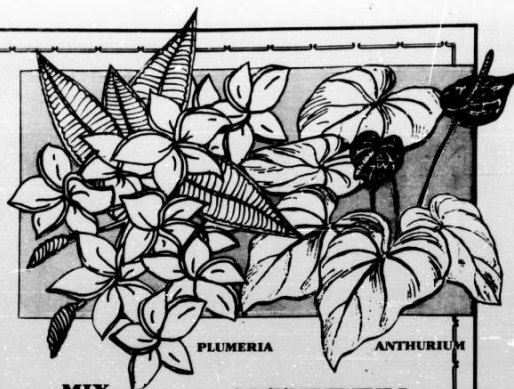


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# READER

VOLUME 14, NO. 29, JULY 25, 1985 **SAN DIEGO'S WEEKLY**



## RIGHT BETWEEN THE EYES

Local ophthalmologists  
stripped off their  
surgical gloves to  
do battle with  
Dr. Dennis Brooks.  
The ensuing legal  
wars revealed that  
where money and  
prestige are gods,  
even doctors can't  
be saints.

By Stephen Meyer

Photograph by Greg Corman  
Brooks' portrait by Norman Levinson



Dennis Brooks

In San Diego there is a community of professionals, most of whom earn between \$150,000 and \$300,000 per year, who are angry, frustrated, and disillusioned. In the past thirty months they have been involved in two acrimonious lawsuits that cost them at least three million dollars and could have cost a lot more. Many fail to return phone calls inquiring about the lawsuits. A few spoke guardedly, but on the condition — repeated time and again — that their names be kept secret. One stated simply, "I'd like to talk to you, but I can't because that man could ruin me."

That man is Dr. Dennis L. Brooks, a Philadelphia-based ophthalmologist who currently performs cataract surgery at Clairemont Community Hospital on Mt. Etna Drive. The professionals in question are local ophthalmologists, who are afraid Brooks will sue them again if they speak about him. The physicians' attorneys were equally cautious. This

article, therefore, was written from information contained in more than thirty volumes of public court records now at the federal archive in Laguna Niguel. Unless otherwise specified, all quotations have come from these documents.

The problems started when Brooks came to San Diego in early 1981 and began promoting himself on televi-

(continued on page 8)

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## Shuttle Off To Mission Beach?

Regarding your "City Lights" article (July 18) on the Sun Runner beach shuttle, I would like to make a few comments.

First of all, the Sun Runner, contrary to what Thomas Arnold says, is off to a great start this year. On July 4 and 5, the Sun Runner carried more than 1700 riders, most of those on Friday, July 5.

We can't nor do we want to keep visitors from our beaches, so some attempt must be made to accommodate the traffic. We look at Sun Runner as a sincere effort to relieve traffic and parking congestion in the beach area. Perhaps someone has a better solution. If so, we want to hear it.

If Fred Hill's comments are the views of the Mission Beach Town Council and the majority of the community, I would like for them to communicate that to us directly and as soon as possible. Because if they don't want the Sun Runner congesting their streets, we in

## LETTERS

The Reader welcomes letters for publication. Address them to Letters to the Editor, Box 80803, San Diego, 92184. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

Pacific Beach would be more than happy to see the Sun Runner route make its turn-around at the Catamaran Hotel instead of Ventura Place. We would be willing to put up with the additional "congestion" caused by the Sun Runner so that we could get ten-minute service instead of twenty-minute service in our community.

The Pacific Beach Town Council has been supporting the Sun Runner concept for over three years and we think we finally have a route that works and with the proper type of equipment. The efforts of Councilman Mike Gotch and San Diego Transit on behalf of our community are greatly appreciated.

I am serious. We don't want to take the Sun Runner from Mission Beach, but if they don't want it, we will do what we can to see that the Sun Runner doesn't bother them anymore.

There is parking available at Mission Bay High School and if more is needed it can easily be arranged. Also, the Sun Runner accepts transfers from the bus routes that come into or through Pacific Beach.

Jeff Sykes, president Pacific Beach Town Council

## The Haves

"Name Withheld" letter (July 1) regarding ignorance being the cause of pregnancies is not correct. It is not "ignorance" of the facts that causes problems, it is "ignoring" the facts. I would be willing to bet that nine out of ten of the pregnant girls were not ignorant of the fact that sexual intercourse (even with contraceptives, which have been known to fail) may result in pregnancy, but they ignored that fact. Drunken drivers do not cause accidents because they are ignorant of what may happen when they drive after too much to drink, but they ignore the fact.

Also, dear Name Withheld, please do not ignore the fact that there are perhaps a dozen pro-life counseling groups in San Diego alone (Birthright, Pro-Life, Crisis Pregnancy Center, et cetera) that do help girls who choose to have their babies — the help includes

whatever is needed, medical aid, housing, in-depth counseling and guidance, and all for free. So let's set the record straight.

Rosanne Shursky  
Solana Beach

## Even Forgot Kurt

I was very interested to learn the reasons for the very sudden removal of Rocky Marlowe and Laurie DeYoung from K-BEST radio ("City Lights," July 5). It was a rude awakening (literally, since I habitually set my clock radio to wake up to Rocky and Laurie) on that Monday morning to be greeted by the current inept replacement team. I had made it a pleasant habit to tune in around 9:30 a.m. so I could hear Kurt Bevacqua's scheduled weekday phone call. I found Rocky's (and Laurie's) comments and questions to be intelligent and astute regarding the Padres, the game, and baseball in general. It was obvious that they enjoyed calling in, too, and that Rocky knew what he was talking about. I always learned something, and I appreciated the obvious respect that Rocky and Laurie showed for a pro such as Kurt. A pro deserves to be recognized and treated as a pro.

The current team makes it a painful experience for me to tune in. I am embarrassed that Kurt is obligated to try to communicate with these turkeys. They even had the audacity to try to set up a date for him with a listener who had called in. There was a dead silence while Kurt had been saying to himself, "Did they really say that?" When he responded with a comment that his wife would also love to meet her, these insulting idiots persisted. I couldn't believe it, and I hope they were chewed out royally off the air. This is but one example of the vast difference between the two sets of disk jockeys.

While Rocky and Laurie were on the air, I would unequivocally say that K-BEST was my favorite station. I now realize that it was Rocky and Laurie that made it so. There are three things that cause me to turn off a radio station: the number and quality of commercials, games and giveaways, and disk jockeys talking instead of playing music. When Rocky and Laurie were on the air, it was magic — I actually enjoyed the games and giveaways and the disk jockey talk. I called in to the station to play the games and I even called in to respond to something Rocky had said. (I've never been motivated by a disk jockey to call in before.)

As it turns out, I called in during the last week they were on the air. I wish now that I had given them more support — rating that "C-". They had sounded unenthusiastic all week, which was unusual. In hindsight, I can guess that the apparent lack of interest was due to a lack of appreciation by the K-BEST management. Being barely number-one isn't good enough. Although I was surprised to learn (from your article) that K-BEST's ratings were higher, I can guess the reason is due to the constant repetition of Top 40 songs from day to day and the number and type of commercials — and not due to Rocky and his show.

I don't know what the new ratings will show but I have a feeling K-BEST won't be number-one the next time around. Fight now I wouldn't give K-BEST the time of day. I even forgot to listen to Kurt Bevacqua this morning.

Lauri Turner  
North Park

## CONTENTS

July 25, 1985

<b>Right Between the Eyes</b> Local ophthalmologists fought it out with Dr. Dennis Brooks—and lost. By Stephen Meyer	1
<b>Letters</b>	3
<b>City Lights</b> How local cops help out the Border Patrol, hippy and son, burning rings of fire, Old Town shuttle trouble, and parking cheats at Lindbergh Field	4
<b>Straight from the Hip</b> Just give Matthew Alice a steel guitar and a fustlage	6
<b>The Rise and Fall of Racquetball</b> Up against the wall, sport. By Glenn Wallace	24
<b>Sports</b> Softball pitcher Danny Millsap may be pushing seventy, but his pitches are still doing ninety. By Neal Matthews	26
<b>Theater</b> Playwright Tina Howe turns up the hate in her <i>Painting Churches</i> , currently at the Carier. By Jonathan Saville	28
<b>Comedy</b> The song spoofs of "Weird Al" Yankovic fail to fracture John D'Agostino	30
<b>Restaurants</b> Vietnamese and Chinese food are on Eleanor Widmer's menu	32
<b>Reading</b> Jeff Smith reviews <i>The Mysterious William Shakespeare: The Myth and the Reality</i> , a book by Charlton Ogburn	34
<b>Quarter Notes</b> "A Night in Vienna" presented by the San Diego Youth Symphony. By Jonathan Saville	36



Page 34



Page 15



Page 35

## SECTION THREE

<b>Highlights of Upcoming Events</b> Tune in to cartooning on KPBS-TV, a fundraiser for SOHO, photographs of "Baseball Immortals," and a talk by Ashley Montagu	1
<b>Events Listings</b> Dance, film, music, lectures, radio/television, sports, specials, for kids, galleries	2
<b>Guide to the Theater</b>	12
<b>Music Scene</b> Upcoming concerts, clubs, and performances	15
<b>Current Movies</b> Capsule reviews and complete directory	39
<b>Index to Specialized Display Advertising</b> Automotive, real estate, restaurants, services, sports and fitness	1
<b>Life in Hell</b> Kik's questions about death. By Matt Groening	35
<b>Ernie Pook's Comeback</b> What turns men on? By Lynda J. Barry	37
<b>The Reader Puzzle</b> Locations. By Don Rubin	39
<b>Off the Cuff</b> Who was the most difficult person you've ever lived with? By Lin Jakary	43

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# City Lights

## Fewer Rings Around The Beach

Building bonfires outside designated fire rings on city, county, and state beaches has been illegal for years. But North County beachgoers hoping to roast weenies and marshmallows are facing a new restriction this year: the local office of the state parks and recreation department has decided to eliminate all fire rings from five of its seven beaches there, effectively banning any type of bonfire from the shores of South Carlsbad, Leucadia, San Elijo, Cardiff, and Torrey Pines state beaches.

Marty Kania, administrative assistant with the state parks and recreation's San Diego Coast district, says the elimination will be gradual, with crews removing fire rings as they become damaged by surf and use. But already, she concedes, the sixty fire rings that once dotted the North County shoreline have been pared down to ten, and those ten are all situated on Carlsbad and Moonlight state beaches.



Makeshift fire pit at Cardiff State Beach

where bonfires will still be permitted. "Most of the rings were severely damaged by the storms of the winter of 1983," Kania says, "and we began removing them because they had become a hazard. But now we've decided not to replace them, mainly because of all the problems they've caused in the

past." Among those problems, Kania says, were a steady blackening of surrounding sand areas, the rowdiness of late-night revelers partying around the campfires, and the fact that people coming to the beach and finding all designated fire rings already in use were inclined simply to break the

long-standing law and build makeshift fire pits of their own. "This proved a definite hazard," Kania says, "since when they left they just covered up the pits with sand and a lot of people coming to the beach after the shore afterwards ended up getting burned pretty badly, since the sand merely

conceals the fire site and doesn't get rid of the heat from the coals and stones." To discourage would-be barbecuers even further, Kania says, the closing time at Cardiff and Torrey Pines state beaches this summer has been moved up from 11:00 p.m. to sunset, since both those beaches attracted particularly heavy crowds at night, when people are more inclined to build bonfires.

In addition to the five North County beaches, Border Field State Beach adjacent to the Mexican border has also done away with its half-dozen fire rings, and park rangers have instead opted to install hibachis on cement bases on the bluffs overlooking the shoreline. That leaves only Silver Strand State Beach, with forty fire rings fronting the ocean, and San Onofre State Beach, with ten fire rings, as the only state beaches in the county besides the two in North County where bonfires are still permitted. Other beaches owned by the City of San Diego still permit fires within fire rings, as does the sole beach owned by the county, north of Solana Beach.

—T.K.A.

## Mother And Child

For the time being, Sharon Benson (not her real name) is only a part-time mother. Until a month ago, she was allowed to see her child for two hours each day, and for half a day on weekends. This was not by her choosing. The twenty-nine-year-old Ocean Beach resident is not a career mother. Never married, existing on welfare, she raised her son Jeff by herself until June of 1984, when he was taken from her by the state department of social services.

A neighbor had called the police, complaining that Ms. Benson's house, three blocks west of Sunset Cliffs Boulevard, was filthy, that she carried her four-year-old son wherever she went, that she was still breast-feeding him. All of this was tantamount to child abuse, the neighbor said. The social worker who visited the Benson home agreed with the neighbor's assessment of the house. The report from that day states that the air inside the home was heavy and smelled bad, that there were cockroaches and spiders inside the house, that the bathtub was clogged, that the toilet bowl was stained. "Grandmother

says that the mother is 'way over-protective,'" reads another report. "The house is dirty, she [the mother] won't let any living thing, won't flush toilet, use washing machine, or garbage disposal without thorough investigation for living organisms."

"Sure, my house wasn't clean," concedes Benson. "But I was in the process of cleaning it up, and I had the receipts to prove it. What you have here is a case of middle-class people not agreeing with the way hippies raise their kids."

"This whole thing has been going on for so long, it's so ludicrous," she continues. "Facts have been distorted. I've been sent to psychologists. My son has been sent to psychologists. The fact remains that they have kept my child away from me for a year simply because they don't like my social habits."

Robert Burns, a pony-tailed, self-styled "peoples' attorney" in Ocean Beach, has been handling Benson's case, and for the most part he agrees with her assessment. "Sure, she's screwed up on a few occasions. She's made mistakes. But she's done nothing that would merit having her child taken from her. She loves him. In Ocean Beach we have another way of life and that's a cultural thing," Burns says.

The psychological reports in the file Burns keeps on Benson's case indicate that she is withdrawn, but that she is willing to do whatever is necessary to get her child back. One report notes that Benson is of superior intelligence. Another report done by a different psychologist (Benson has been to see several psychologists over the past year) recommended that

Benson be prescribed anti-depressants. "Of course I was depressed," counters Benson. "They had taken my child away—that's very depressing—and then they wanted to put me on drugs."

While Benson's desire to have her son back is strong, the child's psychologist, Nancy Bellucci, is equally cautious about giving her full custody. In April, Benson appeared in juvenile court for a custody hearing, and according to her attorney came quite close to

were out past 9:00 p.m.," Benson says. "She also didn't like the fact that I had taken him for a walk on the beach at 4:00 a.m. when he couldn't sleep. She complained that I don't like to ride in cars, which I don't. And she said that Jeff had been sleeping in a bed of hay, like Jesus in a manger. Jeff had told her that I was sleeping in hay. What actually happened was that I replaced the cotton ticking in our futon with hay because he occasionally wet the bed, and

parents and he's been very baggy with us. . . . Everyone, ourselves included, only has the child's best interest in mind."

Sharon Benson sighs. "My mother, Oh, my mother," she says. She admits that she has been estranged from her for some time, beginning when Benson left home at seventeen to live in Ocean Beach. "I was just starting to try and patch things up between us when all of this happened. She hasn't been my most vocal supporter during these custody hearings, and at this rate I doubt that we'll ever speak to each other again."

But for now, Benson is most concerned with getting her son back. When she is with him, she says she is careful of what she does and says. At the end of August she will go before the juvenile court once again, when it will be determined if she will gain full custody of Jeff. "They accused me of carrying him all of the time, which is ridiculous. He weighs forty-five pounds. But I did breast-feed him, and we did sleep in the same bed. There are these things that mothers in other cultures do all of the time. Now they've spent thousands of dollars for psychologists and courts to change me into something else. I'm a hippie, but I'm not dirty or rude. I just want to function in this society, but not be a part of it."

—A.O.



getting Jeff back with her full time. In a report that she submitted to the court, however, Bellucci stated that Benson had engaged in several acts of what were considered inappropriate behavior while the child was spending time with her. "She said that I took him to a surfing movie at the Strand Theater, and that we

replacing the hay was cheaper." The only individual willing to comment directly on the case is Benson's mother, a family counselor who has been acting as Jeff's court-appointed foster parent in conjunction with her husband, an attorney. Benson's parents live in Point Loma, and clearly neither of them approves of the way their daughter has been raising her child. "Let me remind you," Benson's mother cautions, "that the social service department doesn't remove a child from a home for no reason. We've been his foster

## Old Town Shuttle Diplomacy

Two years ago, Bob Smith approached the Old San Diego Chamber of Commerce with the idea of running a shuttle service through the Old Town business district, which for several years had been in a slump. It was Smith's contention that the main problems hurting Old Town merchants were a lack of parking and the fact that so many new shops had opened up on little-traveled side streets that it was difficult for unfamiliar visitors to find them. A shuttle bus, he said, could solve both problems by transporting visitors from an outside parking area and taking them along a route that included nearly all of those side streets. The chamber representatives, Smith says, seemed receptive, and he promised to get back to him shortly.

