The San Diego City Light Opera Association presents the musical music by Vincent Youmans, lyrics by Irving Caesar and Otto Harbach, and

book by Harbach and Frank Marshall — about the affairs of Jerry Smith, a married New York manufacturer of bibis, to help the careers of three women in three different (Sm.) Chapin's story — where all three women show up in Jerry's Cheesecake Cottage in Atlantic City at the same time. Don and Bonnie Ward both direct and choreograph the production. Members of the cast for the show, which features the popular lyrics, "I Want to Be Happy" and "Too Late," are Michael Byrne, Sally Forrest, Bill Mulligan, Tony Kaye, Martha Gens, Vanessa Vandenberg, Pippa Winslow, Julie Greathouse, and Theresa O'Brien. (Sm.) Starlight Bowl, Thursday, August 2 through August 12; Thursday through Sunday 8:00 p.m.

ON GOLDEN POND
The Coronado Playhouse is offering Ernest Thompson's popular drama about an elderly couple who return to their summer home for fifty-eight years — Golden Pond in Maine. He is seventy-nine and is beginning to feel life drawing to a close. But she meets a teenage boy, and the association renews his energy and spirit. Richard George and Tim Bower are co-directors of the production. Members of the cast include Robert J. Acton, Pat Allen, Hunter Smith, Walter Colton, Kimberly Leary, and Shet Colton. On Golden Pond is a running in reputation with South at the Coronado Playhouse. Call the theater (435-4850) for specific dates and times. (Sm.) Coronado Playhouse, through August 26.

OTHELLO
Reviewed this issue. Old Globe Theatre, through September 23; Thursday, August 2, Saturday, August 4, and Wednesday, August 8 at 8:00 p.m. Matinee Saturday, August 4 at 2:00 p.m.

THE PAJAMA GAME
The San Diego Junior Theatre presents the musical — book by

Richard Rosal and George Abbott music by Jack Yellen and Jerry Robbins — based on Board's novel 7-1-2. Corin, Pajamas Game: chronicles the unlikely love marriage between a child who develops at the Sleep-In Pajamas Factory when the workers demand a seven-and-one-half-cent per hour wage hike. Don Rios directs the production, which will be performed by teenage actors, both to the eighteenth years of age. Anne Christiansen is the conductor. Choreography by Linda Cohen, sets by N. Dean Finn, costumes by Marilyn Pire, and lighting by Bob Sheiwold. (Sm.) Casa del Prado Theatre, Balboa Park, through August 5; Thursday through Saturday at 7:30 p.m. Matinee Sunday August 5 at 2:00 p.m.

THE PASSION OF DRACULA
San Diego State University's Summer Showcase presents a staged version of the novel by Bram Stoker, adapted by Bob Hall and David Richmond. Jay Flaks directs the production, which will have the feel of a black-and-white movie, and which will feature flying beds and an explicit teenage boy. The production is the Broadway Court Dracula. Other members of the cast include Larry Campbell, Christopher Bied, Cathy Newman, Charles Jackson, Stephen Burhoe, Richard Peck, Jim Florio, and David Wheeler. The scenic designer is John Redman, the lighting designer is Peter Nordlie, the costume designer is Nancy Nyemark, and the sound designers are Laura Campbell and Mike Anderson. (Sm.) Main Stage Theatre, San Diego State University, through August 5; Thursday, at 7:00 p.m., Friday and Saturday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

RASHOMON
The Old Globe Theatre is handily producing production of this intriguing drama at its once a theatrical whirlwind and a thoughtful speculation on the past, social nature of the play. The play, written by Fay and Michael Harris and based on stories by Ryunosuke

Asaguro, details the many ways an actual event can become distorted by those who were involved and by those who hear about it second hand. All ten of the play's characters offer differing versions of what took place in a wood, near the Rashomon gate, a thousand years ago. The bare facts are: a woman was assaulted, and her husband was dead. The rest is a competition among discordant voices, each claiming to be true. Most productions of this play perform similar distortions. There are many ways, in fact, to convert Rashomon into a title, pseudophilosophical bore or — given one's natural tendency to want simple solutions — to savor it in favor of a single perspective. At the Old Globe, however, director Craig Elton has avoided this. Not treating each character and situation democratically. No single point of view intrudes on the others, and all have their day in court. This shared view, the opposite of what each individual is trying to do, creates a trap, funny, and multidimensional production out of the play's discordant voices. In effect, Elton encourages his audience to play the role of an impartial judge. And each character — from Elton, through Campbell's raging bench to Jonathan McMurry's widely portrayed and consummation of putative vigilance — tells his/her side story. Clearly, they played, they caught, they reason — they lie. Or do they? In the woodruff's version correct? He was there, after all. Do the cynical wingers' a scerb observations rule the day? Are any of them telling the truth? All of them? I recommend that you see this fine production, both funny and thought-provoking, and judge for yourself. (Sm.) Old Globe Theatre, through September 2; Friday, August 3, Sunday, August 5, and Tuesday, August 7 at 8:00 p.m. Matinee Saturday, August 4 at 2:00 p.m.

SCARPHO
The Old Globe Theatre is staging the farce, written by Frank Dunlop and Jim Dale, adapted from Les Fourberies de Scapin by Moliere. Through the convenience of the Italian valet Scapin, two tyrannical fathers are hoodwinked. Their sons gain just what they also permit to marry the women of their choice. David Ogden Stiers directs the production. Henry Cronin is Scapin. Other members of the cast include G. Wood, Tom Lacy, Don Sparks, Nathan Haas, Ann Marie Mattina, Dawn Dickinson, Dennis Bailey, Tony Freeman, and David Toney. Douglas W. Schmitt is the scenic designer. Robert Morgan is the costume designer. Robert Peters is the lighting designer, and Conrad Suss and Tony Tate are the sound designers. William Perry has written incidental music for the production. (Sm.) Old Globe Theatre, Festival Stage, through September 23; Thursday, August 2; Saturday, August 4, and Wednesday, August 8 at 8:00 p.m.

SISTER MARY KATKINS EXPLAINS ALL FOR US AND THE ACTOR'S NIGHTMARE
The San Diego Playhouse presents the San Diego Playhouse's one-act comedies by Christopher Durang (written or by Robert Thorpy). In Mary Katkins, a nun is a former student pay her a visit. The course of their lives disturbs the dogmatic women. Nathan essays, "In The Actor's Nightmare," a stranger is suddenly pushed on stage to replace an ailing actor. The stranger has a clue what play he is in or what it is he should say. Alan C. Dibone directs both productions. Call members are Patricia DeLeon, Edna Hill, David Fink, Pat Moore, Sue Raley, Martin Katz,

SEXUAL PERVERSITY IN CHICAGO AND COMEDY #2
David Marnet's comedy-drama, about the "perversity" of modern sexual life, has been given a competent staging by the Coronado Playhouse. Set in "Chicago, a big city on a lake," the play traces the rise and fall of a career-pornographer ally. Danny Shapiro and Deborah Solomon appear to be likely candidates for a long-term, "committed" relationship. But their minds with negative advice. So Danny and Deborah conclude where they began, sexually disaffected of the "right one" will ever come along. The Marnet's production, directed by Roy Lopez-Caplan, Linda Cooper, Mike Anderson, Hal Alexander, Bruce Mancel, Scott Bialist, Ken Luskens, Barbara Beck, and Lynn Davis. Study will run in repertory with On Golden Pond, call the theater (435-4850) for specific dates and times. (Sm.) Coronado Playhouse, through August 24.

TINYTIMES
The Lamb's Players Theatre presents the musical review that — incorporating diverse musical styles from Scott Joplin's ragtime to Sousa's marches to the Beatles and the Beatles — M. Cohen — takes a nostalgic glimpse at America from 1865 to 1921. Key members of the production: Pamela Turner is the choreographer, and Vanda Thompson is the musical director. Members of the cast are Deborah Gilmore, Carolyn Schade, Neil Parnell, Francis Bane, and Phil Carr. Lighting and set designs are by David Thayer, and the costumes are designed by Margaret Neuhoff. (Sm.) Lamb's Players Theatre, through August 25; Tuesday through Saturday at 8:00 p.m. Matinee Saturday at 2:00 p.m.

THE WIZARD OF OZ
The Imperial Beach Players present the musical — music and lyrics by Harold Allen and E. Y. Harburg — based on the Oz books of L. Frank Baum and adapted for the stage by Frank Gabrielson. Mary A. Wood and

and Lee Donnelly. (Sm.) Old Canfield Church, 230 Birmingham Drive, Canfield, through August 18; Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

SUDS
The Coronado Playhouse presents a new musical version of the comedy by Mary Lawless, based on her book Suds in Your Eye. The play, which the Coronado Playhouse ran for sixteen consecutive summers between 1950 and 1965, is about five elderly women who enjoy life, laughter, and an occasional beer (i.e., the "suds" of the play's title). March Cassidy guest directs the production, and Anne Matrozzo is the assistant director. Members of the cast include Jeanne Davis, Sandra Eager, Louis Kraus, Roy Lopez-Caplan, Linda Cooper, Dick Bell, Dick Gault, Hal Alexander, Bruce Mancel, Scott Bialist, Ken Luskens, Barbara Beck, and Lynn Davis. Study will run in repertory with On Golden Pond, call the theater (435-4850) for specific dates and times. (Sm.) Coronado Playhouse, through August 24.

WAR BABIES
For the second matinee production of its summer season, the La Jolla Playhouse presents the world premiere of Robert Curo's domestic comedy. Set in Compton, California, at the end of World War II, the play examines the breakdown of the nuclear family at the beginning of the nuclear age. James Simpson directs the production. Members of the cast are Susan Bernish, John Goodman, Jim Belushi, Stephen Muller, Jack Munkoff, and Tegan West. The scenic design is by Michael Vigneri, the costumes are by Patricia McCorty, the lighting is by Richard Kiddle, and the sound is designed by James Le Brecht. (Sm.) Mendel Weiss Center for the Performing Arts, through August 11; Tuesday through Sunday at 8:00 p.m. Matinee Saturday and Sunday and Thursday, August 21 at 2:00 p.m.

SEVENTH NIGHT
For its fourth annual Shakespearean production, Old Globe presents the comedy about Viola and Sebastian, twin brother and sister, who were separated during a shipwreck — and who are reunited after a series of comical twists and turns. Martin Gens directs the production. William Farnsworth is the musical director. Members of the cast include Lou Espada, James Hamann, Jerry Moonhead, James Wood, Marie Epy, Betty Matthews, Don Pugh, Greg Burke, Mike Colins, and John Penetration. Admission is free. (Sm.) El Cajon Plaza Amphitheatre, 200 East Main Street, El Cajon, through August 26; Friday at 8:00 p.m.

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and Lee Donnelly. (Sm.) Old Canfield Church, 230 Birmingham Drive, Canfield, through August 18; Friday and Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

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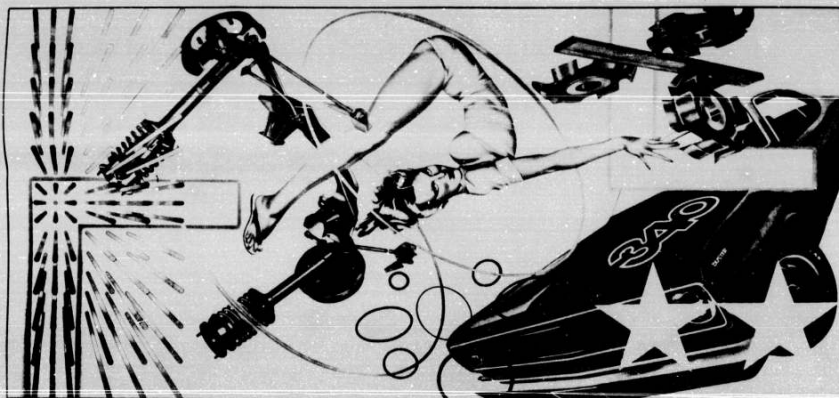
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Old Del Mar Cafe, 2730 Via de la Valle, Del Mar 755-6614. The Heaters, rock, Thursday through Saturday; Ricky and the Jets, vintage rock, Sunday; the Bruce Cameron and Hollis Gentry Ensemble, jazz, Monday and Tuesday; Purl, rock, Wednesday.

Old Time Cafe, 5463 North Highway 101, Escondido 436-4030. Rick Schindler, piano vocal trio; Thursday: Mary McCulloch and Jim Ringer, country and folk music; Friday: early evening and evening, the Evening Heroes, bluegrass, country, and swing, Saturday: Johnnie Walker, folk, Sunday: Old Time Hot Night, Tuesday: Bob Saxe, country songs, Wednesday: Sunday Brunch Concert, Catherine Espinoza, 1-oh harp.

Pacific Express, 235 North El Camino Real, Encinitas 436-1248. Rob Schindlerman, jazz piano; Friday and Saturday: Steve Stratus, jazz piano, Sunday brunch.

Pancho's, 1309 Camino Del Mar, 481-0411. Jack Costanzo, contemporary; Friday and Saturday: rhythm and blues jam session, Sunday.

Paradise Garden's Natural Food Restaurant, 280 West Crest Avenue, Escondido 489-2177. Paul and Carla Roberts, folk, Wednesday.

Pea Soup Anderson's, 800 Palomar Airport Road, Carlsbad 438-0880. Strictly Business, contemporary, Wednesday through Saturday.

P.J. & Cocktails, 1078 East Vista Way, Vista 341-8943. The Wandering Boys, blues, Friday and Saturday.

Pomerado Club, 12237 Pomerado Road, Poway 748-1035. High Stepper, country, Wednesday through Saturday; country dance lessons, Wednesday.

Poway Mine Company, 12375 Poway Road, Poway 748-7296, 966-2070. Steppin' Out, country rock, Thursday; the Blonde Bruce Band, blues and rhythm and blues, Friday and Saturday; live music, Sunday through Wednesday, call club for information.

Ralph and Eddie's, 390 Grand Avenue, Carlsbad 729-2889. Yahoo! rock, Friday and Saturday; Ingotto Rockers, rock, Sunday.

Rancho Bernardo Inn, 17350 Bernardo Oaks Drive, Rancho Bernardo 487-1941 or 477-2446. Jim Cakes and Sound Investment, contemporary, Tuesday through Saturday; the Marley Days Quartet, contemporary, Sunday and Monday; String Room: Peter Robrecht, pianist, Thursday through Saturday; Jim Malone, pianist, Sunday and Monday; Greg McGinnis, pianist, Tuesday and Wednesday.

Reuben's, 2515 El Camino Real, Carlsbad 434-1766. Live contemporary music, Tuesday through Saturday, call club for information.

Rogue Still, 9850 Carmel Mt. Road, Perisquitos 578-2144. Peter Jay, contemporary, Monday through Saturday.


Roxy, 517 East First Street, Encinitas 436-5001. The Peter Sprague Trio, jazz, Friday and Sunday.

Rudi's Hidden Acres, 3790 Carmel Valley Road, Del Mar 481-9036. Live music, Friday and Saturday, call club for information.


Stage Coach Inn, 2865 Vista Way, Vista 724-1616. Dwyer, country, Thursday through Saturday; Jonah Jay, country folk, Wednesday; evening and late evening.

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Tequila Flats, 1206 Mission Avenue, Occidente 757-7757. Niteoneer, rock, Thursday through Saturday; 90 to Hard, rock, Sunday through Tuesday; Hot N' Run, rock, Wednesday.

The Pizza Place, 2827 El Camino Real, Carlsbad 434-3171. Brass Tax, jazz, Friday; Bluegrass Etc., bluegrass, Saturday.

Time Machine/Chez Orleans, 302 North Mide, Escondido 436-1722. Prophet, rock, Thursday through Saturday; Five Lines Up, rock, Tuesday and Wednesday.

Valley Center Inn Saloon, 27205 Valley Center Road, Valley Center 749-1416. Steppin' Out, country, Friday and Saturday.

Vista Entertainment Center, 115 West Vista Way, Vista 941-1902. Jockey Club, Transat, rock, Thursday through Saturday; audition night, Tuesday; live rock, Wednesday; call club for information, Thursday; Sam Aguilar, contemporary, Friday and Saturday; Herby Room, recorded dance music, Friday, Saturday, and Wednesday.

Whiskey Creek, 18240 Poway Road, Poway 748-2331. The Gravel Canon Band with Linda Ray, country, Wednesday through Saturday; Ray Sanders and the Fallbrook Band, country, Monday and Tuesday.

Whiskey Flats, 1260 West Valley Parkway, Escondido 745-9049. The Heroes, rock, Thursday through Saturday; the Edwies, 60s rock, Sunday and Monday; BBK, rock, Tuesday and Wednesday.

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

Wooden Nickel, 1301 Poway Road, Poway 748-6364. Ron Monti, country, Thursday and Wednesday; live country music, Friday and Saturday; call club for information.

Beaches

Aimee's, Hotel La Jolla, 7266 Fay Avenue, La Jolla 534-3901. Jimmy Fontaine, contemporary, Tuesday through Saturday; J.J. Frank, contemporary and jazz piano, Monday through Friday happy hour.

Atlantis, 2595 Ingraham Street, Mission Bay 224-2434. The Elements, contemporary, Tuesday through Saturday.

"Baba Balle", at the dock, Bahia Hotel, 998 West Mission Bay 161-1, Mission Bay 488-0531. Main Street, Friday and Saturday.