More than a year went by, however, without a word from the chamber, and Smith—who also operates the Base Express, a shuttle bus service for the military, and the trackless Gaslamp Trolley—had pretty much thought the issue dead. But then one day in early July of 1984, he says, he was contacted again by the chamber with an urgent request to start a shuttle service as quickly as he could. At a subsequent meeting, Smith says, he learned the reason for the chamber's haste: the state parks and recreation department, long chagrined over the chamber's inability to solve Old Town traffic and parking problems on its own, was threatening to install meters in the various public parking lots in and around Old Town State Park unless a "viable alternative"—specifically, a shuttle service—was promptly instituted. And since the idea of meters was anathema to the chamber's merchant members, Smith says, they promised him full cooperation.

Within days, Smith and the Old San Diego Chamber of Commerce had reached an

accord: Smith would provide six-day-a-week shuttle service using two trackless trolleys similar to the one he operated downtown, and in return, the chamber would pay him \$4800 a month, with the first three months prepaid to cover Smith's \$10,000 down payment on the two \$48,000 customized buses. The chamber, in turn, would come up with the monthly fee by selling advertising space on both the interior and exterior of the trolleys to its member merchants.

Smith says he promptly purchased the two trolleys and then waited for the chamber to come up with the promised \$14,400. But after two months, Smith says, he had still not received any payment; since by then he was already in possession of the trolleys, however, he decided to go ahead as planned and handle advertising sales himself. The added expense of an in-house sales staff, Smith told chamber representatives in a September meeting, would push his monthly break-even cost to \$5200; a sympathetic—and anxious—chamber pledged its full support, and within several weeks Smith had more than enough signed advertising contracts from equally enthusiastic Old Town merchants to cover his operating costs for the first three months. So at the end of September, Smith's trackless trolley service at last began its Tuesday-through-Sunday run, leaving a leased, 200-space parking lot on the southeast corner of Taylor Street and Pacific Highway every half hour from 11:00 a.m. and 6:00 p.m., and transporting visitors throughout the Old Town business area before circling back to the parking lot. In addition, four times a day the route was extended to include pick-up service at twenty Hotel Circle hotels. For both routes, the cost to riders was fifty cents.

Problems arose almost immediately. Only the Bazaar del Mundo and three other merchants paid in advance as all had promised to do, Smith says, and many of the others either "paid only after we kept badgering them" or refused to pay at all. After three months, Smith had collected only \$3800 of an expected total of more than \$15,000. "They were all gung ho, but no one was writing any checks," Smith recalls. "All I ever got was promises, promises, promises—but no money. And to top it off, a lot of the merchants stopped payment on their

(continued on page 38)

## Mexican Turn-Ofs Sticky Issue

Roberto Martinez, chairman of the Committee for Law in Justice, hopes to make an example out of the San Diego Police Department, and would like to see the department reform its policy regarding the detention of undocumented aliens for the border patrol. As the policy stands now, according to Martinez (and echoed by Bob Burgreen, assistant chief of the police department), San Diego police officers can only detain someone for the border patrol if the individual has been stopped for questioning for

having committed a crime. If during the course of the questioning it is made clear that the person is innocent but that he or she happens to be an illegal alien, any given officer can contact the border patrol and wait up to twenty minutes for a patrolman to arrive. If the border patrol doesn't come within the allotted time, the officer is required to let the individual go. The SDPD is not in the practice of stopping people simply because they seem to be in the country illegally, says Burgreen. Martinez disagrees.

Over the last two years Martinez claims he has witnessed and documented more than a dozen such instances near his home on Thirteenth Street in Golden Hill. He hopes that if he can apply enough political pressure on the department, it will adopt

# City Lights



Airport parking lot attendant recording license plate numbers

## Leavin' On A Jet Plane?

Cheap-skates who like parking close to the Lindbergh Field airport terminals but hate paying the price for convenience are being deterred by the airport's new parking rate, eight dollars for the first day, ten dollars for each subsequent day. But incorrigible tightwads aren't so easily discouraged. They just try cheating.

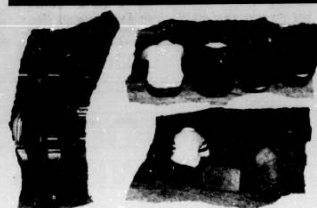
The "I-lost-my-ticket" routine is ineffective for short-term stays, since the unforgiving airport parking lot attendants charge an eight-dollar minimum for lost

tickets. But when a traveler jets off for an extended trip, the lost-ticket scam is an attractive alternative to paying forty dollars or more for a long weekend's worth of parking. About ten people per day plead they can't find their tickets, but the officials at Ace Auto Parks, which manages the Lindbergh Field parking concession, have an elaborate and very effective way of catching the cheats. Every night under cover of darkness, an Ace employee circulates through Lindbergh's five parking lots. Armed with a small, hand-held computer, the attendant records the license plate number of each of the approximately 1300 parked cars. Vehicles without plates don't escape scrutiny; they're

computer-indexed by make, model, and color. When the attendant completes this four-hour chore at daybreak, the data is fed into Ace's main computer, where the license plate numbers are alphabetized and printed out. Copies of the list are distributed to each of the airport's nine parking lot booths, giving attendants the power to catch the phony ticket losers and collect what's due.

The cost of maintaining the list is more than covered by the money collected from would-be cheats, who, had they parked for ten days, would owe ninety-eight dollars. Or, as Ace Auto vice president Bob Lacer says, "It's a very good revenue control."

—P.K.



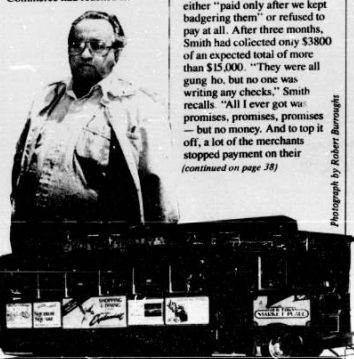
Photograph by Brent Chapman

## Mexican Turn-Ofs Sticky Issue

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Bob Smith and Old Town Trolley

## STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:  
This is one of those "who did it first" letters. I am interested in the origins of the steel guitar, which is used mainly by two music camps miles apart — namely, Hawaiian and country-western. Who used it first, some dude out on the Parker ranch, or a ukulele maker from Nashville?  
Tom Waverlin  
Mission Hills

Bless their coconuts, those Hawaiians. The island culture has enriched our mainland lives through various contributions, from macadamia nuts to a fascination with big waves. Not all their gifts have been so felicitous — Hawaiian shirts are evidence of what happens when clothing designers stay out in the tropical sun too long, for example — but all in all, we've done quite nicely in our association with the islands. Even our music has benefited. I'd go so far as to say that we wouldn't have heavy metal if it hadn't been for the Hawaiian guitar.

Okay, heavy metal may be a slight blemish on this musical heritage, but we wouldn't have had Bob Wills and his Texas Playboys if not for the Hawaiian guitar — an unthinkable situation. Here's your history lesson, Tom.

Following World War I, Hawaiian musical groups began touring the mainland. To say their music caught on would be an understatement. Americans were enraptured by the twangy sound of the Hawaiian guitar (which was played while being held in the lap, and was chorded with a bone or piece of metal as a slide). The guitar began to show up in other types of music, from blues to big band, and the instrument was everywhere — Sears even sold a model for \$4.89 in its catalogue. But the acoustic Hawaiian guitar had its biggest effect on country music. The first recording with a Hawaiian guitar was made in 1927 by a country singer named

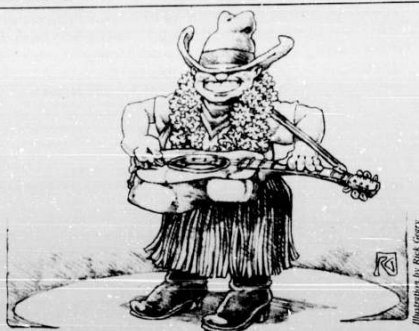


Illustration by Rick Gery

Fred Hutchison. And then came electricity.

Or more precisely, then came the "Frying Pan." That's the nickname of the electric Hawaiian guitar made by the Rickbacher company in 1931, which was the first commercially produced electric guitar of any kind. Its physical appearance is laughable now — the body was circular, like a small frying pan, and the neck was very wide and disproportionately long — but it got the wheels in motion.

In the late Forties Leo Fender wanted to make a guitar that captured the clear treble quality of the Hawaiian guitar, but without the feedback problems that plagued the electrified hollow-bodied instruments of the time. His solution was a solid-bodied guitar he called a Stratocaster. That guitar and its progeny went on to make rock and roll possible — and

spawned a music that changed all of our lives.

Dear Matthew Alice:  
Have you ever noticed on the outside of all nationalized commercial airliners the ones that bear flags, that the flags of the countries which own these things are shown backwards? That is, on the outside of an Air New Zealand plane, the flag is displayed with the British Union Jack up in the right corner and the four stars going down the left side. Of course, this is backwards, as any reference book will show — the Union Jack should be in the left corner, the stars on the right side. Why the difference?

Tom Sweet  
Pacific Beach

The difference is that the page in the reference book isn't moving, whereas the

airplane is. Let me ask you to allow your imagination to take a tiny leap, and pretend for an instant that the flag on an airplane is a real flag. Forget about the flag in the book, since the book is still not going anywhere. But let's send that plane through the air at a few hundred miles per hour, and watch the flag. And that's why they're shown the way they are. On the port side of the plane the flag appears in its usual position (let's be patriotic and talk about our own flag), with the stars on the left-hand side (as you face the plane), the stripes toward the tail. But on the starboard side the flag is reversed, with stars on the right side, toward the front of the plane — exactly as they would be if it were a real flag, flying in the breeze.

Planes that display their nation's flags are called flagships or flag carriers. And now, if not all, flagships will follow the same decorative procedure as your Air New Zealand aircraft. Qantas does it, Aero Mexico does it, Pan Am does it, American, United . . . any flagship will have one flag seemingly reversed. No regulations dictate that the flags must be oriented in this direction; it seems that the guiding force is simply convention, tempered by an obedience to the physical laws of nature. But there are international regulations that say a plane's identification number must be displayed prominently on fin or fuselage, and that number must be preceded by a letter designating the country of origin. All U.S. planes, for example, bear the letter N; Canadian planes have identification numbers beginning with X. Not so artistic as a flag, but regulations are regulations.

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.

## EQUIPMENT

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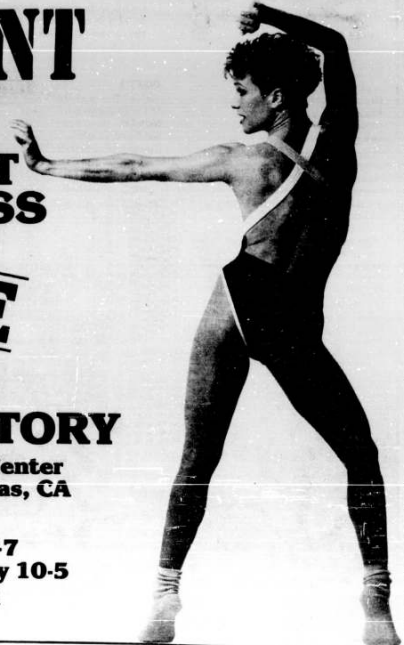
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2137 Pacific Hwy — 232-0686  
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Friday & Sat Dinner till 12 pm  
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American/Continental, Full Bar.  
Price Range \$7 to \$15  
Live entertainment Thur, Fri & Sat.

### OLD WORLD DELI

310 Fifth Ave. — 238-0568  
M-Sat 10 am-5 pm  
Homemade deli specialties, hot entrees, catering. Beer & wine.  
Price Range: \$2-\$7.



### VIEUX CARRE

828 Fifth Ave. — 238-0863  
Mon-Sat 7:30 am-9:00 pm  
Authentic creole cuisine.  
Beer & wine. Price Range: \$2-\$13.  
Blackened red fish, gumbo, shrimp creole, red beans & rice.

### CHIZ BROS

1407 Second Ave. — 234-0884  
Lunch M-F 11:30 am-2:30 pm  
Dinner M-Sat 5:30-10 pm  
French Cuisine. Full Bar.  
Price Range: \$4-\$19.  
4-7 pm Happy Hour  
plus hors d'oeuvres.

### HOTEL INTER-CONTINENTAL

333 W. Harbor Dr. — 234-1500  
MAISON ANN MARIE-234-6666  
Dinner 6:30-10 pm Tues-Sat  
Elegant French dining. Coat & tie required. Full Bar.  
Price Range: \$25-\$40  
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— 234-5555  
Dinner 6:30-10 pm  
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### MOLLY'S PUB & GRILL

234-1933  
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701 B St. — 696-0225  
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### PINET'S

Price Range \$5-\$15

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PAPAGOY RESTAURANT — 861 W. Harbor Dr. 232-7581  
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### HARBOR HOUSE

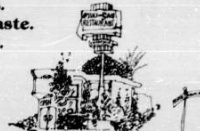
831 Harbor Dr. — 232-1141  
Lunch M-Sat 11:30-3 pm  
Dinner M-Thur 5 pm-10 pm  
Dinner Fri & Sat till 11 pm  
Sunday 10 am-10 pm  
Fresh mesquite broiled seafood, Full Bar. Price Range \$4 to \$16  
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### YAKITORI II

1533 Pacific Hwy — 239-8103  
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Dinner 4:30-10 pm  
Fri & Sat Lunch 11 am-3 pm  
Dinner 4:30 pm-11 pm  
Sunday Noon-10 pm  
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414 E St. — 234-1955  
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2424 Fifth Ave. — 232-1773  
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Price Range \$3-\$12  
Traditional dinners & Takami Rooms. Live Jazz Fri, Sat, & Sun.  
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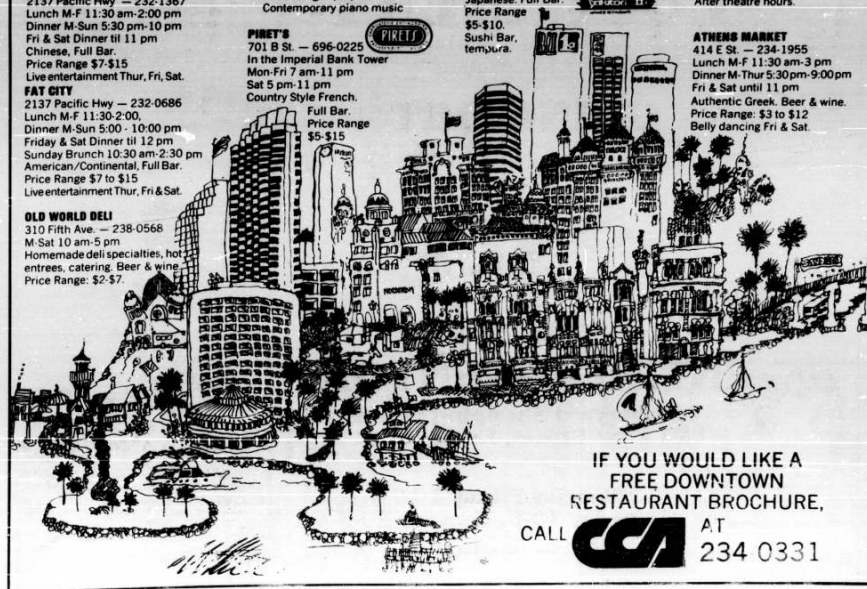
### JELLY BEAN EXPRESS

1200 Front Street — 235-0311  
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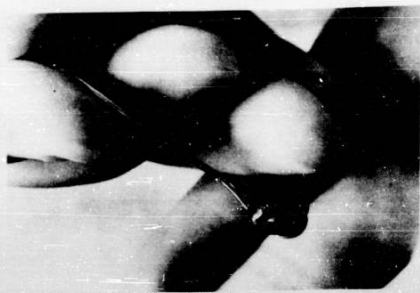


# THE EYES

(continued from page 1)

cision and radio as an innovative cataract surgeon who was soon to offer his services in San Diego. The San Diego Academy of Ophthalmology (SDAO), representing about one hundred of San Diego's 130 eye doctors, alleged he was disseminating false and misleading information to attract patients. Furthermore, Academy officials had contacted medical colleagues in Philadelphia and were told that Brooks had a reputation for not ensuring his patients proper post-operative care. The Academy considered this unethical and took measures to stop Brooks's imminent activities in San Diego. In response, Brooks filed a five-million-dollar antitrust suit against the Academy and three principal members, Drs. Philip Gelber, Leroy Rhein, and Robert Rosen.

This lawsuit, filed on May 5, 1981, was followed shortly thereafter by a counterclaim brought against Brooks by the SDAO, which was joined in the action by the American Academy of Ophthalmology. The local and national Academies sought a court injunction to keep Brooks from disseminating his allegedly false and misleading information. Then, in early 1983, Brooks filed a second lawsuit against ninety-five individual members of the SDAO, and in addition, against the American Academy of Ophthalmology. Together, Brooks I and Brooks II, as they are called, may constitute the biggest antitrust action in medical history. For Brooks, represented here in San Diego first by noted Washington, D.C. attorney Salvatore Romano and later by the San Francisco firm of Alioto and Alioto, victory in the cases seemed certain. A series of Supreme Court decisions, along with a 1979 ruling that made restrictions on advertising in medicine a violation of the Federal Trade Commission Act, assured doctors the right to advertise their services in the com-



Hardened lens after routine extraction from human eye

petitive market. In spite of these rulings, the local Academy in late 1979 had revised its bylaws' code of ethics to include "more restrictive" rules regarding advertising, in effect prohibiting its members from any form of advertising except nondescript listings in the telephone book's *Yellow Pages*. Under the revised code, and clearly in violation of state and federal law, the local Academy forbade local ophthalmologists from advertising such things as their specialties, educational history, fees for various services, and even whether Spanish was spoken at their offices. From Brooks's point of view, the Academy simply objected to his efforts at self-promotion and perhaps feared the economic threat he posed to San Diego doctors. In trying to obstruct his practice, the local ophthalmologists, Brooks felt, had broken the law.

Later, in court, the Academy maintained that it had never objected to Brooks's promoting himself, as long as he did so honestly. The local physicians claimed that in his advertisements Brooks offered false and misleading information to a public that was incapable of distinguishing truth from falsehood, and they felt it was their moral obligation to intervene. The cases, which weren't fully re-

solved until last August, raised critical and timely issues that concern all physicians and practitioners of other so-called "learned professions," such as law, engineering, and architecture. "Before 1975 physicians were used to being exempt from antitrust laws and they policed themselves," says Jeff Shohet, attorney for San Diego ophthalmologist Leroy Rhein. "At the time Brooks filed the lawsuit, no one knew what were the limits of self-police. This case was on the cutting edge of the law."

In March of 1981, Dr. Dennis L. Brooks, chairman of the department of ophthalmology at Germantown Hospital near Philadelphia, formally applied for staff privileges at College Park Hospital on Montezuma Road near San Diego State University. Brooks, who claimed to have performed more than 10,000 cataract surgeries by 1981, was, among the general public, probably the most famous cataract surgeon in the nation. He'd written a book called *Don't Be Afraid of Cataracts*. He'd appeared on *The Merv Griffin Show* and some twenty-five other television shows. Art Linkletter appeared in television commercials for him, one of which is still aired several times each week in San Diego. Brooks had been a guest on ra-

dio shows nationwide, including several with syndicated commentator Paul Harvey. And dozens of newspaper articles had been written about him. To College Park, a small, ninety-nine-bed hospital that went out of business last year, Brooks represented much-needed revenue.

As its title suggests, Brooks's 1978 book addressed the public's fears concerning cataracts, and offered an answer. A cataract is a clouding of the lens of the eye that obstructs the passage of light. Nearly everyone over the age of sixty-five experiences this condition to some degree. The elderly in this country remember the days when their own parents or grandparents underwent cataract surgery, which only a generation ago was a traumatizing experience requiring a three-quarter-inch incision on the eyeball and ten days in the hospital. Many people even recall that before sutures were introduced, cataract patients had to lie between sandbags to keep their heads still. In the age of microsurgery, said Brooks in his book, fear of cataracts is needless. The book endorses a "revolutionary" technique called phacemulsification ("phaco" means lens, "emulsification" means to reduce to liquid) that uses ultrasound to make cataract surgery a simple procedure. "Do you know that you can have that cataract removed, quickly and painlessly, even in the space of your lunch hour?" writes Brooks. Here's how this "lunch-hour" surgery works: a special needle is inserted into the lens through a tiny incision where the cornea meets the white of the eye. Then the lens is turned to jelly by means of ultrasound, and sucked out through a hole in the needle. *Don't Be Afraid of Cataracts* was an overwhelming success. Brooks, working out of Germantown Hospital, drew patients from all over the country, each one paying the average surgeon's fee for cataract surgery, about \$1500 (it is now about \$2000).

College Park Hospital accepted Brooks's application for staff privileges and the surgeon was scheduled

(continued on page 10)

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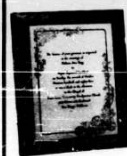
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## THE EYES

(continued from page 8)

to begin operating there on April 14, 1981. One month before that date Brooks appeared locally on radio and TV talk shows, including *Sun-Up San Diego*, where he discussed his book and the techniques he used to perform cataract surgery. On an earlier visit to San Diego, Brooks had asked local ophthalmologist Ronald Friedman to assist him in his operations. However, Friedman, who had worked on the East Coast, believed that Brooks had a poor reputation within the medical community in Philadelphia. He explained frankly to Brooks that he couldn't risk such a collaboration. He also told Brooks he didn't approve of his intention not to include in the surgical fee post-operative care for patients who lived outside San Diego and who could not return here easily. Brooks then met with Dr. Barry Zarum and proposed a similar association. Zarum would receive an assistant surgeon's fee, which would supposedly earn him about \$100,000 per year.

Soon after Brooks's San Diego media appearances in March, Dr. Philip Gelber, president of the San Diego Academy of Ophthalmology, received several phone calls from SDAO members complaining that Brooks was making false and misleading statements. Brooks was telling radio and TV audiences that phacemulsification offered substantial advantages over other cataract removal techniques. The doctors who called Gelber insisted this was false. Brooks was also suggesting that he was more skilled in the proper surgical treatment of cataracts than were most San Diego ophthalmologists. This, too, was nonsense, they said.

On March 18, 1981 several ophthalmologists, including Drs. Barry Zarum and Leroy Rhein, met at Alvarado Hospital to discuss planning a new eye center. But Dennis Brooks

was on everyone's mind and the discussion turned to Zarum's possible collaboration with him. Zarum recalls that he sat in virtual silence during the meeting, listening to a barrage of derogatory comments about Brooks. A few days later, at about 10:00 p.m., Zarum received a phone call at his home from Dr. Edward Schechter who, according to Zarum, "went on a diatribe against Dr. Brooks."

On March 23 a special executive committee meeting of the San Diego Academy of Ophthalmology was held in Gelber's Hillcrest office to discuss the Brooks issue, which was causing tremendous consternation among Academy members. Zarum and Gelber were there, along with Drs. Lawrence Fine, John Zack, David Edwards, Paul Michelson, and George Tabor. Someone brought several newspaper articles about Brooks, a copy of his book, and two audio tapes of Brooks's recent talk-show appearances in San Diego. From their review of these materials, it was the doctors' opinion that Brooks met the definition of a "buccaneer" surgeon, as described by Dr. George Weinstein three years before in *The Journal of Ophthalmic Surgery*. The buccaneer, Weinstein wrote, is "amoral" and "unethical," and is in business for "self-aggrandizement and personal gain." Buccaneers capitalize on the promise of new techniques (notably phacemulsification and radial keratotomy) and exploit the public. Weinstein felt it was scandalous that buccaneers engage in high-volume "itinerant" surgery; they fly into a city and perform dozens of operations in a few days, then leave town, giving their patients a photocopied "Dear Doctor" letter asking a local physician to perform follow-up care.

The purpose of the March 23 meeting was to decide what to do about Brooks. One issue was resolved when Zarum announced that he had decided against collaborating with Brooks. The reason for Zarum's decision was the subject of debate in the subsequent lawsuits. Zarum had indeed made several calls back East to physicians who

knew Brooks and learned he had a poor reputation there among doctors. However, Brooks later argued in court that the Academy had conspired to discredit him in Zarum's eyes, and that the young physician's decision was influenced by tremendous peer pressure that constituted conspiracy.

The executive committee agreed upon two courses of action at the meeting: first, Gelber should contact College Park Hospital about Brooks's performing surgery there. Second, the Academy should take the offensive and wage a media campaign to counter Brooks. Gelber wrote a letter to San Diego's radio and television producers, asking them to beware of buccaneer surgeons. The letter, accompanied by articles about buccaneers, was released through the Academy's public relations firm, Lou Reese Creative Communications, on about April 3. Drs. Michelson, Gelber, Tabor, and Rhein appeared on several local talk shows, including *Sun-Up San Diego* and *Telemundo* (the late Harold Keen's TV talk show), warning the public of the risks they would run should they encounter an itinerant or buccaneer surgeon. In addition to Gelber, Dr. Robert Rosen, one of the three principals named in the first suit filed by Brooks, contacted College Park's chief administrator, Jerry Gillman. Gillman later testified in a deposition that Rosen said it was "highly ill-advised" to let Brooks operate at College Park, and that Gillman "had yet to see the strength of the arm of the Academy of Ophthalmology."

On April 6, at its monthly meeting at the Hanalei Hotel in Mission Valley, the Academy adopted, for the first time in its history, "standards of care" following cataract surgery. So great was the concern about Brooks that this meeting reportedly drew the largest turnout in the SDAO's history. The resolutions, all of which had direct bearing on Brooks, were as follows: 1) It would be standard practice for the primary surgeon to perform three months of follow-up care; 2) Academy members who supported any

type of "itinerant" surgery (e.g., provided post-operative care) would be disciplined; 3) Academy members who saw patients suffering complications as a result of itinerant surgery would send these patients to a central treatment area and legal actions might be instituted against the itinerant surgeon.

Within days of this meeting, Drs. Schechter and Gelber both called Robert Smith, vice president for physician relations at American Medical International, owner of College Park Hospital. The doctors recommended that Brooks, scheduled to operate there in less than a week, should not be allowed staff privileges. On April 9 Gelber had lunch at Mr. A's restaurant in Hillcrest with Smith. College Park's chief administrator Jerry Gillman, and the hospital's chief of staff, Dr. Aaron Lipton. It was at this meeting that Gelber presented to Gillman the infamous "Dear Administrator" letter, which was supposed to be sent to every hospital in San Diego but which, in the end, only went to the one hospital affiliated with Brooks — College Park. It would eventually become the cornerstone of Brooks's antitrust case against the Academy. In the letter, Gelber expressed the Academy's alarm over the behavior of "a certain 'Buccaneer' surgeon [who] appeared in the San Diego area approximately four to five weeks ago." Gelber obviously meant Brooks. "The 'Buccaneer' surgeon is amoral and unethical," wrote Gelber, echoing Weinstein's language, "and appears only to be in business, and I do mean business, for self-aggrandizement and personal gain." The letter contained other derogatory comments about San Diego's newly arrived "buccaneer," and listed the three resolutions passed two days before by the Academy. Writing this letter, signed by Gelber on SDAO stationery, proved to be a tremendous blunder. When College Park Hospital's Jerry Gillman first read it at the Mr. A's luncheon, he saw potential evidence of an illegal boy-

(continued on page 12)

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April 8, 1981

Dear Administration:

The San Diego Academy of Ophthalmology has become alarmed over a series of recent events in our community and we are writing you this letter to inform you of these events. The actions that we have taken will be outlined.

We are also enclosing an article that was written in the Los Angeles Times, March 19, 1981. Please read the time to read and digest this to help understand this phenomenon. This article describes a new type of "buccaneer" surgeon who is arising on the ophthalmic scene in recent years. The "buccaneer" surgeon is a person who appears only to be in business, and is in business, for said "buccaneer" and personal gain. The "buccaneer" surgeon utilizes the media, television, radio, and is possible articles in newspapers etc. There is nothing illegal about any of these modalities, as long as the advertising is truthful, and not misleading. I must add that the by-laws of the San Diego Academy of Ophthalmology do not allow with any form of advertising other than accepted yellow page listings.

A certain "buccaneer" surgeon appeared in the San Diego area approximately four to five weeks ago. His appearance was heralded by public voice on television and radio. He reportedly did not appear in print. His plan was not only to be a "buccaneer" surgeon but to convert his bogus credentials into a traveling show. This meant that he would come to the San Diego area, do two days of surgery, approximately forty cases and leave town for six weeks to two months. In short then, he was planning to leave his past operative patients in someone else's hands. Further the local ophthalmologists in the community or an ophthalmologist employee in the local area to do all of this post operative care.

The Academy of Ophthalmology has provided members of the Academy to appear in all of the places, television, radio, etc. to inform the public about "buccaneer" surgeons and their surgery. We have been successful to date in keeping these events out of the local papers.

We are sending you this letter so that you may be aware that your name may be used in the future for the purpose of advertising. In the event that these are for staff privileges, or other reasons, you will be notified. You have the right to refuse. If you do not wish to be used in this manner, please let us know. We will be happy to delete your name from our list. We are with warm regards and kindest regards to all of the community. Sincerely,  
Philip J. Gelber, M.D., F.A.C.S.  
President  
San Diego Academy of Ophthalmology  
P.O. 14

The "Dear Administration" letter

## THE EYES

(continued from page 10)

cott and asked Gelber if he'd received legal advice before writing it. Gelber said he hadn't. For Brooks's lawyers, the "Dear Administration" letter was the kind of document one dreams about finding but rarely sees — a smoking gun with the killer's name on it. "You don't normally get that kind of evidence in an antitrust case," said Brooks's attorney Lawrence Appel of the Alioto firm in a recent interview. "Normally in an antitrust case you're dealing with [a large corporation]. Their lawyers go through and flush files and sanitize letters and things, so it's harder to get evidence." Perhaps even more damaging than the strong language in the "Dear Administration" letter were the second and third recommendations drawn up at the general meeting. The second one effectively enjoined any Academy member from providing post-operative care to Brooks's patients, which Brooks later claimed to be evidence of a boycott. The third recommendation offered Brooks evidence of a conspiracy to instigate malpractice suits against him and thus inhibit his ability to compete.

At the lunch meeting Gelber tried



Surgeon preparing for cataract surgery, office of Ronald Friedman

to persuade the College Park administrators to prevent Brooks from performing the cataract operations he had scheduled for April 14. Gelber pointed out that the College Park Hospital bylaws required that staff members be located close enough to the hospital to provide continuous care to patients. Brooks, who lived in Philadelphia, obviously could not do so. But Gillman resisted for two reasons: first, because as an administrator of College Park he saw Brooks as a financial boon (every dollar Brooks spent in promoting himself promoted the hospital as well), and second, because he felt it wrong to cancel all Brooks's patients with only a few days' notice. Gillman's later testimony reveals considerable hostility toward Gelber: "He sat there like a Buddha issuing edicts, not hearing, but mostly expounding on how everything was going to be." A couple of days later, after consulting a lawyer about the risks presented by the "Dear Administration" letter, Gelber called Gillman and recommended that Brooks be allowed to operate as planned. On April 14 Brooks performed his first surgeries in San Diego, assisted by Dr. Barry Katzman, a young ophthalmologist who agreed to leave his position at Kaiser Hospital in Los Angeles and move to San Diego in order to work with Brooks and to provide post-operative care to patients who lived in the San Diego area. The next day, however, Gillman issued a memo stating that although he was happy with Brooks's performance and his surgical capabilities, the hospital was temporarily suspending his privileges because "considerable controversy has developed as a result of a resolution of Ophthalmologists [concerning Brooks's] place of residence."

In the days that followed Brooks's first surgeries, Dr. Robert Rosen was particularly envious in his attempts to block the "buccaneer." On April 23 Rosen was found secretly reviewing the daily census records of College

Park Hospital patients for the date of April 14; these records contained the names of Brooks's patients. Brooks later alleged in his lawsuit that Academy members had called his patients, made derogatory comments about him, and advised his patients to file malpractice suits against him. A few days later, Rosen called the hospital's chief of surgery, Dr. Robert Schorr, who was a personal friend, and tried to persuade him to intervene. The transcript of Schorr's later testimony suggests that the friendship was strained by this call. Schorr testified that he felt Rosen was attacking him simply for being tangentially involved in the Brooks affair. Schorr recalled Rosen telling him that Brooks "is a bad guy, he is doing bad things and you shouldn't permit him in that hospital," as though I had any power to prevent it. That's what got me."