Bahia Hotel, 998 West Mission Bay Drive, Mission Bay 488-0531. Fort Ave. Top 40 dance music, Tuesday through Saturday; Cheffiano, jazz quartet, jazz, Sunday; Piano Bar, Beverly Kaye, Tuesday through Saturday; Bob Ma'Lord, Sunday and Monday; Afternoon Tea Lounge, the Ebb

Jose's Murphy's Nightclub & Pub
4302 Mission Boulevard, Pacific Beach 270-3220



BOBBY CHEVROLET
Sunday & Monday
& Saturday, August 4

DIRK DEBONAIRE
Thursday & Friday



THE MAR DELS
Tuesday


New Satellite Dish
Come check out all sporting events on our three T.V.'s

BODIES

Thursday, August 2
ON THE BORDER
Country Rock
8-10 pm well drinks & bottled beer \$1.00

Friday & Saturday
PALADINS
Rock 'n' roll plus
FORBIDDEN PIGS
Tex-Mex fun
8-10 pm well drinks & bottled beer \$1.00

Every Sunday until the end of time, from 8 pm
MITCH CORNISH



& THE HELMHOUNDS and THE SYNDICATE OF SOUL featuring **MOJO NIXON & SKID ROOPER**
6 pm-10 pm—your choice \$1.25, bottle beer \$1.00

Monday & Tuesday
AUDITION NIGHT
7-10 pm—well drinks & bottle beer 25¢

Wednesday
THE LONE RIDERS
8-10 pm—well drinks & bottle beer \$1.00

6149 University Avenue • 583-5700

THE OLD del mar CAFE
Thursday-Saturday, August 2-4 • Rock & Roll
THE HEATERS

Sunday, August 5 • Rock & Roll
RICKY & THE JETS

Monday & Tuesday, August 6 & 7
BRUCE CAMERON & HOLLIS GENTRY

Wednesday, August 8
PURL
2730 Via de la Valle 455-1920

MONK'S
presents



Tower of Power
Sunday, August 5
2 Great shows 8 pm & 10 pm
Tickets available at Monk's or Telesele 283-5078



Feelin'
Thursday, Friday & Saturday

Every Wednesday & Thursday
95¢ well drinks—Kazis and Iced Tea Shooters—2 for a dollar

Every Tuesday
Fantasy Fashions Auction

Monday, August 13
Jack De Johnette

Live Entertainment Every Night

Monk's
10475 San Diego Mission Rd.
563-0960



THE NEW HAPPY HOUR OF THE '80s

with STEVE WEST featuring the ever-changing price list: 5-9 pm 25¢ quads, 5-9 pm 35¢ live tops & 7 pm 75¢ Margaritas, 7-8 pm 75¢ Change Cruisers, 8-9 pm 50¢ Karaoke & all the usual stuff. Plus a new feature: The return of **BOBKO'S VIDEO CONNECTION - THE DATING GAME OF THE '80s**. Via a night on the town with limousine service, courtesy of **G. DEAN LIMOUS**. Dinner at Dix Masters & cocktails at Rooter's.

NEW LANGUAGE PLANET

Friday, August 3
THE RETURN OF THE TUPPER HOUR: Young Urban Professionals with **DANNY WILD**. New Supreme Special: Free Pizza Salad 5-9:30 8-10 pm all single drinks \$1.25.

NEW LANGUAGE PLANET

Saturday, August 4
KGB-FM 101 welcomes



Duke Jupiter
this special guest
PLANET

8-10 pm 1 for 1 drinks. Hosts **DAVID GOOD** and **MAGIC MIKE**.

Sunday, August 5
9/1X presents



Doors open 6 pm. Free admission until 7 pm. \$5 thereafter.

Monday, August 6
29.01-FM presents



The original
SPIRIT

Only \$5 tickets at Rooter's & TELESEAT.

Tuesday, August 7
5-7 pm **BLISS** presents



Adventures with **Paradise**

NEW MARINES plus

BRUCE JOYNER & THE PLANTATIONS

Wednesday, August 8

29.01-FM presents

BETS, HALL & LEAVELL

Southern Rock in the Altman Bros. tradition

Coming concerts

August 12: **CHEQUERED PAST** - featuring former members of

Boyz n the D and The Sex Ticals

August 22: **TALK TALK** - August 28: **10.0.0.**

SOUP, SALAD & PASTA BAR

Rooster is now open for lunch 11:30 am - 4:00 pm, Mon-Sat.

The Rooster is located on the corner of La Jolla

Village Dr. and Villa La Jolla Dr.

For more information, call 527-5590.

You must be 21 or older to enter and

picture I.D. is required.

Dress Code.

Single's Rock, Big Band dance

music, Friday.

Beach Club, 1921 Bacon Street,

Ocean Beach, 422-6522. Thursday:

Party, rock, late night Thursday;

Friday: rock, Friday and

Saturday.

Carlos Murphy's, 4302 La Jolla

Village Drive, La Jolla, 435-4170.

Ricky and the Jets, vintage rock,

Thursday through Saturday; L.A.,

rock, Sunday and Monday;

the Roosters, rock, Tuesday and

Wednesday.

Catamaran Hotel, 3899 Mission

Boulevard, Mission Beach,

488-1081. Southwestern

contemporary, Tuesday through

Saturday; Superhits, country,

Sunday; Polynesian Lounge, Steve

Woods, contemporary, Monday

through Friday; happy hours, with

Don Hertz's 1984 Friendly Follies,

variety stage show with music,

Monday evening.

Chuck's Steak House, 1250

Prospect Street, La Jolla, 434-5325.

The Bruce Cameron and Hollis

Century Ensemble, jazz, Wednesday

through Saturday; Heaven and

Hell, jazz, Sunday and Tuesday.

The Comedy Store, 510 Pearl

Street, La Jolla, 434-9178. Mattias

Campani, contemporary, early

evening, Thursday through

Saturday; Nancy Scurr,

contemporary, early evening,

Sunday, Monday and Wednesday;

comedy shows, Wednesday and

Thursday through Sunday, call club

for information; Comedy Amateur

Night, Monday.

Elmer's, 7955 La Jolla Shores

Drive, La Jolla, 459-0541. Jeanne

Reith and Sweet Sound, jazz,

Wednesday through Saturday;

Steve's Throw, vintage jazz, swing,

and rock, Sunday through Tuesday.

Haleyon, 4258 West Point Loma

Boulevard, Loma Point, 225-9559.

Taxi, rock, Thursday through

Saturday; the Flies, rock, Sunday

and Monday; New Language, 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, 433-6611. One

Plus live, contemporary, Tuesday

through Saturday.

Islandia Hotel, Circle Lounge, 1441

Quivira Road, Mission Bay,

224-3541. Sander and the Ram

Band, variety stage show, Tuesday

through Saturday.

Jose Murphy's, 4302 Mission

Boulevard, Pacific Beach, 270-3220.

Drift, Debonaire, rock, Thursday and

Friday; Bobby Chevrolet, rock and

blues, Saturday through Monday;

the Mar Dela vintage rock, Tuesday.

La Avenida, 1901 Orange Avenue,

Coronado, 435-6262. Freshly, jazz,

Friday and Saturday.

La Valencia Hotel, 1122 Prospect

Street, La Jolla, 434-0771. Bob

MacLeod, piano and vocal variety,

early evening, Tuesday, and

Thursday through Saturday.

La Chet, 5446 Newport Avenue,

Ocean Beach, 222-5300. Modern

Art, rock, Thursday through

Saturday; Spectra, rock, Sunday

and Monday; Strike Force, rock,

Tuesday and Wednesday.

McP's, 1007 Orange Avenue,

Coronado, 435-5280. Jack and

Diane, contemporary, Thursday

through Saturday; Fandi and Good

Company, contemporary, Sunday

and Monday; Rockola, Beatles

music and older, Tuesday and

Wednesday.

Mexican Village, 120 Orange

Avenue, Coronado, 435-1822. Live

music, Tuesday through Thursday,

call club for information; Third

Degree, contemporary, Friday and

Saturday; Jim Moore,

contemporary, Sunday and Monday.

LEHR'S GREENHOUSE

TONIGHT!

2 FOR 1
POTATO AND NIGHT

Thursday, August 2
KGB-FM 101 NIGHT
with your host **Jim McInnes**
75¢ drinks 10:00 pm
Free admission with KGB-FM card

Stage 91

ROCKIN' WEEKEND

Friday & Saturday, August 3 & 4

Stage 91

plus

the FEATURES

Playing Music of the 80s

Two bands
Two dance floors
Three bars
Three music video screens

\$3

SUNDAY

Sunday, August 5

the FEATURES

Playing Music of the 80s

MONDAY

Monday, August 6

Stage 91 ROCK WARS '84
Preliminary #5

REFLECTORS • BOWLING 4 LARVA
THE SEVENTH

Congratulations to **LAW'S OF MOTION**

Winner of **Stage 91 ROCK WARS '84** Preliminary #4

See them in the semi-finals August 20 & 27

In Lehr's Cabaret

the FEATURES

Playing Music of the 80s

TUESDAY

Tuesday, August 7

SUPER FASHION AUCTION NIGHT
WITH FASHION INTERNATIONAL

25¢ Beer & wine
during the fashion shows

Stage 91

WEDNESDAY

Wednesday, August 8

HEINEKEN NIGHT
1-25 Heineken
1-25 & surprises

Stage 91

Dress code & picture I.D. strictly enforced.

CABARET DRINK SPECIALS

SUNDAYS MONDAYS
Vodka \$1.25 Long Island Ice Tea \$1.25

TUESDAYS WEDNESDAYS THURSDAYS
Rais \$1.25 Heineken \$1.25 Margaritas \$1.25

2828 Camino del Rio South, Mission Valley 299-2828

Mission Rose, 1551 West Mission
Bay Drive, Mission Beach,
274-4035. Jim Moore, rock,
contemporary, Friday and Saturday.

Mom's Saloon, 945 Garnet Avenue,
Pacific Beach, 481-7737. Emporia,
rock, Thursday through Saturday;
Strike Force, rock, Sunday and
Monday; Ipo Facts, rock, Tuesday
and Wednesday.

Muhoney's, 1031 Orange Avenue,
Coronado, 435-4667. Jim Evans,
contemporary, Thursday through
Saturday; talent night, Sunday.

Muhoney's, 4230 Mission
Boulevard, Pacific Beach, 483-7831.
Russ Kirkpatrick and Don Lehner,
contemporary, Thursday through
Saturday.

Old Pacific Beach Cafe, 4747
Mission Boulevard, Pacific Beach,
270-7522. Jim Hawley,
contemporary, Wednesday through
Saturday; the Bruce Cameron and
Hollis Century Ensemble, jazz,
Sunday, Wednesday, rock, Monday and
Tuesday.