Two other local ophthalmologists, Edward Schechter and Norman Rozanski, also criticized Schorr for not blocking Brooks's application for staff privileges. One day in the dining room at Mercy Hospital, Schorr recalled, Schechter approached him while he was eating and told him he was "as immoral as Dr. Brooks." Schorr says he considered filing a slander suit against Schechter for making that statement in front of other physicians. On another occasion in the same dining room, Schorr claimed that Rozanski called him "unethical."

Brooks, who believed the actions taken by Academy members constituted an illegal boycott aimed at obstructing his practice, filed suit against the San Diego Academy of Ophthalmology on May 5, 1981, naming Drs. Rosen, Rhein, and Gelber as co-defendants. He charged conspiracy to restrain trade, alleging that as a result of the San Diego doctors' actions he'd lost at least seventy-five patients and had been billed \$10,000 by a search firm to locate Dr. Barry Katzman as an assistant.

Key to Brooks's case against the



Academy was his assertion that, because he represented an economic threat to Academy members, he had been singled out by them for attack. In the past, Brooks claimed, other SDAO members had been accused, by colleagues and by patients, of unethical and negligent behavior — some of which had much graver consequences for patients than anything Brooks did — but the Academy never took serious action against them. For example, well before Brooks came to town, the Academy had received numerous complaints about a certain Dr. X (his name is omitted in the court records), including the startling accusation that he had implanted two artificial lenses backward. Just before Brooks arrived in San Diego, Gelber received a formal complaint from the San Diego County Medical Society suggesting that Dr. X appeared to be "rather aggressive" in his recommendations for surgery. A woman had complained to the Society that Dr. X had recommended cataract surgery, but she had sought out second and third opinions from two other ophthalmologists who flatly stated that surgery was not called for. On March 13, 1981, Gelber wrote back to the Society, stating that the SDAO executive committee had considered the matter of Dr. X but had "received no other written complaint, and I do not feel that any hearing, anything other than facts should be evaluated by the ethics committee of the San Diego Academy of Ophthalmology."

and that is why he incurs their wrath."

The San Diego ophthalmologists interviewed for this article all cringed when they heard this argument. Each of them stated unequivocally that actions taken by Academy members against Brooks were motivated primarily by ethical considerations — they wanted to protect the public from a man they felt was bad for their profession. "We didn't want to restrain his trade," says one doctor today, "we just wanted him to clean up his act." Since no one intervened, the local doctors felt they had no choice but to do so. Before Brooks began operating in San Diego, Gelber contacted the state Board of Medical Quality Assurance, but the agency, which complains of being overworked and understaffed, declined to investigate Brooks's promotional activities. "Where was BMQA during this whole affair?" asks one local ophthalmologist in disgust. "They go after some poor slob who's an alcoholic and stop him from practicing. They call up individuals and make them show that they've kept up continuing education. But a guy like Brooks comes along, and he's making statements on TV, and they don't do anything!"

Officers of the Academy had reason to suspect that Dr. Dennis Brooks was something less than an ideal physician. Several San Diego ophthalmologists had, the Academy later alleged in court, "provided treatment and care to surgical patients of Dr. Brooks who had experienced serious post-operative complications." A La Jolla ophthalmologist, after treating one such patient prior to Brooks's arrival here, wrote Brooks a letter requesting more information about the patient's case. He received a "Dear Doctor" form letter in return. A second query produced a personal response from Brooks.

The matter of Brooks's competence as a surgeon was never seriously debated in later court actions (Brooks's



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attorneys and associates claim his malpractice rate, even with his great number of patients, is below the national norm), but queries by Academy members into Brooks's past raised other questions. He'd served his residency in ophthalmology at Manhattan Eye, Ear & Throat Hospital, where he'd worked under Dr. Charles Kelman, developer of the phacoemulsification, or ultrasound, technique. Kelman, a flamboyant man known for his "Chuck the Knife" nightclub routine, employed Joseph Lizerbram as his business manager. In 1974, when Brooks left New York and moved to Philadelphia, Lizerbram accompanied him there. Lizerbram, who still works for Brooks, arranged to have Brooks's first ultrasound cataract operation filmed and then aired on a local television station. Brooks's career was off and running.

However, the Philadelphia medical establishment objected to his self-promotion efforts; several members of the Philadelphia County Medical Society had complained that Brooks was using "false and misleading advertising." Based on their own investigation, the San Diego doctors presented the following allegations in court: In 1974 when Brooks first applied for membership to the Philadelphia County Medical Society, his ap-

(continued on page 14)



DEAR ADMIRALTY:

The San Diego Academy of Ophthalmology has become alarmed over a series of recent events in our community and we are writing you this letter to inform you of these events. The actions that we have taken will be outlined.

We are also enclosing an article that was written in the Los Angeles Times, March 18, 1981. Please take the time to read and digest this to help understand this phenomenon. This article is a very good example of the type of information that is available on the ophthalmic scene in recent years. The "Bucanear" surgeon is several and unorthodox and appears only to be in business, and the "Bucanear" surgeon utilizes the media, television, radio, and if possible articles in newspapers etc. There is no question that the "Bucanear" surgeon is a low level of the advertising is truthful and not misleading. I must add that the by-laws of the San Diego Academy of Ophthalmology, do not allow any form of advertising other than accepted yellow pages.

A certain "Documani" surgeon appeared in the San Diego area approximately four to five weeks ago. His appearance was heralded by public spots on television and radio. He fortunately did not appear in the local papers. His plan was to come to the Coast, to convert hismodus operandi into a traveling show. This meant that he would come to the San Diego area, to give a presentation, approximately 10 days, and then move on for six weeks to two months. In short, then, he was planning to leave his peer operative patients in someone else's hands. He was a competent, highly intelligent, and experienced plastic surgeon, employee in the local area to do all of this post operative

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President  
San Diego Academy of Ophthalmology

The "Dear Administrator" letter

# THE EYES

(continued from page 10)

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At the lunch meeting Gelber tried

*Intercept surgery preparation, office of Ronald Friedman*

to persuade the College Park administrators to prevent Brooks from performing the exact opposite of what had scheduled for April 14. Gelber pointed out that the College Park Hospital bylaws required that staff members be located close enough to the hospital to provide continuous care to patients. Brooks, who lived in Philadelphia, obviously could not do so. But Gillman resisted for two reasons: first, because as an administrator of College Park he saw Brooks as a financial bono (every dollar Brooks spent in promoting himself promoted the hospital as well), and second, because he felt it wrong to cancel all Brooks' services with only 48 hours' notice. Gillman's later testimony reveals considerable hostility toward Gelber: "He sat there like a Buddha issuing edicts, not hearing, but mostly expounding on how everything was

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Two other local ophthalmologists, Edward Schechter and Norman Rozanski, also criticized Schorr for not blocking Brook's application for staff privileges. "I don't know what he was thinking," said Schechter, who was called at Mercy Hospital, Schorr's workplace, to see a patient. "He was while he was eating and told him he was 'as immoral as Dr. Brooks.'" Schorr says he considered filing a lawsuit against Schechter for libel, but is now making that decision in the front of other physicians. On another occasion, he says, he was in the waiting room in the same dining room, Schorr claimed that Rozanski called him "unethical."

Brooks, who is alleged the actions of the Academy members constituted an illegal boycott aimed at obstructing his practice, filed suit against the San Diego Academy of Ophthalmology on May 5, 1981, naming Dr. Rosen, Rhein, and Gelber as defendants. He is asking the court to restrain them from alleging that as a result of the San Diego doctors' restrictions he'd lost at least \$10,000. "The Academy members' actions had been built by several years of a search firm to locate Dr. Barry Katzman as an assistant."

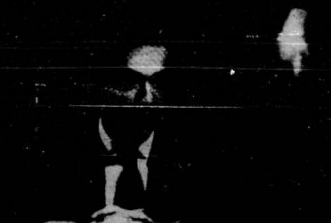
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and that is why he incurs their wrath." The San Diego ophthalmologists interviewed for this article all cringed when they heard this argument. Each of them stated unequivocally that they take no pleasure in fighting against Brooks. Brooks were motivated primarily by ethical considerations—they wanted to protect the public from a man they felt was bad for their profession. "We didn't want to prosecute," says one of the doctors. "We just wanted him to clean up his act." Since no one intervened, the local doctors felt they had no choice but to do so. Before Brooks began operating in San Diego, Geiber contacted the state's Medical Quality Assurance, but the agency, which complains of being overworked and understaffed, declined to investigate Brooks' promotional activities. "Where was BMQA during this whole affair?" asks one of the doctors. "They go around looking for people like some poor slob who's an alcoholic and stop him from practicing. They call up individuals and make them show that they've kept up continuing education. But a guy like Brooks can't be stopped on TV, and they don't do anything."

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*(continued on page 14)*

(continued on page 14)

# THE EYES

(continued from page 13)

plication was tabled pending an investigation into allegations concerning Brooks's advertising and promotion. Investigators for the Philadelphia County Medical Society were particularly interested in Brooks's claims that he had co-developed the phacoemulsification technique. Brooks voluntarily withdrew his application. When he resubmitted the application in 1977, however, he met with similar resistance from the Philadelphia Society. This time Brooks's attorney threatened to sue "if Dr. Brooks is unable to achieve his right to membership in any other way."

Immediately thereafter the application was approved. Between 1979 and 1981, the Philadelphia County Medical Society received additional complaints from physicians and patients about Brooks's advertising and inadequate post-operative care for his numerous out-of-town patients. In 1978 his book was published, and it sold about 5000 copies in its first three years on the market. When several San Diego eye surgeons read the book, they were perturbed by what they perceived to be false and misleading statements aimed at portraying Brooks as a bold innovator in cataract surgery. As far as they knew, Brooks's contributions to medicine included no innovations whatsoever. *Don't Be Afraid of Cataracts* has a reassuring, fatherly tone to it (Brooks quotes one woman who flew to see him because, she said, "You sound friendly but realistic, like Dr. Marcus Welby on TV"), and to laymen its author comes across as authoritative and compassionate. Brooks states in his book that he, unlike many physicians, wishes to speak to patients in simple terms unclouded by technical jargon. He writes that there are two kinds of cataract surgery: first, there is the "old-fashioned" or "standard" method. Called "intracapsular extraction" by physicians, this method removes the cataractous lens and the posterior capsule supporting the lens. This method, Brooks explains, requires a three-quarter-inch incision closed by ten stitches. The patient undergoes "old-fashioned" cataract

surgery will likely spend several days in the hospital, then will recuperate for eight or nine weeks. The other method is ultrasound, or phacoemulsification, which, Brooks writes, is far superior to the "old-fashioned" method, not only because it requires a one-sixteenth-inch incision (closed by a single stitch), but because it leaves the posterior capsule intact, thus causing far less trauma to the eye. Brooks's book offers numerous testimonials from satisfied patients who are able to function the same day they have undergone phacoemulsification surgery.

A number of local ophthalmologists were asked recently to comment on Brooks's book and the eight-page "Supplement" to it, which Brooks currently sends to prospective patients. Several suggested that the author's efforts to simplify sound medical like self-serving attempts to obscure and mislead. For example, one said that Brooks's current explanation of an intracapsular extraction is "twenty years behind the times," that the "old-fashioned" method has progressed along with other methods and can now be accomplished with an incision of less than one-half inch. Also, a local surgeon who has performed phacoemulsification pointed out that although the ultrasound technique does require a small incision the size of one-eighth of an inch, not one-sixteenth, Brooks almost always implants a one-quarter-inch artificial lens. Therefore, the incision has to be enlarged to nearly one-third of an inch anyway, so this primary advantage of phacoemulsification is negated.

The reader of *Don't Be Afraid of Cataracts* is left with the impression that in 1978 Brooks was one of very few physicians who saw the benefits of the ultrasound method. Though most local ophthalmologists won't admit it, this was true. Brooks really was ahead of the field in terms of perceiving the superiority of this technique over intracapsular extraction. He was also one of the first strong advocates of artificial lens implants, which were viewed with suspicion for years, but which are universally accepted today. Nonetheless, some of the information the public received about Brooks was misleading. For example, just after Brooks arrived in San Diego in March of 1981, the *Vista Press* published a story about him featuring the inaccurate headline, "Doc-

tor Brings New Technique West." Also, Brooks was saying on television and radio that the technique he used was not generally available here. In fact, several physicians in San Diego had been using phacoemulsification, or ultrasound, for years. Ronald Friedman, the young ophthalmologist Brooks first approached to assist him in San Diego, was at that time using the technique and implanting an even more advanced lens than Brooks was. Pat Stein of the *Oceanside Blade Tribune* wrote an article about Brooks in August of 1981 in which she stated that "he is the only one who combines ultrasound cataract removal with the revolutionary form of intraocular artificial lens implantation that uses the natural sac of the eye to hold the lens in place." In 1981, however, dozens of local ophthalmologists were performing the procedure Brooks described to Stein. Brooks later said Stein had misquoted him, but the reporter swore in deposition that she had not.

Some cataract sufferers responding to Brooks's advertisements would ask whether they could have the phacoemulsification procedure performed in their immediate vicinity, instead of having to travel to Philadelphia. The Academy, along with co-defendants Gelber, Rosen, and Rhein, had collected as part of their legal defense numerous letters written by Joseph Lizerbram telling these patients that he knew of no one in their area performing exactly the same technique. In the October, 1984 issue of *Medical Economics*, Brooks denied that his office ever made such statements. However, Dr. Richard Kratz, a Newport Beach ophthalmologist, did in fact see one of these letters. In about 1974, Kratz, a very well known and respected eye surgeon, recalled that Brooks asked him to provide follow-up care for one of his patients. The patient, who lived near Los Angeles, had been operated on by Brooks in Philadelphia. Kratz, who says Brooks knew full well that he, too, used the ultrasound technique, agreed to care for the patient. Soon thereafter, a woman came to Kratz with a letter in which Lizerbram stated that he knew of no one in the woman's vicinity who used the same techniques Brooks did.

For years Brooks promoted phacoemulsification as a panacea for cataract sufferers. But the San Diego Academy contended in court that the

technique did not merit such claims. Ophthalmologists interviewed for this article explained that "phaco" is but one of several "extracapsular" extraction techniques, some of which offer better results under certain circumstances. "When you have a hardened nucleus, you don't want to use ultrasound," says one local ophthalmologist who once taught the procedure at Harvard Medical School. "Phacoemulsification is widely accepted today, but it is not appropriate in all cases."

Brooks built his national reputation on the merits of this procedure. Imagine the reaction of local ophthalmologists when — after Brooks had promoted his use of ultrasound in the media here — they discovered that he wasn't even using the technique. According to a professional who worked for College Park Hospital when Brooks performed his first surgeries there in April of 1981, the phacoemulsification machine had not yet arrived. This seemed to confirm the Academy's contention in court (based on review of Brooks's case files) that Brooks had not used the technique he was advertising on San Diego television.

Was Brooks merely trying to keep his name associated with a technique that enhanced its marketability? To this day Brooks does not use ultrasound on a regular basis, yet the layman would have great difficulty knowing this from reading the "Supplement" to his book, which is currently sent to those who respond to Brooks's advertisements. Brooks writes that he has modified his surgical technique "in conjunction with the most recent developments." He says he uses an approach that "includes phacoemulsification or ultrasound or modifications thereof." This phrase can mislead the lay reader. Brooks goes on to explain in his "Supplement" that "instead of emulsifying the hardened part of the lens, I express it from the capsule with delicate micro-surgical instruments and aspirate the remaining soft cataract material from the capsule with the phacoemulsification aspiration handpiece of the phacoemulsification machine." Several ophthalmologists interviewed for this article said that calling this a "modification" of phacoemulsification is misleading because the "aspiration handpiece" has nothing what-

(continued on page 16)

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continued on page 14

sover to do with ultrasound; it merely irrigates and aspirates the lens capsule with water after the lens has been removed. When Brooks says he "expresses" the lens with microsurgical instruments, he is describing a procedure that is not new.

Elsewhere in the "Supplement," Brooks writes that the "old-fashioned" method (intracapsular extraction) "is the prevailing method used by most ophthalmologists." Says a La Jolla ophthalmologist, "That's wrong. It may be used in Europe or Japan, but not in the United States." In San Diego, the majority of ophthalmologists perform extra-capsular extractions."