Roden, 8080 Villa La Jolla Drive, La
Jolla, 437-5740. New Language,

rock, and Planet, rock, Thursday
and Friday; Duke Jupiter, rock, and
Planet, rock, Saturday; the Flies,
rock, Sunday; Spirit, rock,
Monday; the New Marines, rock,
Tuesday; Betts, Hall, and Leavell,
rock, Wednesday.

Sandtrap Lounge, 4702 North
Mission Bay Drive, Mission Bay,
274-3314. Take 3, nostalgia, pop,
and blues, Thursday and
Friday; Andy and Ivanna,
contemporary, Friday through
Sunday.

Texas Teahouse, 1970 Vulture
Street, Ocean Beach, Tom "Cat"
Corbitt, blues, Thursday; Chuck
Boat, blues, ballads, and rock,
Tuesday and Sunday.

Top of the Cove, 1216 Prospect
Street, La Jolla, 434-7779. Ken
Meredith and Friends, jazz, Sunday
afternoon; Piano Bar, Bob Corwin,
Wednesday through Sunday.

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

Cocktails • Dinner served till midnight
517-519 First Street, Encinitas 436-5001

Belly Up

143 South Cedros Ave. Solana Beach CA 92075 • 481-9022

BRATZ

BRATZ HAVE DECLARED THEMSELVES

PRIVATE DOMAIN ON **AM**

Gold Mountain RECORDS

WATCH FOR OUR NEW LP AVAILABLE
NATIONWIDE AUG. 20.
CELEBRATE WITH US AT OUR
RECORD LABEL SIGNING PARTIES
FRIDAY & SATURDAY, AUG. 3 & 4 9 PM
FOR INFORMATION CALL 481-9022

Vacation Village Hotel, Bay Lounge,
Vacation Isle, Mission Bay,
274-4035. Steve B. Dr., Thursday
contemporary, Tuesday through
Saturday.

Victor's, 1403 Rosecrans Street,
Point Loma, 226-1871. Uptown
Patrick and Lisa, contemporary,
Thursday through Saturday.

Norman Clifford, contemporary,
Sunday through Tuesday; Piano
Bar, Louie Wagner, early evening,
Monday through Saturday; with
Norman Clifford and Frankie
Fertig, Friday and Saturday
evening.

Windrose, 1935 Quivira Road,
Marina Village, Mission Bay Park,
223-2335. Eps, rock, Thursday
through Saturday; Autotronics,
rock, Sunday and Monday; live
rock, Tuesday; call club for
information; the Heroes, rock,
Wednesday.

Black Angus, 1070 Friars Road,
Mission Valley, 563-5862. Ricks,
rock, Tuesday through Saturday.

Harney Stone Pub, 5042 Balboa
Avenue, Claremont, 279-2031.
Chaz O'Dagborthi, Indo music,
Wednesday through Saturday.

Humbury's, 1900 Mar Vista Mesa,
Beverly Hills, 578-9696.
Rockola, Beatles music and older,
Thursday through Saturday.

Cafe in the Country Restaurant, 911

OUR PLACE

Friday & Saturday 9 pm - 1 am

BOBBY GORDON
DIXIELAND TRIO

LUNCH SPECIALS DAILY
Fresh Yellowtail Chips \$3.95

2426 Elm Ave. • 232-1773 • Valet parking
(next to Mission Japanese Restaurant)

BEACH CLUB
Ocean Beach, California

Thursday, August 2
CHORDS OF FAME
Late night Happy Hour 1 am-closing

Friday & Saturday, August 3 & 4
Southern
Rock and Roll
Nightly drink specials

Next week
MESSINGER & BOWLING

1921 Bacon Street (Newport and Bacon)
Ocean Beach 222-4622

LEHR'S GREENHOUSE

91X MDA 9/1X

"Stage 91"
ROCK WARS '84
through September 2

BANDS
Monday, August 6
Reflectors • Bowling 4 Larva • The Seventh

Coming August 13:
Sure • Heroes • Five Lines Up

JUDGES
Bob Donley (KGTV Channel 10), Karen Adams (RCA Records), George
Varga (Entertainment Writer, S.D. Union-Tribune), Rusty Garfield
(Rockers Records), Bill Silva (Fahn & Silva Presents), Brian O'Donnell
(Encore Records), John D'Agostino (Realty Music Critic), Steve Bonilla
(Island Records), Thomas K. Arnold (Billboard Magazine), Steve Brack
(Chrystia Records).

SPONSORS
Prestige Dining Club, Total Workout, I.D. Hays Restaurant, Hailings,
Gentlemen's Quarter, Family Fitness Centers, International Male,
Shelfield Limousine, Dan Bechler Productions, Aztec Travel Inc., Choice
Travel, GTC Travel, Travel Travel Downtown La Jolla, The Country Deli,
Accu-Sound & Video Studios, Square Pan Pizza, Hole Canterbury,
Sounds West Recording Studio, After Hours Design, Pro Graphics.

All written sponsor forms are available for inspection at M.D.A. Offices,
6136 Mission Gorge Road, San Diego, CA.
For updated details, listen to 91X (91.1 FM) or dial 970-91X.

2828 CAMINO DEL RIO SOUTH, MISSION VALLEY 299-2828

MOM'S

276 4553
945 Garnet, P.B.
Live rock 7 days a week

THURSDAY-SATURDAY AUGUST 2-4 EMPEROR

Sunday & Monday
August 5 & 6

STRIKE FORCE

Tuesday-Saturday
August 7-11

IPSO FACTO

Friday & Saturday

\$1.00 cover 8:00-8:30 pm
\$2.00 cover 8:30-9:00 pm

50¢

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

Coming August 12-25

POCKETFUL

Saturday, August 11

Special— FASHION FLAME



A classic foreign group that has captured all of the fields of the entertainment industry, from dancing to modeling to acting. They have been together for 44 years.

with IPSO FACTO

NO COVER
TILL 9

Open Sunday
\$1.00
Drink Specials

Monday, August 6

New—Mom Goes Surfing
with STRIKE FORCE
\$1.00
Kamikazes

NO COVER
TILL 9

Tuesday
\$1.00
well drinks all night

NO COVER
TILL 9

Wednesday
\$1.00
Vodka drinks all night

Thursday

NO COVER
TILL 9

\$1.00
Long Island Iced Teas
all night

Tues. contemporary, Tuesday through Saturday; Sk-P Garcia, contemporary, Monday.

Islands Lounge, Harriet Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101. Nine contemporary, Tuesday through Saturday; the Spix Brothers, country and rock, Sunday and Monday.

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley, 298-8281. Mike Murphy, comedy and music, Wednesday through Saturday; live music, Monday and Tuesday; call club for information.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 298-2828. The Siers Brothers, rock, Tuesday through Saturday, with the Features, rock, Friday and Saturday; the Features, rock, Sunday and Monday.

The Magic Lamp, 9522 Miramar Road, Mira Mesa, 271-8780. Recorded dance music with Mr. Goodby, Thursday through Sunday; recorded dance music with Randy, Monday through Wednesday; live music, Monday and Tuesday; call club for information.

Monk's, 10475 San Diego Mission

Red, Mission Valley, 563-0060. "Feet", top 40 dance music, Thursday through Saturday; Tower of Power, rock and rhythm and blues, Sunday evening and late evening.

Monterey Whaling Company, 667 Camino del Rio South, Mission Valley, 297-1828. The Tardozers, rock, Tuesday through Saturday; Espresso, contemporary, Sunday and Monday.

The Moonlow, 4645 Claremont Drive, Claremont, 273-1022. Justice, top 40 and oldies, Tuesday through Saturday; Jimmy Notti and Brownheart, country, Sunday and Monday.

Norajo Inn, 8515 Norajo Road, San Carlos, 465-1730. BBC, rock, Tuesday through Saturday; Red Alert, rock, Sunday and Monday; Quest, rock, Tuesday and Wednesday.

Pal Joey's, 5147 Waring Road, Allied Gardens, 286-7673. Pro Brighams Preservation Band, Irishland, swing, and oldies, Friday and Saturday.

Pavilion Lounge, Town and Country Hotel, 200 Hotel Circle North, 291-7131. The Marley Days

Quartet, popular and swing music, Saturday; live music, Sunday.

Peter D's, 5149 Claremont Mesa Boulevard, 277-3217. Live music, Tuesday through Friday; call club for information.

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East, 291-1770. Jim Moore, contemporary, Thursday; Terry Brabson, contemporary, Friday and Saturday; Skip Garcia, contemporary, Tuesday; Linda Dale, contemporary, Wednesday.

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

Spirit, 1110 Buena Vista, Bay Park, 465-1730. Mr. Positive, rock, Tuesday and Wednesday; The Hounds, rock, Sunday; live rock, Friday, Saturday, Monday and Tuesday; call club for information.

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

Dec Masters, 2051 Shelter Island Drive, Shelter Island, 232-2572. Bill Brackett, comedy and rock, Thursday through Saturday; live music, Sunday and Monday; call club for information; Old Ridge, comedy and music, Tuesday and Wednesday.

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

Drum Mag's, 31st and University, North Park, 298-8584. Diane Hall, original and contemporary music, Thursday; Paul and Carla Roberts, international and folk music, Friday; Raggle Raggle, jazz, swing, and show tunes, Saturday; Rodrigo, flamenco guitar, Sunday; Old Time Host Night, Monday; the Salsas Gait Celi band, Irish music, Tuesday; Bluegrass Jambores, Wednesday; Early Evening Shows, Lynn Hall, Irish harp, Thursday; Ben Caboon, folk, Saturday.