After his book was published, Brooks's name appeared frequently in the press, both in advertising (some of Brooks's advertisements offered his patients a free travel kit, *The Phibidol*) and as a newsmaker. The tabloid *Globe* ran an article about Brooks on March 18, 1980 entitled, "'Miracle' Five-Minute Operation Cures Cataracts." The *Star* published an article featuring Brooks on April 13, 1981 titled, "Miracle Doctor Lets Patients Gain Eyesight After Conquering 'Weird Fear of Doctors'." Smaller community papers nationwide gave Brooks further exposure by publishing similar stories. Some sample headlines: "Revolutionary Cataract Procedure Performed Here," "Doctor Develops 'Miracle Process,'" and "Dr. Brooks: 'Miracle Worker.'"

It's not difficult to imagine how the conservative medical establishment reacted to these articles. To most physicians, self-aggrandizement seemed clearly to be a violation of medical ethics. And it was, at least until the late 1970s, when restrictions on advertising in the learned professions were struck down in a series of Supreme Court rulings. But when Brooks arrived here in early 1981, he confronted a local group of ophthalmologists who had not only neglected to change their rules to conform with the law, they had actually rewritten their Academy's bylaws to *strengthen* restrictions on advertising and other forms of self-promotion.

The San Diego Academy of Ophthalmology had acted on numerous occasions to enforce these illegal bylaws. For example, when Dr. Robert Thompson included in his 1980 *Yellow Pages* listing that he specialized in cataract and implant surgery, the Academy sent him a letter threatening to expel him. He changed his listing. In early 1980, Dr. William Maloney was the subject of an article in the *Blade Tribune* when he donated \$8800 to Tri-City Hospital toward the purchase of a phacoemulsifier. Although Maloney made obvious efforts not to glorify himself, he too was reprimanded. Dr. Lee Nordon met the same fate when a story about him appeared in the *Del Mar News Press*.

One local Academy member recalls a run-in with the ophthalmologic establishment back in the early Seventies: "When I first arrived here, someone came and told me that 'the boys' — that's the term he used — 'think you're doing too much surgery.' The old boys thought they could railroad Brooks out of town, but they were wrong. Their old tactics didn't work."

In June of 1981, just weeks after Brooks had filed his first lawsuit against the San Diego Academy of Ophthalmology, the cataract surgeon had regained staff privileges at College Park Hospital and began operating as scheduled. (Although Brooks still lived in Philadelphia, his new assistant, Dr. Barry Katzman, had moved to San Diego, thus resolving the issue of post-operative care, at least for patients who lived in the San Diego area.) On July 1 the SDAO filed a counterclaim in federal court, asking for an injunction to prevent Brooks from disseminating false and misleading information to the public. To the local physicians, this counter-

claim had great psychological implications. Instead of merely defending themselves against Brooks, by requesting this injunction they felt they were taking positive action to protect the public from a "buccaneer."

By this time the case had assumed a vicious character that it would maintain until its end. On May 8, 1981, only two days after receiving word of Brooks' lawsuit, the Academy, along with co-defendants Gelber, Rosen, and Rhein, had served Brooks by mail with a "Notice of Taking Deposition," asking him to collect and present, on a mere week's notice, tens of thousands of documents. To Brooks, this was blatant harassment. "The defense had a bad, bad case,"

The defense had a bad, bad case, said Lawrence Appel, Brooks's attorney from Alioto and Alioto, in a recent telephone interview. "But someone made a policy decision early on to punish Brooks. They were going to run him out of money and they damn near did." To Brooks's opponents, extensive investigation seemed dictated by the circumstances. "When you accuse someone, you invite that kind of action," Jeff Shohet, Dr. Rhein's at-

torney, said recently. "Brooks accused very upstanding people of these things. Dr. Rhein has a reputation as a community-conscious public servant. He legitimately believed that Brooks shouldn't come into town, cut thirty-five eyeballs in two days, then leave his patients in someone else's care." This "harassment" worked both ways. According to one local ophthalmologist, he and others were continually being asked by Brooks's lawyers to produce "trivial" information. "They wanted to know, 'How many cataracts did you do during such and such period?' and things like that. It was harassment. I'm sure it was all planned."

Brooks's attorneys submitted documents in court that showed strong evidence of "expert" witnesses being hired to testify in support of Brooks's arguments to testify on behalf of Brooks. They also charged that attorney Reginald Vittek (of the local law firm Seltzer Caplan Wikens & McMahon, which represents the San Francisco Police Department) had, in an effort to "personally embarrass and to maliciously disparage Brooks, secretly contacted Benita Brooks [his wife] and her counsel; inquired, among other things, as to whether or not she had any personal and personal habits; suggested that Brooks's then-pending divorce proceedings had been caused by [unfounded] insinuations of Brooks's involvement in drug trafficking; suggested that defendant would perjure himself if he testified against Benita Brooks money to testify against Brooks." The local doctors, in turn, accused Brooks of intentionally reducing his patient load to make it easier to testify in court. Brooks has not been hurt. Evidence from Brooks's accountant, they charged, revealed

(continued on page 18)

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# THE EYES

(continued from page 16)

conspicuous reductions in patient loads immediately before important court dates.

On July 18, 1981 a representative of the SDAO met with representatives of the American Academy of Ophthalmology at the Westgate Hotel. The American Academy agreed there to assist the financially troubled SDAO (whose modest coffers had been depleted of \$15,000 in the first month alone) by filing its own counterclaim, nearly identical to that of the SDAO. To Brooks and his attorneys this seemed to be further evidence of a conspiracy against him. Though the American Academy never admitted to financing the SDAO, in May of 1983 an attorney working for Brooks was digging through SDAO paperwork and found a memo with the marginal notation, "All S have been from AAO since August 1981."

Brooks maintained that his opponents' actions constituted a group boycott, regardless of their intentions. The Academy contended in court that their actions were justified because they were motivated by a sincere desire to protect the public and their profession; they never intended to be anticompetitive. So from the moment

Brooks filed the suit in May, 1981, the San Diego doctors began accumulating evidence they hoped would prove that Brooks was an unethical physician who used his knowledge of medical science to deceive the public for his own personal gain. Several local ophthalmologists met with attorneys Reginald Vitek, Jeff Shohet, Gibson Pratt, and others for ten to thirty hours per week for more than a year. It is estimated that the San Diego Academy, as well as co-defendants Gelber, Rosen, and Rhein, spent \$1.5 million in legal fees preparing their defense against Brooks. At least part of this money came from local Academy members' contributions. Defense attorneys conducted nearly 150 sworn depositions, about half of them taken on the East Coast. An investigator even went as far as the Dominican Republic in this effort to scour Brooks's background. "The main thrust of the defendant's case was to paint Dr. Brooks with the blackest brush possible," said Brooks's attorney Lawrence Appel in a recent interview. "They conducted an investigation that was awesome, investigating every aspect of Brooks's past to dig up dirt on him — all in an attempt to obscure the restraint-of-trade issue."

Between May of 1981 and September of 1982, the defense amassed some ninety cartons of evidence concerning Brooks — enough, one local physician claimed, to fill a nine-by-twelve room. "We were gloating," said this physician recently. On November 10, 1982 they stopped gloating. On that date Federal District Judge Gordon Thompson dismissed summarily the American Academy and the San Diego Academy counterclaims. Brooks's attorneys had sought the dismissals by making a motion for this summary judgment, arguing that the two academies had no legal right to file such a claim in federal court. Federal law states that the counterclaimant must have suffered "actual or threatened injury." In this instance, the judge felt neither organization had been directly harmed by anything Brooks had done.

"We were devastated," said the local Academy member quoted above. "There went our entire defense. Thompson's ruling killed us. I couldn't believe he did that." Thompson's summary judgment devastated the Academy for two reasons. First, their attempt to stop Brooks had been thwarted and, as one physician said, "It was no longer possible for us to create a public forum to answer the questions we'd raised about [false and misleading] advertising. At that point, we were only in court to defend ourselves." Second, once the American Academy's counterclaim had been dismissed, that organization was no longer involved in the case, so it cut off funding to the SDAO, which, unlike the individual defendants, had no insurance coverage.

At this point Seltzer Caplan Wilkins & McMahon requested \$300,000 to continue representing the

local Academy. So the SDAO held another general meeting that same month and proposed to its approximately one hundred members that each one put up an additional \$300. About sixty percent of the members, many of whom were disgusted with the suit, refused to contribute. "We thought the whole thing was an abortion," said one member. "We were throwing good money after bad." When the Academy failed to raise the \$300,000, attorney Reginald Vitek suggested that the doctors go to another San Diego law firm, Luce Forward Hamilton & Scripps. According to one ophthalmologist involved in the case at this point, attorneys at Luce Forward recommended the Academy file for bankruptcy, assuring them that Brooks couldn't go after each one of them individually.

But he did. In late January of 1983, Brooks I was scheduled to go to trial. More than 200 witnesses were to testify, and some 2000 documents were to be introduced. But on January 26 the local Academy filed for bankruptcy, automatically staying the anti-trust suit against it. The three principals named in Brooks I — Gelber, Rosen, and Rhein — settled out of court with Brooks for about \$400,000, not because they were guilty, they said, but because legal fees had gotten out of hand and they had run out of money. Less than two weeks later, Brooks filed a second suit, Brooks II, against the American

(continued on page 20)

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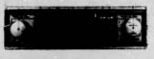
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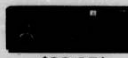
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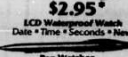
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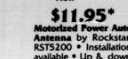
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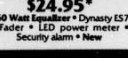
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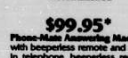
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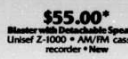
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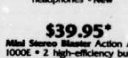
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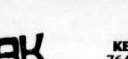
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## THE EYES

(continued from page 20)  
making the surgery unnecessarily expensive, put a stop to it. Now, according to one employee at Clairemont Community Hospital, "you can always tell when Brooks is in town because the parking lot is full of campers and RVs," some from as far away as Colorado, Nevada, and Arizona.

In order to perform such high-volume surgery, Brooks has two other physicians working with him. An anesthesiologist numbs the eyeball; then Brooks extracts the lenses and implants artificial ones (this requires approximately five to seven minutes); then his assistant, Barry Katzman (sometimes Brooks), sutures the inci-

sion. Though some local ophthalmologists think this division of labor is scandalous, others admit that as long as the surgeon is capable and the procedure well supervised, such high-volume surgery can be as good if not better than conventional surgery. However, Brooks still hasn't resolved the post-operative-care issue regarding out-of-town patients. Those who come from out of county or out of state may not find competent help should post-operative complications arise.

"Life after Brooks" goes on for local ophthalmologists, although it isn't exactly business as usual. A glance through local magazines and newspapers, notably *San Diego Magazine*, reveals that advertising is now commonplace among San Diego's eye doctors. If for nothing else, Brooks will certainly be remembered as having been at the vanguard of a movement that made

medical care explicitly competitive. Even Dr. Robert Rosen, one of Brooks's most vehement opponents, now advertises radial keratotomy and permanent eye liner in *San Diego Magazine*. But San Diego's ophthalmologists are still smarting from the Brooks affair, which, according to one eye surgeon, "devastated the professionalism of ophthalmology in San Diego." No attempt has been made to revive the bankrupt Academy, so no professional society exists. No more get-togethers. No more lectures. It may never exist again, given the philosophical chasm that separates the conservative old guard and those who accept the inevitability of self-promotion in the future of eye surgery.

Dr. Dennis Brooks politely declined to be interviewed for this article, saying, "I won the case. The rest is public record." Perhaps the most frustrat-

ing aspect of the Brooks case is that, from the public's point of view, the most significant issue was never resolved. The major public concern in the Brooks lawsuits, which several lawyers thought might have gone as far as the Supreme Court, was to determine who is responsible for ensuring proper ethical standards in the medical profession. "But from day one, the question has always been the cost of the legal process," says one San Diego ophthalmologist who was particularly disillusioned by the lawsuits. "The issues of ethics, standard of care, and what can and can't be said in advertising, were never even raised in the case. Everyone is fed up with the legal system, which told us that you can't review a peer without the specter of restraint of trade arising. We have charged the windmill and broken our lances. We won't do it again."

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# THE RISE AND FALL OF RACQUETBALL

## A SHORT HISTORY

BY GLENN WALLACE

A mere five or six years ago, it was *le sport hot*. Racquetball had come out of nowhere, like Halley's comet, flashing onto the scene and supplanting tennis as the sport of the moment. Everyone was playing it. Doctors played in between quadruple-bypass operations, lawyers slipped out of court for an hour of play between hearings. Business executives, both men and women, arrived at work in the morning carrying gym bags with what looked like dwarf tennis racquets poking out the sides. They returned from lunch hour with the flushed look of strenuous exercise or hurried away from their desks at five o'clock to make a five-thirty court time. On college campuses, courts originally intended for that more elitist of racquet games, squash, now abounded with the devotees of a sport that anyone could play. Racquetball's explosion onto the sports scene was brilliant and loud, and the people who controlled the game believed that it was going to reach the heights the two most recent sports phenomena, tennis and skiing, had reached. There would be television, big money, national exposure, famous players, and a

following in the tens of millions. At least in part, all of these things happened. But racquetball never reached the top. It became the sport that *almost* made it, and its professional players became figures on the periphery, the Twilight Zone of sports fame. San Diego was to racquetball what Hawaii was to surfing: it was the place to be if you were serious about the sport. The top teachers were here, the top pros were here, and the two top manufacturers were here. San Diego was at the heart of the new sport. Racquetball's roots, however, were in the East. The game was invented in the late 1950s in Greenwich, Connecticut, by a man named Joe Sobek. Sobek, a tennis pro, was looking for an indoor racquet game to play during the winter. He cut off a wooden tennis racquet to a length more suited to play on indoor squash and handball courts. Using the core of a tennis ball (itself a small ball known as a "Pennsylvania Pinkie"), Sobek began playing his new racquet sport. The game was initially called "paddle racquets," and it began to spread slowly from Connecticut. During the 1960s the Sportcraft

Company, a well-known sporting goods manufacturer, began to produce wooden racquets. Followers of the sport belonged to a loosely organized group known as the Paddle Racquets Association, and it was not until 1969 that the first String Racquet Championship was held. Six weeks before that tournament, two amateur handball players from San Diego, Dr. Bud Muehleisen of El Cajon and Charlie Brumfield of San Carlos, heard about the game and the tournament. They decided to enter. The two men spent the next several weeks practicing what was to them a new sport, then they showed up in St. Louis for the championship. The 250 men and women competitors convened a meeting to establish an official name for the sport. Muehleisen was sitting next to another local player, Bob McElhearny of Colorado. McElhearny leaned over and asked Muehleisen what he thought of the name "racquetball." Muehleisen liked it. They brought it up for a vote, and paddle racquets officially became known as racquetball. In the tournament itself the two newcomers from San Diego, Muehleisen and Charlie Brumfield, kept winning in their respective brackets and ended up meeting in the finals. Muehleisen won. Over the next decade, Muehleisen would win sixty-six major amateur titles. His participation in the game, as player, teacher, and supporter, would bring him the reputation as the "father" of modern racquetball and guru to the younger generation of players. Charlie Brumfield turned professional when the sport did, in the early Seventies, and he became a top singles player nationally. But at the time of the St. Louis tournament in 1969, another San Diegoan was

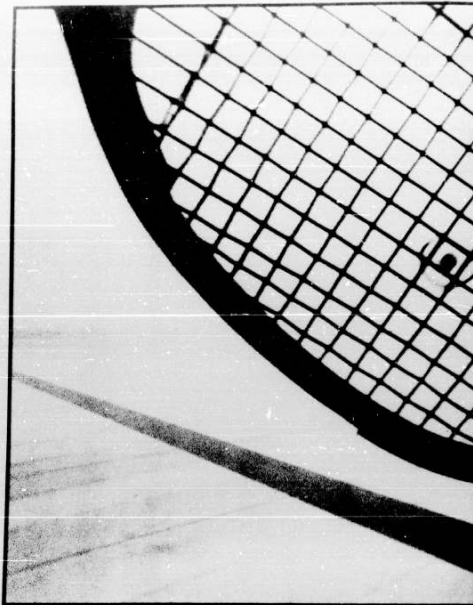
building tennis-racquet stringing machines in his garage in Point Loma. He was a high school friend of Bud Muehleisen's, and the chance meeting of the two at the Kona Kai Club in 1970 was to have a profound effect on the sport of racquetball. Franklin W. "Bud" Held was an established athlete in his own right. Held was a native of Lakeside, attended Grossmont High School, and then studied engineering at Stanford. He was a track-and-field star, and in 1952 he competed with the American team at the Helsinki Olympics. From 1953 to 1956 he was the world record holder in the javelin throw. In the years after his participation, Held was a minister of the Westminster Presbyterian Church in Point Loma, but in 1967 he left the ministry to return to engineering. He began by building a machine to shape javelins for his brother Dick. Dick Held javelins are still used today by world-class throwers. Bud Held was also building tennis-racquet stringing machines. In 1970 Held ran into Bud Muehleisen in the pro shop at the Kona Kai. Held's interest in aluminum alloy racquets and Muehleisen's passion for the fledgling sport of racquetball found a common ground. Muehleisen persuaded Held to try racquetball; he quickly decided that it was a legitimate sport, not a fad. Now enthusiastic as well, Held began to make prototype racquets for Muehleisen to test. At an invitational tournament held later that year in St. Louis, Muehleisen and doubles partner Charlie Brumfield used two of Bud Held's prototypes. Other players were so impressed with the racquets that Muehleisen returned to San Diego after the tournament with two dozen orders. Several months later, after the 1970 National

Championships, orders for more than one hundred racquets came to Held. His one-man company, which he had named "Ektelon" (a contraction of two Greek words roughly translating to "drawing out to perfection"), began to expand rapidly. At about the same time, another Bud, Bud Leach, began to produce racquetball racquets in San Diego. Leach Industries of Scripps Ranch and Ektelon became the two leading manufacturers of racquetball equipment in the country. As the sport grew through the 1970s, major manufacturers like Head, Voit, and Wilson jumped into the game, but the two small San Diego companies held the top of the market. Bud Muehleisen was teaching at Muehleisen Courts in El Cajon. Leading pro players like Charlie Brumfield, Steve Strandemo, and Jerry Hilecher were playing and practicing locally. The industry sponsors of these pro players, Ektelon and Leach, were testing the newest racquets on local courts. San Diego had more than 200 of these courts by 1979, but the game had gone national as well. Ektelon reached sales highs in 1978 and 1979, and racquetball appeared to be growing still. And then the event occurred which racquetball people had been waiting for: a major pro racquetball tournament was shown on television. The 1980 national championship from Anaheim was carried on ESPN, the cable sports network, and the fate of racquetball suddenly changed. With the first few shots, it was clear that there was a major problem: the game was not suited to television. The ball was too small and the action too fast to be followed on the screen. The tiny sphere rocketed around the court, points were rung up before the action had

been digested by the viewer. There was a new generation of hard-hitting young players, and their style, in combination with the new plastic composite racquets and a ball whose chemical composition had been formulated with speed in mind, produced the lightning-fast action that the game had become noted for but which only confused the viewer at home. There were also basic technical problems with televising the game. Essentially the game was played in a glass cage, and the camera angles and the confinement of the small court space made the play even more difficult to follow. Bud Muehleisen is emphatic in his assessment of the game's failure on television. Muehleisen says that the problem was the ball. "The ball," he says, "is too fast." The ball manufacturers, in their zeal to embellish the quick-action nature of the game, had formulated balls that shot around the court like bullets. Muehleisen agrees with Bud Held that racquetball's appeal lies in that speed. Young people, Held says, enjoy the action, while professionals, business people with high tension and stressful lifestyles, find that they can "blow off a lot of steam in an hour of play." The championship matches were broadcast by the cable network in 1981 and in subsequent years, but the big networks did not pick up coverage of the sport. Without the big money, there would be no huge purses, and there would be no wide exposure. The manufacturers now began to look more closely at the tournaments themselves. Companies like Ektelon and Leach had been putting up much of the money to sponsor players and bankroll tournaments. But when they looked at just who was coming to the

tournaments, they found that the audience consisted mostly of players, their friends, and families—a limited market. Courtsports on India Street, a club which had continued to rely on racquetball for the majority of its income even after the game's popularity began to level off, has yielded to the fitness change. Several courts there have recently been converted from racquetball to fitness rooms. With the same abruptness with which it had charged onto the sports scene, racquetball slipped back into the second row. Numerous small dealers went bankrupt and their debts to the manufacturers went unpaid. Ektelon in particular suffered during this period. The consolidation of its scattered Mission Valley operations into a new building on Acro Drive led the company to borrow some three million dollars—at twenty-three percent interest. Furthermore, a miscalculation in the manufacturing costs of a new plastic composite racquet resulted in a loss of almost twenty dollars for each racquet sold. And there was an aborted attempt to manufacture an Ektelon racquetball, a ball that ended up breaking apart after a short time in play. Despite the fact that the sport was at a peak both in popularity and in sales, Ektelon was in trouble. The trend was changing. Aerobics and its many offshoots, from Jazzercise to swimming pool "splash-dancing," had begun to force their way into the health clubs and spas, and as clubs sensed the movement toward these new trends, they began to convert racquetball courts into exercise rooms. The Nautilus weightlifting machine had also come on the scene, attracting a following and moving into space formerly occupied by racquetball courts. The smaller court club operations had the most difficulties; some folded, many sold out to the new large-fitness chains like Family Fitness Center and Holiday Spas. The new fitness merchants shifted away from racquetball immediately. The Holiday Spa on Camino del Rio

South, for example, has converted all but two of the original twelve racquetball courts to fitness and weight rooms. Courtsports on India Street, a club which had continued to rely on racquetball for the majority of its income even after the game's popularity began to level off, has yielded to the fitness change. Several courts there have recently been converted from racquetball to fitness rooms. With the same abruptness with which it had charged onto the sports scene, racquetball slipped back into the second row. Racquetball, however, is far from dead. According to industry sources there are about 12 million racquetball players at present, and sales indicate that the number is growing. The filtering-out process that followed the racquetball boom left approximately half a dozen racquetball equipment manufacturers. Leach Industries became a part of a company called Diversified Products. Bud Held sold Ektelon to the Browning Company, a famous American arms and sporting goods manufacturer, in the spring of 1980. But these parent companies, and the few other manufacturers remaining, are still competing in today's market, which is estimated to be worth \$250 million a year. Bud Muehleisen is still running his racquetball facility in El Cajon, and to this day he remains convinced that if the influential powers within the industry were just to slow down, the ball so that the rallies would be longer and the television audience could follow the play, racquetball would have a chance at the big time. Bud Held is no longer involved in racquetball, except for his participation as a player. He lives at the south end of Del Mar, in a house that overlooks Peninsular Lagoon, and works at the investments he was able to make after the sale of Ektelon. Held disagrees with Bud Muehleisen about the effect of slowing down the ball. "Racquetball just isn't a spectator sport," Held says. "It's a game that is much more fun to play than it is to watch. I don't think that slowing down the ball would help that much."



# THE RISE AND FALL OF RACQUETBALL

## A SHORT HISTORY

BY GLENN WALLACE

A mere five or six years ago, it was *le sport hot*. Racquetball had come out of nowhere, like Halley's comet, flashing onto the scene and supplanting tennis as the sport of the moment. Everyone was playing it. Doctors played in between quadruple-bypass operations, lawyers slipped out of court for an hour of play between hearings. Business executives, both men and women, arrived at work in the morning carrying gym bags with what looked like dwarf tennis racquets poking out the sides. They returned from lunch hour with the flushed look of strenuous exercise or hurried away from their desks at five o'clock to make a five-thirty court time. On college campuses, courts originally intended for that more elitist of racquet games, squash, now abounded with the devotees of a sport that anyone could play. Racquetball's explosion onto the sports scene was brilliant and loud, and the people who controlled the game believed that it was going to reach the heights the two most recent sports phenomena, tennis and skiing, had reached. There would be television, big money, national exposure, famous players, and a

following in the tens of millions. At least in part, all of these things happened. But racquetball never reached the top. It became the sport that *almost* made it, and its professional players became figures on the periphery, the Twilight Zone of sports fame. San Diego was to racquetball what Hawaii was to surfing: it was the place to be if you were serious about the sport. The top teachers were here, the top pros were here, and the two top manufacturers were here. San Diego was at the heart of the new sport. Racquetball's roots, however, were in the East. The game was invented in the late 1930s in Greenwich, Connecticut, by a man named Joe Sobek. Sobek, a tennis pro, was looking for an indoor racquet game to play during the winter. He cut off a wooden tennis racquet to a length more suited to play on indoor squash and handball courts. Using the core of a tennis ball (itself a small ball known as a "Pennsylvania Pinkie"), Sobek began playing his new racquet sport. The game was initially called "paddle racquets," and it began to spread slowly from Connecticut. During the 1960s the Sportcraft

Company, a well-known sporting goods manufacturer, began to produce wooden racquets. Followers of the sport belonged to a loosely organized group known as the Paddle Racquets Association, and it was not until 1969 that the first String Racquet Championship was held. Six weeks before that tournament, two amateur handball players from San Diego, Dr. Bud Muehleisen of El Cajon and Charlie Brumfield of San Carlos, heard about the game and the tournament. They decided to enter. The two men spent the next several weeks practicing what was to them a new sport, then they showed up in St. Louis for the championship. The 250 men and women competitors convened a meeting to establish an official name for the sport. Muehleisen was sitting next to another local player, Bob McElhearny of Coronado. McElhearny leaned over and asked Muehleisen what he thought of the name "racquetball." Muehleisen liked it. They brought it up for a vote, and paddle racquets officially became known as racquetball. In the tournament itself the two newcomers from San Diego, Muehleisen and Charlie Brumfield, kept winning in their respective brackets and ended up meeting in the finals. Muehleisen won. Over the next decade, Muehleisen would win sixty-six major amateur titles. His participation in the game, as player, teacher, and supporter, would bring him the reputation as the "father" of modern racquetball and guru to the younger generation of players. Charlie Brumfield turned professional when the sport did, in the early Seventies, and he became a top singles player nationally. But at the time of the St. Louis tournament in 1969, another San Diegan was

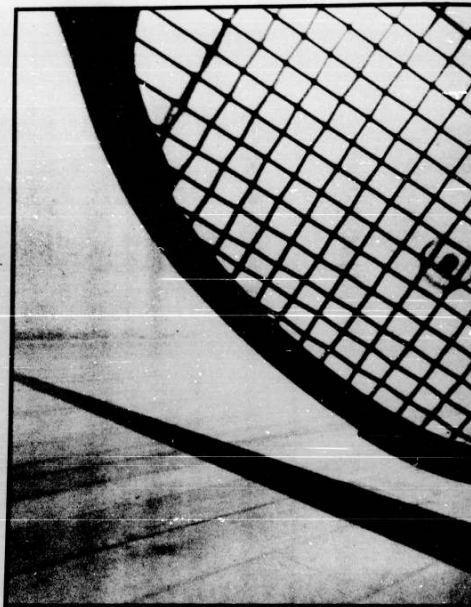
building tennis-racquet stringing machines in his garage in Point Loma. He was a high school friend of Bud Muehleisen's, and the chance meeting of the two at the Kona Kai Club in 1970 was to have a profound effect on the sport of racquetball. Franklin W. "Bud" Held was an established athlete in his own right. Held was a native of Lakeside, attended Grossmont High School, and then studied engineering at Stanford. He was a track-and-field star, and in 1952 he competed with the American team at the Helsinki Olympics. From 1953 to 1956 he was the world record-holder in the javelin throw. In the years after his participation, Held was a minister of the Westminster Presbyterian Church in Point Loma, but in 1967 he left the ministry to return to engineering. He began by building a machine to shape javelins for his brother Dick. Dick Held javelins are still used today by world-class throwers. Bud Held was also building tennis-racquet stringing machines. In 1970 Held ran into Bud Muehleisen in the pro shop at the Kona Kai. Held's interest in aluminum alloy racquets and Muehleisen's passion for the fledgling sport of racquetball found a common ground. Muehleisen persuaded Held to try racquetball; he quickly decided that it was a legitimate sport, not a fad. Now enthusiastic as well, Held began to make prototype racquets for Muehleisen to test. At an invitational tournament held later that year in St. Louis, Muehleisen and doubles partner Charlie Brumfield used two of Bud Held's prototypes. Other players were so impressed with the racquets that Muehleisen returned to San Diego after the tournament with two dozen orders. Several months later, after the 1970 National

Championships, orders for more than one hundred racquets came to Held. His one-man company, which he had named "Ekelon" (a contraction of two Greek words roughly translating to "drawing out to perfection"), began to expand rapidly. At about the same time, another Bud, Bud Leach, began to produce racquetball racquets in San Diego. Leach Industries of Scripps Ranch and Ekelon became the two leading manufacturers of racquetball equipment in the country. As the sport grew through the 1970s, major manufacturers like Held, Voit, and Wilson jumped into the game, but the two small San Diego companies held the top of the market. Bud Muehleisen was teaching at Muehleisen Courts in El Cajon. Leading pro players like Charlie Brumfield, Steve Strandemo, and Jerry Hilscher were playing and practicing locally. The industry sponsors of these pro players, Ekelon and Leach, were testing the newest racquets on local courts. San Diego had more than 200 of these courts by 1979, but the game had gone national as well. Ekelon reached sales highs in 1978 and 1979, and racquetball appeared to be growing still. And then the event occurred which racquetball people had been waiting for: a major pro racquetball tournament was shown on television. The 1980 national championship from Anaheim was carried on ESPN, the cable sports network, and the fate of racquetball suddenly changed. With the first few shots, it was clear that there was a major problem: the game was not suited to television. The ball was too small and the action too fast to be followed on the screen. The tiny sphere rocketed around the court; points were rung up before the action had

been digested by the viewer. There was a new generation of hard-hitting young players, and their style, in combination with the new plastic composite racquets and a ball whose chemical composition had been formulated with speed in mind, produced the lightning-fast action that the game had become noted for — but which only confused the viewer at home. There were also basic technical problems with televising the game. Essentially the game was played in a glass cage, and the camera angles and the confinement of the small court space made the play even more difficult to follow. Bud Muehleisen is emphatic in his assessment of the game's failure on television. Muehleisen says that the problem was the ball. "The ball," he says, "is too fast." The ball manufacturers, in their zeal to embellish the quick-action nature of the game, had formulated balls that shot around the court like bullets. Muehleisen agrees with Bud Held that racquetball's appeal lies in that speed. Young people, Held says, enjoy the action, while professionals, business people with high tension and stressful lifestyles, find that they can "blow off a lot of steam in an hour of play." The championship matches were broadcast by the cable network in 1981 and in subsequent years, but the big networks did not pick up coverage of the sport. Without the big money, there would be no huge exposure, and there would be no wide exposure. The manufacturers now began to look more closely at the tournaments themselves. Companies like Ekelon and Leach had been putting much of the money to sponsor players and bankroll tournaments. But when they looked at just who was coming to the

tournaments, they found that the audience consisted mostly of players, their friends, and families — a limited market. Cutbacks in the player and marketing programs were made. In addition, the racquetball manufacturers themselves were beginning to have problems. The debilitating pressures of the struggling national economy had reached down into the sport. Sporting goods dealers pushed the limits of its income even after the game's popularity began to level off, has yielded to the fitness change. Several courts there have recently been converted from racquetball to fitness rooms. With the same abruptness with which it had charged onto the sports scene, racquetball slipped back into the second row. Racquetball, however, is far from dead. According to industry sources there are about 12 million racquetball players at present, and sales indicate that the number is growing. The filtering-out process that followed the racquetball boom left approximately half a dozen racquetball equipment manufacturers. Leach Industries became a part of a company called Diversified Products. Bud Held sold Ekelon to the Browning Company, a famous American arms and sporting goods manufacturer, in the spring of 1980. But these parent companies, and the few other manufacturers remaining, are still competing in today's market, which is estimated to be worth \$250 million a year. Bud Muehleisen is still running his racquetball facility in El Cajon, and to this day he remains convinced that if the influential powers within the industry were just to slow down the ball so that the rallies would be longer and the television audience could follow the play, racquetball would have a chance at the big time. Bud Held is no longer involved in racquetball, except for his participation as a player. He lives at the south end of Del Mar, in a house that overlooks Peninsular Lagoon, and works at the investments he was able to make after the sale of Ekelon. Held disagrees with Bud Muehleisen about the effect of slowing down the ball. "Racquetball just isn't a spectator sport," Held says. "It's a game that is much more fun to play than it is to watch. I don't think that slowing down the ball would help that much."