The Escape Lounge, 421 University Avenue, Hillcrest, 295-8282. The Walkin' After Midnight Trio, jazz and music of the '40s and '50s, Tuesday through Friday; Barbara Casler, piano, organ, and vocals, Saturday through Monday.

Wrangler's Room, 6608 Mission Gorge Road, Mission Gorge, 280-6283. Steve Cray, country, Tuesday through Saturday; Cimarron, country, Sunday and Monday.

San Diego South

Anthony's Harboride, 1355 North Harbor Drive, downtown, 232-6358. Forward Motion, Top 40

dance music, Tuesday through Saturday; live music, Sunday.

Alice Road, Turquoise Lounge, 4330 Thirtieth Street, North Park, 261-3135. Funk and Good Company, contemporary, Tuesday, Thursday, Friday, and Saturday.

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

Boat House, 2040 Harbor Island Drive, Harbor Island, 291-8010. Jim, contemporary, Tuesday through Saturday; Colin and Karen, contemporary, Sunday and Monday.

Bodies, 6149 University Avenue, 583-5700. The Long Riders, country rock, Thursday and Wednesday; Mitch Cornish and the Hell Hounds, rock, Sunday; live rock, Friday, Saturday, Monday and Tuesday; call club for information.

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

Dec Masters, 2051 Shelter Island Drive, Shelter Island, 232-2572. Bill Brackett, comedy and rock, Thursday through Saturday; live music, Sunday and Monday; call club for information; Old Ridge, comedy and music, Tuesday and Wednesday.

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

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Wrangler's Room, 6608 Mission Gorge Road, Mission Gorge, 280-6283. Steve Cray, country, Tuesday through Saturday; Cimarron, country, Sunday and Monday.

San Diego North

Anthony's Harboride, 1355 North Harbor Drive, downtown, 232-6358. Forward Motion, Top 40

dance music, Tuesday through Saturday; live music, Sunday.

Alice Road, Turquoise Lounge, 4330 Thirtieth Street, North Park, 261-3135. Funk and Good Company, contemporary, Tuesday, Thursday, Friday, and Saturday.

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

Boat House, 2040 Harbor Island Drive, Harbor Island, 291-8010. Jim, contemporary, Tuesday through Saturday; Colin and Karen, contemporary, Sunday and Monday.

Bodies, 6149 University Avenue, 583-5700. The Long Riders, country rock, Thursday and Wednesday; Mitch Cornish and the Hell Hounds, rock, Sunday; live rock, Friday, Saturday, Monday and Tuesday; call club for information.

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

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The Escape Lounge, 421 University Avenue, Hillcrest, 295-8282. The Walkin' After Midnight Trio, jazz and music of the '40s and '50s, Tuesday through Friday; Barbara Casler, piano, organ, and vocals, Saturday through Monday.

Wrangler's Room, 6608 Mission Gorge Road, Mission Gorge, 280-6283. Steve Cray, country, Tuesday through Saturday; Cimarron, country, Sunday and Monday.

San Diego East

Anthony's Harboride, 1355 North Harbor Drive, downtown, 232-6358. Forward Motion, Top 40

dance music, Tuesday through Saturday; live music, Sunday.

Alice Road, Turquoise Lounge, 4330 Thirtieth Street, North Park, 261-3135. Funk and Good Company, contemporary, Tuesday, Thursday, Friday, and Saturday.

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

Boat House, 2040 Harbor Island Drive, Harbor Island, 291-8010. Jim, contemporary, Tuesday through Saturday; Colin and Karen, contemporary, Sunday and Monday.

Bodies, 6149 University Avenue, 583-5700. The Long Riders, country rock, Thursday and Wednesday; Mitch Cornish and the Hell Hounds, rock, Sunday; live rock, Friday, Saturday, Monday and Tuesday; call club for information.

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

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San Diego West

Anthony's Harboride, 1355 North Harbor Drive, downtown, 232-6358. Forward Motion, Top 40

dance music, Tuesday through Saturday; live music, Sunday.

Alice Road, Turquoise Lounge, 4330 Thirtieth Street, North Park, 261-3135. Funk and Good Company, contemporary, Tuesday, Thursday, Friday, and Saturday.

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

Boat House, 2040 Harbor Island Drive, Harbor Island, 291-8010. Jim, contemporary, Tuesday through Saturday; Colin and Karen, contemporary, Sunday and Monday.

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Drum Mag's, 31st and University, North Park, 298-8584. Diane Hall, original and contemporary music, Thursday; Paul and Carla Roberts, international and folk music, Friday; Raggle Raggle, jazz, swing, and show tunes, Saturday; Rodrigo, flamenco guitar, Sunday; Old Time Host Night, Monday; the Salsas Gait Celi band, Irish music, Tuesday; Bluegrass Jambores, Wednesday; Early Evening Shows, Lynn Hall, Irish harp, Thursday; Ben Caboon, folk, Saturday.

The Escape Lounge, 421 University Avenue, Hillcrest, 295-8282. The Walkin' After Midnight Trio, jazz and music of the '40s and '50s, Tuesday through Friday; Barbara Casler, piano, organ, and vocals, Saturday through Monday.

Wrangler's Room, 6608 Mission Gorge Road, Mission Gorge, 280-6283. Steve Cray, country, Tuesday through Saturday; Cimarron, country, Sunday and Monday.

San Diego Central

Anthony's Harboride, 1355 North Harbor Drive, downtown, 232-6358. Forward Motion, Top 40

dance music, Tuesday through Saturday; live music, Sunday.

Alice Road, Turquoise Lounge, 4330 Thirtieth Street, North Park, 261-3135. Funk and Good Company, contemporary, Tuesday, Thursday, Friday, and Saturday.

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

Boat House, 2040 Harbor Island Drive, Harbor Island, 291-8010. Jim, contemporary, Tuesday through Saturday; Colin and Karen, contemporary, Sunday and Monday.

Bodies, 6149 University Avenue, 583-5700. The Long Riders, country rock, Thursday and Wednesday; Mitch Cornish and the Hell Hounds, rock, Sunday; live rock, Friday, Saturday, Monday and Tuesday; call club for information.

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

Dec Masters, 2051 Shelter Island Drive, Shelter Island, 232-2572. Bill Brackett, comedy and rock, Thursday through Saturday; live music, Sunday and Monday; call club for information; Old Ridge, comedy and music, Tuesday and Wednesday.

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

Drum Mag's, 31st and University, North Park, 298-8584. Diane Hall, original and contemporary music, Thursday; Paul and Carla Roberts, international and folk music, Friday; Raggle Raggle, jazz, swing, and show tunes, Saturday; Rodrigo, flamenco guitar, Sunday; Old Time Host Night, Monday; the Salsas Gait Celi band, Irish music, Tuesday; Bluegrass Jambores, Wednesday; Early Evening Shows, Lynn Hall, Irish harp, Thursday; Ben Caboon, folk, Saturday.

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San Diego South

Anthony's Harboride, 1355 North Harbor Drive, downtown, 232-6358. Forward Motion, Top 40

5 LINES UP

Distillery West—Aug. 24 • TIME MACHINE, ESCONDIDO—Aug. 7-11 • LEHR'S ROCK WARS—Aug. 13
CALL AND GET ON THE MAILING LIST • INQUIRIES: MALCOLM FALK c/o 3RD EAR (619) 481-3030 • 481-8140

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- LES GIRLS**—First corner Revolucion
These clubs open 24 hrs.

Sheraton Harbor Island, 1380
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2nd-5th floor. Signed, Sealed, and
Delivered, contemporary, Tuesday
through Saturday; Ricky and the
Jels, vintage rock, Thursday and
Friday; happy hours, and Monday
evening.

Sheraton Harbor Island West, 1500
Sundowner Lounge, Harbor Island.
2nd floor. Harborside, Tuesday
through Saturday; Sunday through
Wednesday.

Soledad's, 425 West B Street,
downtown, 222-7588. The Most
Valuable Players, jazz, Thursday
through Saturday.

Tom Ham's Lighthouse, 2250
Harbor Island Drive, Harbor Island.
7th floor. Proby and Melody,
contemporary, Wednesday through
Sunday; Donna Cole,
contemporary, Monday and
Tuesday.

Trifon, 6011 El Cajon Boulevard,
East San Diego, 983-9240. Ella
Ruth Piggie, jazz and blues,
Thursday through Saturday.

Trojan Horse, 6179 University
Avenue, East San Diego, 582-3076.
The Blitz Brothers, rock, Thursday
through Saturday; Stagecoach,
country, Sunday.

Tuba Man's, 2531 University
Avenue, North Park, 265-9426. Live
music, Friday through Sunday, call
club for information.

Tuba Man's No. 2, 7149 El Cajon
Boulevard, East San Diego,
688-6042. Sunnyside, rock,
Thursday; Ira Cobb's Jazzbo, jazz,
Saturday.

Upstart Crow and Company, 835 C
West Harbor Drive, Seaport Village.
252-4855. Tom Caloon, folk, early
evening Friday.

Viscount Hotel, 1960 Harbor Island
Drive, Harbor Island, 291-6700.
Jarrett, oldies and newies, early
evening Tuesday through Saturday.

East County

Alex II Restaurant, 6360 El Cajon
Boulevard, 265-2006. Arabic music
and belly dancing, Wednesday
through Saturday.

Antonio's Hacienda, 700 North
Johnson, El Cajon, 442-9827. Mike
Sanders, contemporary, Friday and
Saturday.