South, for example, has converted all but two of the original twelve racquetball courts to fitness and weight rooms. Courtsports on India Street, a club which had continued to rely on racquetball for the majority of its income even after the game's popularity began to level off, has yielded to the fitness change. Several courts there have recently been converted from racquetball to fitness rooms. With the same abruptness with which it had charged onto the sports scene, racquetball slipped back into the second row. Racquetball, however, is far from dead. According to industry sources there are about 12 million racquetball players at present, and sales indicate that the number is growing. The filtering-out process that followed the racquetball boom left approximately half a dozen racquetball equipment manufacturers. Leach Industries became a part of a company called Diversified Products. Bud Held sold Ekelon to the Browning Company, a famous American arms and sporting goods manufacturer, in the spring of 1980. But these parent companies, and the few other manufacturers remaining, are still competing in today's market, which is estimated to be worth \$250 million a year. Bud Muehleisen is still running his racquetball facility in El Cajon, and to this day he remains convinced that if the influential powers within the industry were just to slow down the ball so that the rallies would be longer and the television audience could follow the play, racquetball would have a chance at the big time. Bud Held is no longer involved in racquetball, except for his participation as a player. He lives at the south end of Del Mar, in a house that overlooks Peninsular Lagoon, and works at the investments he was able to make after the sale of Ekelon. Held disagrees with Bud Muehleisen about the effect of slowing down the ball. "Racquetball just isn't a spectator sport," Held says. "It's a game that is much more fun to play than it is to watch. I don't think that slowing down the ball would help that much."



Photograph by Robert Brown



# SPORTS

**Pick up a bat. Face Danny Millsap. Count to three. Sit down. You just struck out.**

BY NEAL MATTHEWS

When Danny Millsap flexes his right arm, the women and children should be banished to the parlor. From a fast like a pineapple, a braid of knobby muscle and ropey tendon climbs his forearm toward a bawcock bicep that seems to throb independently of the rest of his sixty-six-year-old body. It is the main weapon of the oldest and one of the best fast-pitch softball pitchers in San Diego, and Millsap is justifiably proud of it. After more than fifty years, the arm is closing in on its 7000th game, and Millsap sees no reason not to go for 10,000.

An inveterate sportsman known locally for his work as a linebacker at San Diego State, a semipro football player with the old San Diego Bombers in the 1950s, a football coach, baseball umpire, basketball referee, boxing and wrestling promoter and announcer, and owner of a wholesale flower business on Fifth Avenue downtown, softball has always been Millsap's first love. "Softball is my romance," is how he puts it.

He began playing the game in 1927 as a child in the heat waves of Thermal, a small town in the Coachella Valley north of the Salton Sea. It's still vivid to him: the Wildcats of fourth grade, the Midgets of fifth and sixth grade, and the Giants of grades seven and eight. All-star teams from Thermal played other squads from Indio, Mecca, and Oasis, hardscrabble towns filled with the kind of tough crazies who can thrive on the desert's abuse. Softball was a rage for all ages, "because there was nothing much else to do but fight gnats and watch for rattlesnakes," Millsap says. His parents were truck farmers who worked plots of corn, tomatoes, and cotton. One of his early idols was Techo Cabral, the best pitcher in his grammar school, from whom Millsap took his first pitching pointers.

In 1929, at the age of ten, the softball prodigy moved up to the adult leagues, which included teams from the Indio and Coachella fire departments, the DeWitt Brothers service station, the Oasis Cafe, and a team of Mexican



him one time that he had to let people like Lee Majors, Jonathan Winters, and the gang from the *Hoppy Days* television show win. "What the hell kind of deal is that?" Millsap asks indignantly. He quit the celebrity circuit.

Millsap, aside from his work as a pitcher for a city-league team in both summer and winter softball, has pitched in a variety of games for charity and exhibition. He's played for and against Eddie Feigner, known as the king of softball pitchers, whose barnstorming five-man team, The King and His Court, still tours the world. Feigner's underhand fastball has been clocked at 130 miles per hour, making him so difficult to hit that all he needs is a catcher, a shortstop, a first baseman, and a rowing outfielder. In each city where his team stops, he challenges the best local softball players to a match, and gets sixty percent of the gate receipts. He's done well enough — by pitching blindfolded, or from second base, and even on his knees — to live comfortably in Fallbrook when he's not barnstorming. Millsap played first base for him for a while, and then in 1963 formed his own five-man team called The Joker and His Aces.

Over the years this team has played about half its games in prison camps to entertain convicts, and the rest for charity. Sometimes Millsap's sons play the infield and outfield (one son, Michael, who owns a record shop downtown on Fourth Avenue in which many of Danny's trophies are displayed, has played catcher on Danny's various teams for twenty years), but when he really wants to be sure of winning, he has other top-notch players suit up. In the last two years, Millsap claims The Joker and His Aces have lost only twice, to teams from Tecate and Tijuana.

"Unlike a lot of Americans, a Mexican ballplayer will adapt to me," says Millsap. "You get two strikes on him and he'll choke up and just try to punch the ball." Gringos typically try to hit four-baggers most of the time.

Millsap is setting up a benefit game in early August in which his five-man team will play a hotshot women's team called the Blazers, to raise money to send the women to tournament play back East. It'll be just another of the one hundred games, give or take a few, that Millsap has pitched every year since the mid-1930s. His son, Michael, says that Danny can probably keep it up until he's seventy-five. "Of course he's lost something off his fastball," says Mike.

"In the mid-Sixties it was clocked in the high nineties. But now he has to change speeds a lot with all his pitches. So he's probably got twenty different pitches now." These include curves, sliders, and sinkers.

Why does Danny Millsap keep going, even though he's supposed to be retired from his flower business? "A couple of years ago I told him, 'The main reason I play this game is for you.' 'Thirty-six-year-old Mike Millsap explains. "He said that was the same reason he was playing — for me. And we both said, 'Let's just go out and play for ourselves.' And we have."

braceros called the Thermal All-Stars. A kid named Chet Jordan from Riverside played for DeWitt, and Millsap says Jordan was the best underhand pitcher he'd ever seen. Millsap learned much from him. "These guys were on the level of world competition," the pitcher explains, and it doesn't sound like he's talking through his hat. Another pitcher named Nollie Trujillo threw for the Coachella Fire Department, and he went on to play with the Lettuce Kings, who won the softball World Series in 1933. Chet Jordan eventually came down to San Diego, where he regularly pitched the Campbell Machines team to city championships in the late 1930s and early 1940s.

Millsap recalls high points in his softball life with a mixture of pride and humor, and no nostalgia. In the late 1930s he was on a team of Millsaps with his six brothers, their father, and an uncle, who won seven straight games. It was a summer league based in Idyllwild, and Danny came up to the games from his construction job in the Coachella Valley. "After thirty or forty games, people were coming up from Hemet and everywhere else trying to knock us off," he says through his winner's grin.

He pitched for various navy teams during World War II, including the

Naval Station Blues, and a team of all-black stewards he and another white officer organized up in Washington state. In 1960, the year he was voted the city's Outstanding Softball Player, he pitched eighty-eight consecutive scoreless innings. Just last December he pitched a no-hitter, throwing a total of forty-six strikes and fifteen balls. Eight years ago, in a benefit for the Muscular Dystrophy Association, he offered to pitch against anyone who would contribute a dollar to the charity. And he vowed to contribute five dollars for every home run hit over the short fence, 220 feet away. He pitched for six straight hours with only two five-minute breaks, throwing 118 pitches to 303 batters, striking out seventy-six, walking four, hitting one, and allowing only three runs. Nobody hit a homer in the 101 innings.

He used to pitch in celebrity games. One time in 1947 he was a member of a celebrity team that included Mickey Rooney, Dale Robinson, and Ronald Reagan. They played a team of professional hardballers including Ralph Kiner, Billy (Broadway) Schuster, and Gus (Ozark Joe) Zernial. "I blanked 'em, six to nothing," Millsap reports. He used to pitch regularly against celebrity teams at San Diego stadium before Padres games, but Buzzie Bavasi, former Padres general manager, told

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## Off Golden Pond



Jonathan Saville

JONATHAN SAVILLE

The question I ask about Tina Howe's *Painting Churches*, currently at the Carter, is whether it is the acting (that is, one-third of it) or the play itself that made me so actively detect this show on opening night. The only area that does not seem culpable is the direction. Robert Berlinger has given his actors lively and

expressive things to do. He has made inventive use of the central stage and of other parts of the theater. He has made sure that each quarter of the audience is treated equally. He has given the play a tempo that keeps one's attention and a rhythm that subtly gratifies one's sense of form. He has helped the actors to bring out their characters' personalities vividly and powerfully—insofar as the script and their individual talents permit them to do so.

But no director can triumph over the limitations implied in that last clause. First the script. Tina Howe has written a quasi-autobiographical play about mother, father, and daughter. Her sincerity in attempting to get at the reality of her own family life is not in dispute, nor can one deny that there are elements in the characters of the parents that carry the ring of truth. But a playwright is conditioned not only by reality but also by the theatrical tradition, and when it came time for Miss Howe to convert her vision of her past into something that could be put on a stage, she modeled her play shamelessly on that touching, sentimental success, *On Golden Pond*. Once again we see aged parents, attempting to cope with the progressive debilitating losses of old age. Once again an alienated daughter returns home, to become painfully but happily reconciled with the figures of her childhood. Once again the sense of alienation is focused on one of the parents, a difficult curmudgeon, although in *Painting Churches* it is the mother who causes the problems, rather than the father. Once again we are in New England, although here it is Boston rather than Maine. Once again the atmosphere of decline and parting is evoked by the poetic image of closing up a house and moving away from it, although that image occurs only at the end of *On Golden Pond*, as a delicate symbol, while in the much heavier-handed *Painting Churches* it pervades the play from first moment to last.

There is nothing wrong with imitation in the theater, even if some players may find the imitation here a bit too blatant, as though Miss Howe were trying to cash in on a tried and proven formula. But the really sad part of the comparison is that Miss Howe gets things wrong, that she is in insufficient command of her personal material to make the theatrical formula work. Her only passable success in characterization is the father, Gardner Church, a famous poet who is now rapidly growing senile. Even here, there is a

strong odor of sensationalism and exploitation, the deliberate use of some of the symptoms of Alzheimer's disease as a way of creating pathos. The sight of this Pulitzer Prize winner sitting on the floor and making paper airplanes out of sheets of his latest incoherent manuscript is bound to tug at the heartstrings, but the attentive player's emotional manipulation is, compared (for example) with the much less sensationally theatrical and more believable symptomatology of the father in *On Golden Pond*. The chief virtue of the role of Gardner Church is that it gives actor G. Wood at the Carter a chance to display his grand presence and superlative technique: the resonant voice turning again toward childish treble, the authority of years of thought and creativity degenerating into pathetic doddling, the "comedy" (for so Miss Howe treats it) of senile forgetfulness and confusion, and all the actor's hidden powers to convince us of the character's tenderness, innocence, and disintegrating dignity. In addition, the actor is given the opportunity to demonstrate his truly remarkable skills in the recitation of poetry, for Gardner Church likes to express himself by quoting other poets' lines. The beauty of the poetic language in these passages is brilliantly fused with Mr. Wood's power of conveying feeling and character, particularly the poignance of an old man whose command over the world is more and more confined to words. Indeed, the chief revelation of this performance is the suggestion that Mr. Wood is ready to play King Lear, a role worthy of his ripened talents.

Julianne McCarthy, who plays Gardner's eccentric, mercurial, and at times batty wife Fanny, is similarly impressive in her powerful projection of character and her command of technique. Miss McCarthy's concentration is such that even in her brief moments of repose her expressive body and face pulsate with the banked manic energies of this willful, zany, devoted, and frequently hateful

woman. "Hateful" is the adjective that reveals what has gone wrong with this characterization, not in Miss McCarthy's confidently competent hands but in those of the playwright. On this subject, I may recount my own internal experience during the most dramatically intense scene of the play. The poet's wife has been dumping her senile husband's books and manuscripts in packing boxes, as though they were worthless junk, and as though she herself, after many decades of living with a distinguished man of letters, knew and cared nothing about these tools of the intellect (she classifies the books according to their colors). To cap this stupidity and nastiness, she reveals to the daughter that the poet is now incontinent, has a few upturning laughs about his wet pants, and even mocks him to his face. My first reaction to this scene (which Miss McCarthy played with tremendous vigor and power) was: "I hate this woman." After a moment's reflection, I revised my judgment to: "The playwright has cleverly contrived to make me hate Fanny Church." It took another moment for me to penetrate to the underlying truth: "It is the playwright who hates her!"

Miss Howe does make a feeble effort to exculpate the mother: it is intimated that the unfortunate woman's decency and compassion are stretched to the breaking point by the agonies of tending to a progressively more senile husband, and that her cruel mockery can be understood and

forgiven as an involuntary means of easing her intolerable tension. A nice thought, but in the actual experience of the play it seems like nothing but an afterthought, a perfunctory bow to the compassion and objectivity we expect from a realistic playwright who depicts the lowly torments of family life (such as Eugene O'Neill in one of the ancestors of this genre, *Long Day's Journey Into Night*). Miss Howe cannot in fact restrain herself from pouring hatred on Megs Church's mother, and most of the time it is the mother-daughter relationship in which the hatred and hatefulness are concentrated. Fanny continually nags, insults, and humiliates her daughter. She is shown as always attempting to get between Megs and the doddling Gardner, whenever father and daughter draw together in affectionate intimacy. She maliciously criticizes Megs's clothes, hair, lifestyle, profession, boyfriends, and filial attentiveness. When Megs, who is a portrait painter, finally gets her parents to sit for her, the mother cannot stay still for a moment, doing her utmost to break up the sitting. She is simply awful. And in addition to what we actually see happening on stage, we are treated (by the resentful Megs) to several stories about the past, in which the mother is depicted as having been cold, controlling, contemptuous, and destructive in relation to her daughter's personality and creative ambitions, even when Megs was only a child. The ul-

timate judgment the play makes on Fanny Church is that she is just a little bit pathetic, and of course awfully eccentric, but mainly a monster, an archetypal horrible mother. Her nastiness is piled on so thick that it appears that Miss Howe has to a considerable degree lost control of her material. Her own hatred of this character is so overwhelming that the playwright seems to be repeatedly staggering out of the realm of theatrical realism and taking up an uncomfortable residence among the hideous villains and unspeakable cruelties of grand guignol.

In itself, this circumstance might suggest that *Painting Churches* ought not to be treated as realism at all, and that director Berlinger would have done better to approach the staging more expressionistically, as though it were not a more or less photographic "painting" of the Church family, but a nightmare in which the daughter's long-standing bitterness toward her mother turned the old lady into a grossly distorted wicked witch of the Northeast. Such an approach, however, would require a thorough rewriting of the role of Megs herself, as the script stands, she is neither a troubled dreamer nor a rounded creature of the real world, but only an extraordinarily flimsy projection of the playwright's unresolved anger and self-pity. Miss Howe's undeniable power of characterization quite breaks down among Megs's lyric outpourings, among which there is an intolerably long and

gushy reminiscence about how her mother ineffectively destroyed one of the child's first artistic creations. No actress could do much with this thankless role, but the miscast Margaret Gibson at the Carter makes things even worse than the script would suggest. Miss Gibson constitutes one-third of the cast, which is a very large proportion and seems even larger when it is crammed with patent artifice and the desperation of ineptitude. Miss Gibson devotes most of her energy to projecting her voice in an artificial manner and to exhibiting a pained smile that could just as well have been painted on. She seems nothing at all like a painter, like the daughter of Gardner and Fanny Church, or like a born-and-bred upper-class Bostonian. (Would a Beacon Hill girl pronounce "almost" as "awmos" or "I don't want to" as "I do wanna"?). One must feel pity for this no doubt capable actress trying to cope with a role beyond her means (and probably beyond anyone's means), but it is a sore trial to watch her perform.

As to Boston, there is precious little of it in this production, which, judging by the actors' varied accents and the efficient but unspectacular set of Alan K. Okazaki, could just as plausibly be located in Virginia, Nebraska, Sacramento, or anywhere else you like. The one place where it clearly does not belong—geographically, culturally, or in the affections of playgoers—is Golden Pond. □

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# The Asian Eats



Illustration by Ray Sorenson

## ELEANOR WIDMER

**The Restaurant:** *Thanh Xuan*  
**The Location:** 4233 El Cajon Boulevard (562-9212)

**Type of Food:** Vietnamese and Chinese  
**Price Range:** Individual dishes, \$1.95 to \$14.99

**Hours:** Closed Tuesday, Open Sunday, Monday and Wednesday through Friday, 9:00 a.m. to 9:00 p.m.; Saturday and Sunday, 8:00 a.m. to 9:00 p.m.

**The Restaurant:** *Kings Garden*  
**The Location:** 5538 University Avenue, Suite A (286-8888)

**Type of Food:** Primarily Chinese fish and seafood  
**Price Range:** Individual dishes, \$1.95 to \$22.50

**Hours:** Closed Tuesday, Open Sunday, Monday, Wednesday and Thursday, 10:00 a.m. to 11:00 p.m.; Friday and Saturday, 9:00 a.m. to 11:00 p.m.