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

Black Angus/El Cajon, 1000 Graves
Avenue, El Cajon, 440-5055. Laura
and the Lookalikes, contemporary,
Thursday through Saturday; Two,
rock, Tuesday and Wednesday.

Blarney Stone Two, 7059 El Cajon
Boulevard, La Mesa, 463-2263.
Byron Connolly, Irish music,
Tuesday through Saturday; Jim and
Theresa Hinton, Irish music,
Sunday.

The Boondocks Restaurant, 8320
Parkway Drive, La Mesa, 465-3669.
Darryl Lopez, 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, 449-5737. The
Headland, rock, Thursday through
Saturday; Chain Reaction,
contemporary, Tuesday and
Wednesday.

Calypso Lounge, 925 Greenfield
Avenue, El Cajon, 440-8526. Ron
Morin, contemporary, Friday and
Saturday.

Chico Club, 7366 El Cajon
Boulevard, La Mesa, 464-9555. Gary
Romer and Mike Ross, blues,
country, and contemporary, Friday
and Saturday.

Circle D Corral, 1012 Broadway, El
Cajon, 444-7413. Country

Bobby G's

Always Rock & Roll at Bobby G's

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August 2-4

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SAMPLE**

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AND DANCING

Wednesday, August 15 Live on stage

THE SEVENTH

9 pm-2 am Monday,
Wednesday, Friday & Saturday
135 North Highway 701 • Solana Beach
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Casanova, country, Tuesday
through Saturday; live country
music, Sunday and Monday, call
club for information.

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

Finon Springs Inn, 15505 Highway
80, El Cajon, 443-8568. Free Rein,
country, Friday through Sunday.

George Joe's Restaurant, 9586
Murray Drive, La Mesa, 469-6138.
Live contemporary entertainment,
Thursday through Saturday, call
club for information.

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

Hungry Hunter/El Cajon, 402
Fletcher Parkway, El Cajon,
442-6517. Marner, contemporary,
Thursday through Saturday.

Kentucky Stud, 11377 Woodside
Avenue, San Diego, 448-3402. Shadow
Runners, country, Friday through
Saturday.

Lakeside Hotel, 9940 River Street,
Lakeside, 443-9591. Red Lane and

Ramblin' Fever, country, Friday and
Saturday.

Legends, 2754 Alpine Boulevard,
Alpine, 443-5543. Paul Circle,
contemporary, Friday and Saturday.

Lorena's, 598 Broadway, El Cajon,
442-9696. Frish N' Woe with Gerrie
Woe, contemporary, Tuesday
through Saturday; Pro Brigham's
Preservation Band, Duelsand jazz,
Sunday and Monday.

Magnolia Melon's, 8861
Magnolia Avenue, San Diego,
448-8550. The Effect, rock,
Wednesday through Saturday.

Mama's Minis, 503 East Main
Street, El Cajon, 442-5573. Mark
Lashlee and the Pony Express,
country rock, Friday and Saturday.

Mr. Bill's Backroom Saloon, 399
North Magnolia, El Cajon,
447-4300. Hubson and Reed with
Dave Sizemore, contemporary and
variety, Wednesday through
Saturday; Steve Morris, comedy and
entertainment, Sunday; live
entertainment, Monday and
Tuesday, call club for information.

Nite Out East, 667 North Mission
Avenue, El Cajon, 447-3854. The
Fat Cats, contemporary, Tuesday
through Saturday; Patsy and Prime
Time, contemporary, Sunday and
Monday.

Our Favorite Place, 8646 Mission
Gorge Road, San Diego, 449-6240. Bob

Sorillon and Key Largo,
contemporary and oldies, Thursday
through Saturday evening, and
early evening Sunday.

The Outpost, 432 Grand Avenue,
Spring Valley, 464-8907. County
Lane, country, Friday and Saturday.

The On Bow Inn, 9606 Campo
Road, Spring Valley, 469-9016.
Center Stage, country and music of
the 40s and 50s, Tuesday through
Thursday; Alton and the On Bow
Country Lads, country, Friday and
Saturday.

Park Place, 1280 Fletcher Parkway,
El Cajon, 448-4111. Diamond, rock,
Tuesday through Saturday; live
rock, Sunday and Monday, call club
for information.

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

Silver Spur, 7941 Mission Gorge
Road, San Diego, 448-4882. Jerry Bole
and a Touch of Country, country,
Wednesday through Saturday.

Turquoise Lounge, 5973 Seaview
Drive, La Mesa, 465-1525. Status,
rock, Tuesday through Saturday.

Van Winkle's, 19055 Mission Gorge
Road, San Diego, 449-0060. Crosstire,
contemporary and country rock,
Friday and Saturday.

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Jim Hawley

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Starting July 1st

Aria

No cover. I.D.s required

Tuesday Night

Ladies' Night 9:00 pm-1:00 am
beer, wine & well drinks \$1.50

Wednesday Night

Hops & Schnapps Night
beer & apple Schnapps \$2.25 9:00 pm-1:00 am

Happy Hour Monday-Friday 11:00 am-5:00 pm
\$1.00 well drinks, beer & wine
Complimentary hors d'oeuvres 4:00-6:00 pm

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Sun. 10:00 am-2:00 pm & 10:00 pm-2:00 am

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Nightly entertainment

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Anthony's

Harborside

232-6358

The New Trophy Lounge, 999 National City Boulevard, National City, 477-5753. Verger 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; contemporary, country, comedy, and rock, Friday and Saturday.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita, 478-5537. Wayne Gire and Tony Irvine, contemporary, country, comedy, and rock, Friday and Saturday.

Palomino Star, 3008 Main Street, Chula Vista, 427-8889. Ron Tabor, country, Wednesday, Thursday, and Sunday; the Goodall Boys, country, Friday and Saturday.

PERFORMERS

Performer listings are compiled by Ron Jennings. If you are a performer, included, please call 293-5252. Thursday afternoon or Friday before 5:00 p.m. The listings are free.

Rock & Roll

Automation: Windrose

BBC, Napa Valley, Whiskey Flats. The Best Farmers: Bodies, Belly Up Tavern.

Belair Boys, Valley Fort. Reunion: Henry's.

Betts, Hall, and Leavelle, Rodeo. The Hitz Brothers: Propan Horse.

The Ron Holton Band, Miami. Bobby Chevrolet: Joe Murphy's.

The Bus Boys, Rodeo. Chords of Fame: Beach Club.

Witch Cornish and the Hell Hounds, Bodies, Spirit.

Claude Coma and the Pys, Spirit. Crystal Dance Machine.

Dark Ryder, Beach Club. Defiant: Spirit.

Diamonds, Funk Place. Dirk Debonaire: Distillery.

The Edhows, Chipping Block, Whiskey Flats.

The Effect, Magnolia Mulvaney's.

The Rick Elias Band, Spirit. Empower: Mom's Saloon.

The Features, Mulvaney's/Escondido, Leher's.

Five Lines Up, Distillery Nightclub.

The Flies, Halgon. Friends of Ghosts: Spirit.

The Headband, Bull and Bear.

The Heaters, Bobby G's, Old Del Mar Cafe.

The Heroes, Whiskey Flats, Windrose.

Hit N' Run, Tequila Flats.

Incoloro Rockers, Ralph and Eddie's.

In Color, Anne Machine.

Ipsa Pato, Mom's Saloon.



TOWER OF POWER, Sunday, Monk's

Duke Jupiter, Rodeo. Kicker: Black Angus/Mission Valley.

Kracker, Mulvaney's/Escondido, Presidio Lounge.

L.A.s, Carlos Murphy's. Laws of Motion: Spirit.

The Lone Riders, Bodies. Luna: Spirit.

Man to Man, Spirit. The Mar Delas: Belly Up Tavern.

Joe Murphy's. Messenger: Bull N' Stick.

Modern Arts, Le Chalel. Mr. Positive: Spirit.

N-S-E, Spirit. New Language: Rodeo, Halgon.

New Martine, Rodeo. Nitewing: Tequila Flats.

Norm Norman, Spirit. Notice to Appear: Distillery.

O.D. Corral, Belly Up Tavern. The Penetrators: Spirit.

Planet, Rodeo. Private Domain: Belly Up Tavern.

Prophet, Time Machine/Chaz. Orlyans.

Purl, Old Del Mar Cafe. Quest: Napa Valley.

Random Sample, Bobby G's. Red Alert: Napa Valley.

The Reflectors, Distillery. Nightclub.

Ricky, Spirit. Relay and the Jets: Old Del Mar.

Cafe, Carlos Murphy's. Robyn Blane: Presidio Lounge.

Rodolfo, McP's, Banbury's. The Roosters: Carlos Murphy's.

RPM, Black Angus/Chula Vista. Runner: Baxter's.

The Serious Guide, Bull N' Stick. The Sevenside: Spirit.

The Sierran, Spirit. Greenhouse.

The Sources, Bobby G's. Spectra: Le Chalel.

Spirit, Rodeo. The Spitzars: Spirit.

The Spud Brothers, Islands.

Lounge. Status: Turquoise Lounge. Strike Force: Le Chalel, Mom's.

Subject to Change, Spirit. Sunnyside: Tuba Man's No. 2.

Toni and the Mouthies, Spirit. Tati: Halgon.

Tobi Person, Spirit. Tower of Power: Monk's.

Topsy, Windrose, Black Angus/El Cajon.

Transaction, Vista Entertainment. Center.

Urban Umbrella, Spirit. The We Be Band: Tequila Flats.

Wheels, Old Pacific Beach Cafe. Yaboo: Ralph and Eddie's.

Contemporary/Top 40. Sam Aguilar: Vista Entertainment.

Center. Jim Allen: Dock's Landing. Andy and Donna: Sandring Lounge.

Arts, Section's. John Barker: Hungry Hunter/Occidente.

David Beldie and C.C. Mauck. Bookworks/Pantheon. Coffeehouse.

Terry Brakes, Smuggler's Inn. Jerry Burchard: Dock's Landing.

Mattias Campari, Comedy Store. Chain Reaction: Bull N' Star.

Norman Clifford, Victor's.

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Mercedes Lounge
Tuesday-Saturday
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Happy Hours, Monday-Saturday 4:00-8:00 pm
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Colin and Karen: Boat House
Jack Costanzo: Punch's
Costa V. To Love: Mesa Mesa
Donna Cole: Tom Ham's
Lighthouse
Ed Cunningham: Hungry Hunter/
Imperial Beach
Cycles: Backhand
Linda Dale: Smuggler's Inn
Marley Days Quartet: Bancho
Bernardo Inn, Pantheon Lounge
Devocon: Backhand
Frank Dexter: To Love/Mesa Mesa
Dusty and Melissa: Tom Ham's
Lighthouse
East Coast: La Maze
Michael Edwards: Hungry
Hunter/Rancho Bernardo
The Elements: Atlantic
Jim Evans: Mulvaney's/Coronado
Expresso: Monterey Whaling
Compang. To Love/Mesa Mesa
Family Ties: Holiday Inn/Mission
Valley
The Fat Cats: Nite Out East
Felix: Monk's
Jimmy Fontaine: Mom's
Forward Motion: Anthony's
Harborside
J.J. Fries: Anne's
Friendship: Gilbey's Cocktail
Lounge
Full Circle: Legends
Fund and Good Company: Aztec
Boat, McP's
Skip Garcia: Holiday Inn/Mission
Valley, Smuggler's Inn
Jim Gates and Sound Investment:
Rancho Bernardo Inn
Gil and Linda: Gilbey's Cocktail
Lounge
Wayne Gire: Old Bonita Store
Restaurant
Diane Hall: Dringy Maggie's
Jim Hawley: Old Pacific Beach Cafe
Rick Hunt: Mulvaney's/Escondido
Huston and Beat with Dave
Stammers: Mr. Bull Backroom
Saloon
In the Groove: Anthony's
Harborside
The Invaders: "The Invader"
Tony Irvine: Old Bonita Store
Restaurant
Jack and Diane: McP's
Jarrett: Viscount Hotel
Peter Jay: Rogue Stills
Jinx: Boat House
Justice: Moonstone
Just Use: Rodeo Inn
Gloria Kay: Hotel San Diego
John Kelley: Mulvaney's/Escondido
Russ Krippland and Dan Leher:
Mulvaney's/Pacific Beach
Laura and the Lookalikes: Black
Angus/El Cajon
Rick Leighton: Kirby's
Danny Lopez: Boonock's
Restaurant
Louise and Rita and Mark: Key's
Rick Lynn: Dock's Cocktails
Main Street: Bahia Belle
Marlene: Hungry Hunter/El Cajon
Gloria Michaels: Reuben E. Lee's
Midnight Delight: Borrelli's Back
Room
Jim Moore: Boonock's
Restaurant, Mexican Village,
Smuggler's Inn, Mission Rose
Larry Moore: Humphrey's
Nighttime: Lovers' restaurant
Night Manager: Jelly Roger/
Superior Village
Niteline: Islands Lounge
Niteline: Patrick's II
One Plus One: Hotel del Coronado
Patrick and Lisa: Victor's
Patsy and Prime Time: Nite Out
East
People Movers: Hilton Hotel
Pitch N' Woo with Gernie Woo:
Lorenzoli
Eddie Preston: Barnacle Inn's
Jeff Proctor: Cafe in the Valley
Restaurant
Rapture: New Trophy Lounge
Peter Robbrecht: Rancho
Bernardo Inn, Sheraton Harbor
Island West
Bruce Robbins: Boonock's
Restaurant, La Maze
Restaurant
Mike Sanders: Antonio's Hacienda
Jon Sandvold: Jelly Roger/Solara
Bar
Nancy Seay: Comedy Store
Shine It On: Vacation Village
Hotel
Chuck Showalter: Jelly
Roger/Occidente
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Sheraton Harbor Island
Tony Soraci and Co.: Henry's
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TheBar

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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

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MIKE MURPHY
entertains in the Cantina
Wednesday through Saturday
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receive a pass to come Sunday night for just \$1.00

Wednesdays
LADIES' NIGHT
FREE FOR THE LADIES - San Diego's biggest
happening in Ladies' Night at Escondido's After Dark!!
Call club for more information.

Thursdays - LIVE ENTERTAINMENT
Paying Duet Duet, Culture Club, Billy Joel,
The Dazz Band and many more.

ULTRASONIC SOUND SYSTEM
Paying Duet Duet, Culture Club, Billy Joel,
The Dazz Band and many more.

OPEN WEDNESDAY SUNDAY 8:30 UNTIL 7 • 741-4055
Corner of Midway & E Valley, Escondido
(3 miles east of I-5)

MAGNOLIA MULVANEY'S

Wednesday-Saturday, starting 9:30 pm

THE EFFECT

(formerly Bant's)

Wednesday - 50¢ beers all night. No cover
Thursday - OLYMPIC NIGHT 7:30 pm. No cover
Benefit for the Olympic Training Center in Colorado Springs. Miller's
draft \$1.00 all night long plus various drink specials.
25¢ per draft donated toward the training center.
OLYMPIC PROGRAM with football highlights and bloopers
on BIG SCREEN TV.

MAGNOLIA MULVANEY'S

Corner of Magnolia &
Mission Gorge Rd., Santee 448-8550

Jack Costanzo

and the
Band
(Mr. Bongo)

has played with Nat King Cole, Stan Kenton, Peggy Lee, Frank Sinatra & Judy Garland

Friday & Saturday
The Fabulous
Jack Costanzo
and the
Band
(Mr. Bongo)

Every Monday Night
Jockey's Night
Come and meet your favorite jockey
Jockey's Dance Contest

Thursday
Ladies' Night
Flowers for ladies & well drinks \$1.00 for everybody

Weekend Warm-Up Party
Complimentary appetizers, raffles & prizes

Sunday
Super Sunday Jam
5 pm-9 pm
The best in
Rhythm & Blues
Special guest stars every Sunday

1309 Camino del Mar, Del Mar 481-0414

Favorite Place
 Southwind: Calamariani Hotel
 Spring Fever: Beaches & Lovers
 Steven and Tanya: Amador
 Restaurant: San Marcos
 Brian Stevens:
 Multispace: Coronado
 Joe Stewart: The Levis/Mira Mesa
 and Mission Garage
 Strictly Business: Pico Plaza
 (Indoor)
 Take It: Sundrop Lounge
 Don Tennyson: El Comal, The
 Bridge
 Third Degree: Mexican Village
 Tito and Austin: Dock's
 Cocktails
 Too Dangerous Women: Captain's
 Anchorage

Triple Play: Hilton Hotel
 Dwayne Tynner: The Bridge
 Verger and the Orient Express: The
 Sun, Triple Lounge

Jazz

Joe Varello: H&C Sun, D'Arcy
 Lori Bell and Shop Meyers:
 Pico Plaza Restaurant
 Brass: The Boat House Place
 Fro Brigham's Preservation Band:
 Pico Plaza, Patricia H. Lorenzo's
 Bruce Cameron and Hollis Gentry
 Ensemble: Old Pacific Beach
 Cafe, Chuck's Steak House, Old
 Oak Mar Cafe
 Cheatham's Jazz Quartet: Bahia

Hot
 The Chicago Six: Billy's Tavern
 Ira Cobb's: Jazzbox, Lovers, Mar's

The Jimmy Carson Trio: The
 Swallow
 J.J. Frank: Steve's
 Fretful: La Strada
 Neil Goff: Fun In, H&C Sun and
 H&C
 The Bobby Gordon Trio: Our Place
 Mita Gutter and Craig Jover:
 Salome's
 Harvey and the 52nd Street Jive:
 Pico Plaza, John Camp
 Heaven and Hell: Chuck's Steak
 House
 Bob Long: Warner's Circle
 Ken Meredith and Friends: Top of

The Cave
 Shop Meyers: Pico Plaza, Redwood
 Most Valuable Players: Redwood
 Sun Palmer: Old Town Opera
 House

Ellis Ruth Piggies: Triton
 Raggle Taggle: Dwayne Magpie's
 The Sy Roney Trio: Lovers & H
 Joanne Roth and Sweet Sound:
 Elbar's
 The Art Resnick Trio: Salome's
 Rob Schneiderman: Facile
 Expresso
 Stu Shames: La Maison Fifth
 Avenue
 The Peter Sprague Duo: La Maison
 Fifth Avenue
 The Peter Sprague Trio: La Maison
 Fifth Avenue, Roney

Stone's Throw: Elbar's, Billy's
 Tavern

Steve Strauss: Pacific Express
 Tobacco Road: Old Town Opera
 House
 The Walker: Her Midnight Trio
 Escape Lounge
 Folk/Ethnic
 Afro: Sundrop
 Afro Rumba: Beaches &
 Alcatraz: Old Animal Park
 Bluegrass Etc.: Thai Plaza Place
 Tom Cabons: Dwayne Magpie's
 Sycamore Village
 Siamia Gail Crill Band: Dwayne
 Magpie's
 Brian Connolly: Blarney Stone, Top
 The Hinton: Blarney Stone, Top
 Louie and Pina and Marie: Jaws
 Mary McCallin and Jim Ringer:
 Old Time Cafe
 Chair O'Dougherty: Blarney Stone
 Pub
 The O'Connells: Pico Plaza
 Paul and Carla Roberts: Paradise
 Gardens Restaurant, Dwayne
 Magpie's
 The Unstrung Heroes: Old Time
 Cafe

Blues/R&B/ Reggae

The Blonde Bruce Band: Pico Plaza
 Mine Company
 Bobby Chevrolet: Joe Murphy's
 Tom T: Courtney's, Jaws
 Tobacco
 The Five Careless Lovers: Billy's
 Tavern
 James Harmon: Billy's Tavern
 The International Reggae
 All Stars: Billy's Tavern
 King Bleck: Blues: Mandolin
 Wind
 Mojo Nixon: Spirit
 Sun Palmer: Old Town Opera
 House
 Ellis Ruth Piggies: Triton
 Kid Ramos: Billy's Tavern
 Tapestry: Jaws
 Tower of Power: Monk's
 Trowers: Spirit

The Wandering Boys: Pico
 Cocktails

Country/ Country Rock

Alton and the On Horse Country
 Lady: Old Blue Inn
 Jerry Blue and a Touch of Country:
 Silver Spur
 The Best Farmers: Bodies, Billy
 Up Tavern
 Denny Cannon: The Levis/Mira
 Mesa
 Center Stage: Old Blue Inn
 Cimmaron: Wrangler's Road
 Dan Connor: Carriage House
 Country Casanova: Circle D Corral
 Country Comfort: Hutch's
 Country Justice: Teepee Room
 County Line: The Outpost
 Coyotes Stage: Coach Inn
 Jimmy Grubb and the Cotton Band:
 Old Mar Cattle Company
 Crossfire: Van Winkle's
 Dark Horse: Charlie's Niteclub
 Frank Dixon and Country
 Nightlife: Landmark Cocktail
 Lounge

Four Star Country: Oasis Bar
 Free Rein: Film Springs Inn
 Wayne Gains: Old Banta Shoe
 Restaurant
 Haves: Jaws
 Goodall Boys: Barnyard's
 The Grand Canyon Band with
 Linda Rae: Whiskey Creek
 High Steppers: Pomeroy Club
 Tony Irvine: Old Bonita Shoe
 Restaurant
 Jonah Jack: Stage Coach Inn
 Red Lane and Rambler: Fever
 Lakeland Hotel, Billy Up Tavern
 Mark Lashlee and the Pony
 Gail Lee and Firecreek: Country
 Bumpies
 The Lone Riders: Bodie's
 Lone Star Country: The Country
 Side Restaurant and Lounge
 Mary McCallin and Jim Ringer:
 Old Time Cafe
 Ron Martin: Laguna Lounge,
 Wooden Nickel
 Jimmy Nixon and Downhome:
 Mandolin
 North Forty: Jaws & Ranch House
 Ray Sanders and the Fallbrook
 Bands: Whiskey Creek
 Bob Sasser: Old Time Cafe
 Shadow Riders: Kentucky Stud
 The Smith Brothers: Horseshoe

Everything Else

Mary Adams: harp music;
 (Hungry)
 Fred Benedetti: classical guitar,
 Pico Plaza
 Anna Bjarnson and Herman
 Salome's: opera highlights and
 pop and show tunes, Salome's
 Chuck Bolt: blues, ballads, and
 rock, Texas Teahouse
 Bill Brackett: comedy and music;
 Doc Masters
 Walter Clark: classical guitar,
 Pico Plaza
 Marley Days Quartet: popular and
 swing music, Rambo's Barn
 Joe Stewart: The Levis/Mira Mesa
 and Mission Garage
 Supercat: Calamarian Hotel
 Ron Tabor: Pico Plaza
 Tapestry: Jaws
 Don Tennyson: El Comal, The
 Bridge
 Denny Tynner: The Bridge
 The Unstrung Heroes: Old Time
 Cafe
 Johnnie Walker: Old Time Cafe
 The Al Gibbs Band: Big Band
 dance music, Hotel San Diego
 Paul Gregg: piano bar, Dookie's
 Patti Glenn: piano bar, Dookie's
 Guy and Jackie with Gil Warner:
 variety, pop to opera, Mona Lisa
 Restaurant
 Lynn Hall: Latin American harp,
 Dwayne Magpie's
 Don Hertel's 1984 Friendly Follies:
 variety show with music,
 Calamarian Hotel
 Steve Hudson: comedy and music,
 Fish House West

Bob Ma Loo: piano and vocal
 variety, Bahia Hotel, La
 Strada
 Kevin Melton: variety piano, Old
 Coast Lounge
 Steve Morris: comedy and music,
 Me: Jaws, Rambo's Barn
 Huang Hunter: Okavado
 Mike Murphy: comedy and music,
 La Strada
 Old Ridge: comedy and music;
 Doc Masters
 The Pacific Ensemble: light
 classical music, Upstart Crow
 and Company
 Gary Rayner and Mike Ross: older,
 country and contemporary
 Chiro Club
 Rodrigo: flamenco guitar, Dwayne
 Magpie's
 Sandee and the Ram Band: variety
 stage show, Islandia Hotel
 Sharon Skidgel: piano bar, Gold
 Coast Lounge
 The Eddie Stangler Band with Mary
 Hicks: big band dance music,
 Bahia Hotel
 Jo Treason: piano bar, Springfield
 Wagon Works
 Louis Vasey: piano bar, Victor's
 Dale Vernon: piano and guitar
 variety, Cafe del Rey Moro

**THIS SUNDAY
 AT 8:00 P.M.**



**SUNDAY
 BEACH
 BALL**

"SHORTS, SHOTS & ROCK 'N' ROLL"
PARTY*PARTY*PARTY
 Come In Beach Attire
 (with shirts & footwear)
 Free admission to those attired in proper beach wear
Call Your Own Shots \$1.25
Bud Light Ponies 75¢
 (Bar Area Only)

ALL Night
 Dance To The Music Of The:
 '50s, '60s & '70s...

**Crystal T's
 Emporium**
 500 Hotel Circle North • 294-9010

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 PRESENTS**
 AN INTERNATIONAL EVENT


**DEAD
 KENNEDYS**

**RAW POWER (ITALY)
 RISTETTY (FINLAND)
 R.I.P.**

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 AUGUST 11
 ADAMS AVE
 3325 ADAMS AVE**

**TICKETS AT LOU'S,
 OFF THE RECORD,
 TICKETRON, TELESEAT.
 INFO: 281-3657**

**TUBAMANS
 GRANDSLAM SALOON**



Live Jazz!
Ira Cobb: Jazzbox
8:00 pm • No cover

Tonight, 7:00 pm
Live rock 'n' roll
with Sunnynights

**Cocktails, beer
 and fine food**

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 284-5240

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THE JIMMY CORSARO TRIO
 featuring **JOE PARILLO** on sax,
 and **REUBEN MOSHER** on vocal.
 Every Friday & Saturday beginning at 8:00 pm
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 Wednesday, August 8, 6:00 pm
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 Islands**

**We Have Great
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NITELINE—through September 1
BOBBY O'DAY—Sunday & Monday

FRIDAY FASHION AUCTION
 presented by Gemini Fashions
 6:30 & 7:45 pm shows

Watch the Olympics on
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NEVER A COVER!

**THE ISLANDS
 Lounge**

HANALEI HOTEL
 2270 Hanalei Circle No.
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**WE'RE DEALING
 LIVE ROCK**
**TUESDAY THROUGH
 SATURDAY FROM
 8:00 PM NIGHTLY
 DOUBLE GIANT SCREEN
 MUSIC VIDEO**

PROPHET
 Opening
 August 7 through August 11

\$1 Every Thursday is **LADIES' NIGHT SPECIAL**
DRINKS ALL NIGHT LONG
& ANY DRINK IN THE HOUSE 75¢ TILL 9:30 pm
 Tuesday, August 7

KGB-FM 101 CARD NIGHT
ZOMBIES \$1 ALL NIGHT
& ANY DRINK IN THE HOUSE 75¢ TILL 9:30 pm
 KGB cards available at the Alamo

\$200 Every Wednesday is **LADIES' T-SHIRT NIGHT**
CASH PRIZES Free tank tops to contestants
& ANY DRINK IN THE HOUSE 75¢ 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

HALCYON
 4258 W. Point Loma 275-9559
 Thursday, Friday & Saturday, August 2, 3 & 4

TOXI
 Sunday & Monday, August 5 & 6

THE FLEXIES
 Every Friday
ROCK & ROLL HAPPY HOUR
 Doors open 5:00 pm
 * Free food * Great drink specials
 This week 5:30-8:30 pm
SPECIAL GUESTS

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 WALKING SHORTS EVERY TUESDAY

Every Wednesday night
DRAFT BEER & WINE—\$1.00
**WELL DRINKS &
 DOMESTIC BEERS—\$1.25**

**BILL
 BRACKETT
 IS BACK!**
 Bill will entertain you
 with his comedy
 rock nightly through
 August 6 and every
 Sunday and
 Monday night
 through Labor Day

Appearing Tuesday-Saturday
 Starting August 7
OH! RIDGE



All shows from 9 pm to 1 am

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