The other evening a friend and I reminisced about some of our favorite Vietnamese restaurants that hadn't made it fi-

nancially and were forced to close. One of these was the Vietnamese Inn, located on La Jolla Boulevard, which may have opened before diners were quite ready to embrace Vietnamese food. Another is the recently departed Saigon, at 6178 University Avenue, where we had had excellent lemon squash, whole steamed fish, and unique, spicy dishes. But despite our sadness at the loss of these dining establishments, we observed that new restaurants magically arise to ease our longing for the old. A recent addition to our rich Vietnamese dining scene is Thanh Xuan, and it's a treasure.

Though the name may seem difficult to pronounce — it's approximately "Tahn Soo-ahn" and means beautiful spring — you should not have difficulty in finding it at Forty-second Street and El Cajon Boulevard. The owner Hai Tran operated a well-known restaurant in Saigon — not surprisingly named Hai Tran — and as soon as he opened his restaurant in San Diego, natives of Vietnam now living here began to flock to this dining room. It may be a myth that you can judge an ethnic restaurant by the number of natives who eat there, but the night our party of

seven dined at Thanh Xuan, we were the only non-Asians.

The dining room is large, simply decorated, and very clean — I have yet to eat in a Vietnamese restaurant that wasn't immaculate. Though I regretted the absence of booths or padded banquettes, the tables were ample in size and spaced far apart, and as soon as the food arrived I forgot the straight-backed chairs.

A minor problem, which I should mention at the outset, is the plethora of riches — eighty-six items are available, and this does not include the desserts. At first blush the menu seems overwhelming, but many items are variations of similar dishes; in any case the owner Hai Tran will be happy to make suggestions if you should find yourself at a loss.

We began with two appetizers, Vietnamese egg rolls (number one, \$2.50) and stuffed grape leaves (number eight, \$4.99). The egg rolls, which we wrapped in lettuce leaves along with some mint, were crisp and delicious. The lettuce is the one source of complaint. It arrived wet, with a residue of water in the plate. If the lettuce were drained and towel dried, it would have the crispness that is necessary to provide the contrast between the greens and the cooked food. The stuffed grape leaves were served with rice paper, lettuce, and various julienned fresh vegetables. The crunchy Vietnamese egg rolls were our favorites, and in tandem with the grape leaves they're a good way to start the meal.

Even though you may want to forego appetizers, don't miss the seafood and meat salad (number seventeen, \$3.75); it is outstanding. I've had a variation of this salad in almost every Vietnamese restaurant I've been to, but nowhere were the ingredients as fresh and as fine as at Thanh Xuan. I especially appreciated the fact that the meat had not a shred of fat or gristle and that the dressing on the salad was delicate rather than overpowering.

Two very good noodle dishes followed: soft egg noodles with meat, seafood, and vegetables (number sixty, \$3.50) and the same dish with crispy noodles (number sixty-four, \$3.50). We all preferred the dish with crispy noodles. The ingredients in both were tasty but the crispy noodles provided a more interesting texture.

The one dish that didn't turn out to be as exciting as it sounded was named pepper mill grind rice with pork and egg pie (number thirty-five, \$3.95). The pork was a bit dry, and the egg pie was not as good as *tamago-yaki*, the analogous dish in Japanese restaurants. *Tamago-yaki* is basically an egg omelet that is cooked in a deep, square frying pan and folded over three times. You may have encountered it at sushi bars as "sushi omelet." The sliced egg pie at Thanh Xuan is similar but it's not enough to carry the dry pork and white rice. It doesn't come with any

sauce and my friends used the sauces from other dishes to pour over it. This dish may be overlooked with no harm done to your gastronomic interests.

By way of contrast we had some fine chicken sautéed with lemongrass (number seventy-six, \$3.50), which was quite spicy (lemongrass dishes may be toned up or down to your preference). At this juncture our soup was brought to the table — shrimp, crab, and noodle soup (number twenty-five, \$3.50). This is a great soup, with a sweet-tasting broth and with the seafood and noodles complementing each other beautifully. As with most Vietnamese restaurants, the dishes arrive in a haphazard order, and you simply have to suspend the notion of having soup at the beginning of the meal the way Americans do, or at the very end, as in traditional Chinese service, to cleanse the palate.

In fact we concluded our dinner with rice in earthenware pot, prepared with chicken and mushrooms (number forty-seven, \$3.95); it was the hit of the evening and although we had two orders of it I regretted not ordering a third for take-out. Rice lovers will adore this dish.

In spite of ordering so many dishes, none of us felt bloated — there's no MSG or starch used in Vietnamese cooking. Every dish was visually lovely and wonderful to the palate and we couldn't believe the low cost of the entire meal. The bill came to \$51.84 for seven people, without tip. With tip it was about \$8.75 per person. We left with smiles on our faces.

Another restaurant which seems to be frequented primarily by Asians is Kings Garden, a relatively new Chinese seafood restaurant. This is really a jolly place to dine because it's a family restaurant, where we saw very large families that even included babies. When our party of three got there, one other group of Caucasians was already there (a restaurateur and his family); the rest were all Chinese. Again, this makes you feel that you're getting really authentic food.

You have a choice of two dining rooms, a small one close to the entrance or a larger one inside. We selected the larger one because it provided us with more privacy. Many of the tables are round and able to accommodate large groups. This is good to know in case you want to arrange for a big party. In the inside room the walls are decorated with intricately carved dragons. In contrast to the rather mundane stretch of University Avenue outside, the large dining room at Kings Garden and the people who frequent it provide a great deal of character.

While chicken, pork, and beef dishes are available, you should take advantage of the emphasis on fresh fish and fresh seafood. There's a tank that holds fresh crabs, a rarity in these parts. The lobsters and crabs are seasonal, and I urge you to try the whole, fresh crab because it's so

hard to come by. It costs twelve dollars and is well worth it. Ours was prepared with ginger sauce and green onion, but the ginger was not overpowering and having fresh crab was a special delight. We all agreed that we'd return just for this fresh crab.

The lemon shrimp was also fantastic (\$6.95). The shrimp are flown in from Texas. They are placed on ice but are not frozen and consequently they have wonderful flavor. I would go back to Kings Garden just for these two dishes.

I also enjoyed the broccoli dish (\$4.75), which was not listed on the menu but which I saw at another table. Only the stalks and leaves of the broccoli are used,

without the buds. These arrive crisp and full of flavor. Vegetarians will love this dish but you must ask for it or for the fresh green vegetables of the day. My one objection to this splendid vegetable preparation was the brown sauce that covered the greens and that seems to be the basis of many of the sauces. If you don't like brown sauce, ask to have it omitted from your vegetable dish.

Lovers of spicy fish shouldn't miss what's called fish ball with black bean sauce (\$5.95). I was expecting some kind of a dumpling, like griddle fish, but it proved to be fresh, sliced fish. The black bean sauce was quite spicy and a bit too heavy on starch, but if you speak to Tran,

the owner, he will have the food prepared exactly as you like it, without such a thick sauce. The marvel of the dishes I've named is the freshness of the ingredients, especially the crab and shrimp.

One of our party was eager to try a dish with the exotic name of To Young chicken (this is the exact spelling), which proved to be very tender chicken in a light sauce (\$5.95). While it was good, it could not compare with our fish and seafood delights.

Kings Garden offers seafood soups, braised, steamed, and crispy fried fish, several squid dishes, oysters, clams, and the aforementioned lobster, shrimp, and crab. Shark's fin soup is also available,

though it is costly — \$18.50 for shark's fin with chicken and \$22.50 for shark's fin with fresh crab. But most dishes range in price from \$4.50 to \$7.95. If you'd like some of these unusual offerings, by all means try Kings Garden. My only reservation about the dishes I sampled was the thickness of the black bean sauce. However, since a wine-flavored sauce is available, I would ask for it for my fish. And by all means do bring the children. They would be made most welcome.

Please note that both these restaurants are closed Tuesdays, and that they are open the rest of the week for breakfast if you should like to have Asian specialties at that hour of the day.

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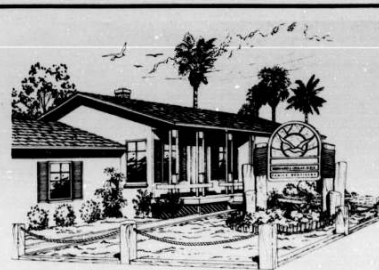
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# Avon Only Knows



JEFF SMITH

What follows is, in part, an attempt to explain to my neighbors the cause of those numerous thuds on the walls, preceded by undetected explosives, they heard all last week. I now have a very bungled-up copy of Charlton Ogburn's "major event" — a burb on the book jacket tells us so — a monstrous tome entitled *The Mysterious William Shakespeare: The Myth and the Reality*. The book is the latest attempt to prove that Shakespeare did not write the plays and poems associated with his name. Works of this sort can be instructive. They often shed unexpected light on the plays if not on their author. And I must insist here that, before I began hurling it around my home, I tried to approach the book with an open mind. If Edward de Vere, the seventeenth Earl of Oxford, actually wrote the Shakespearean canon, as Ogburn claims, then great. Let's give him the credit once and for all.

But an open mind, as Northrop Frye says in *The Great Code* (and as I discovered a few pages into Ogburn's book), "should be open at both ends, like the footpipe, and have a capacity for excretion as well as intake."

Ogburn is the most recent flame-fanner in a long line of arsonists eager to singe Shakespeare's name from the pages of literary history. One of the first assaults came from Delia Bacon, an Ohioan said to have been born in a log cabin. Her book, *The Philosophy of the Plays of Shakespeare Unfolded*, published in 1857, claims that a committee of Elizabethan writers penned the plays. They were guided by Francis Bacon, she said, adding that she was a descendant of the great scientist. Among the coterie were Sir Walter Raleigh, and the Earls of Rutland, Derby, and Oxford, each of whom, at various times, has been a prime candidate for Shakespeare's laurels. In this century the so-called Baconian School has given way to the Oxfordian School (read any three lines of Sir Francis's abstract prose and

you'll see he couldn't have written *Leah*, or even *Titus Andronicus*). In 1926 J. Thomas Looney — now, now, give the guy a break — championed the Earl of Oxford in a long treatise and founded the Shakespeare Fellowship, an allegedly nonpartisan group dedicated to proving that the Bard of Avon was really Edward de Vere. Other claimants for de Vere include Percy Allen, whose scientific approach in 1947 involved talking to Oxford, Bacon, and Shakespeare at a séance (they told Allen that all three collaborated on the plays), and Dorothy and Charlton Ogburn in 1952, the parents of the author.

The battle waged over the true authorship of Shakespeare's plays has always been a town and gown problem. Anti-Stratfordians, the foes of the Bard, are usually not academics, and their writings often betray an underlying resentment toward scholars claiming the final word on this or that play. Few printed disputes have as much name calling and ad hominem fallacies, on both sides, as do the debates over the identity of Shakespeare. Although he promises to be above such cheap slurring, Ogburn permits himself an occasional potshot at the ivy-covered walls of his enemy's camp. "If the reader, like me, knows no more of the rougher side of life than what may be learned in five summers as a hired hand on a farm and in the infantry during four and a half years in the wartime army," Ogburn says, "he will find himself a babe-in-the-woods when it comes to academia." Each side, ironically, argues against the virtues of its upbringing. The academics contend that Shakespeare couldn't have learned what he did at a university. De Vere's proponents argue the opposite. Only at a university, they say, could Shakespeare have acquired the abundant knowledge that fills his plays. In defending its arguments, each camp pays the other a back-handed compliment.

There's another curiosity about all this. For a century and a half after his death, no one doubted that Shakespeare lived and wrote the plays. His reputation was rocky, and his daughter Judith was living proof of a William Shakespeare until her death in 1662. The line of buyers didn't begin queuing up until the end of the Eighteenth Century. Skepticism began, inadvertently, when James Boswell wrote his masterful *Life of Samuel Johnson*, a minutely detailed account of a great literary figure. During this time, and the expressive bloom of Romantic poetry that followed it, the importance of the artist rose in stature. "It's the singer," Mick Jagger crooned (indicating that this phenomenon is still with us), "not the song." Thus when biographical interest in writers grew, readers, scholars, and iconoclasts looked back at the known facts

about Shakespeare and found, well, gaps.

Shakespeare was born, legend has it, on April 23 (the same day he died) in 1564. But there is no record of his actual birthdate, just of his christening, on April 26, as Guilelmus Shaksper, son of John, a Stratford glover. He was married at eighteen, had three children, lived in London, and retired to New Place, one of the finest homes in Stratford. He died in 1616. Where he was educated, how and if he traveled, whom he knew, and when he wrote the plays are mostly matters of conjecture, especially his "lost years," between ages eighteen and thirty-two. And even though several documents exist — six signed by him — that show Shaksper, or Shakspeare, was a successful businessman, the unbelievers have regarded this evidence as unsubstantial proof. Their first line of attack is that no man "of the vulgar ken" could have written such a lofty play as *Hamlet*. Someone of more noble lineage surely was its maker. And they have combed the entire English Renaissance for candidates.

Edward de Vere (1550-1604) is one of the most impressive. His heroic exploits, in fact, make Shakespeare look like a nerd. While the Bard most likely spent his days backstage at the Globe, writing immortal dialogue to the borrowed plots of other people's plays, de Vere strode across continents like a titan. The Earl of Oxford was a dashing courtier, a rampant egomaniac (he once challenged all of Italy's manhood to single combat), and a valiant warrior who captained a ship when the British fleet defeated the Spanish Armada in 1588. Arrogant, rash, and nasty, de Vere's blue blood boiled for conquest, on the high seas and in the boudoir. He was also a patron of the arts and had a fairly keen eye for young talent, possibly even for a fledgling playwright-sonneteer named Shaksper, who was fourteen years his junior. A noble, if not a gentle, man, de Vere sponsored an acting company from 1580 to about 1602, and thus contributed to the early rise of the Elizabethan theater.

But how large was this contribution? For 892 pages, Ogburn contends that it was massive. The book is actually two books. The first half, itself the length of a novel, attempts to tear down our image of Shakespeare. For Ogburn, the William Shakespeare who came to London around 1592 was an unlettered bumpkin with lousy penmanship. He made a few shady deals and returned to Stratford a fairly wealthy man. Ogburn does not deny his existence. Too many documents attest to an actual personage (who was something of a money grubber). What Ogburn does, instead, is try to sever this man from the plays. He was, the author asserts, "very nearly the antithesis of the kind of person

the works lead us to picture as the author." Ogburn hits the weaknesses of his opponents' position hard by citing three genuine mysteries that Shaksper took no interest in the fate of his plays; that he made no mention, in his will, of the large library one would have expected him to have; and that, at his death, Shaksper was not mourned by the literary community. Ogburn also regards the many references to Shakespeare, by his contemporaries, as a massive cover-up to protect the identity of Edward de Vere.

The second half of the book is devoted to the Earl of Oxford. Ogburn's thesis is that de Vere used the pseudonym "William Shakespeare" ("the name was widely recognized as such at the time") to protect his real identity. British gentility regarded the theater, and theater people, as an abomination. Thus de Vere wrote covertly. In his final eighteen chapters, Ogburn attempts to match the Earl's life with lines from the various poems and plays. Some of these joinings do give one pause. De Vere actually wrote in the Shakespearean sonnet form at least ten years before the Bard is said to have invented it. And though he died in 1604 — at a time when Shakespeare had yet to write three of his major tragedies — de Vere was clearly involved in the theater. Though certain points of his argument are persuasive, Ogburn continually slants the evidence to favor his thesis. "We have left Shakespeare too much to those who are of small mind," he says. In the end, the author blows whatever credibility he may have gained by thinking big. He turns de Vere into the most amazing literary machine in the history of the written word.

According to Ogburn, de Vere not only stormed through the world, courted Queen Elizabeth (and may have been the Virgin Queen's lover), wrote all the plays and poems attributed to Shakespeare (much earlier than scholars believe), he also did — get ready — *even more*. If Ogburn is correct — which I sincerely doubt — Edward de Vere was involved in practically every major piece of literature

written between 1576 and 1603. De Vere actually wrote, Ogburn claims without batting an eye, Arthur Golding's brilliant translation of Ovid's *Metamorphoses*, the play *Arden of Feversham* (usually attributed to Thomas Kyd), George Gascoigne's *The Adventures of F. J.* (the first English novel), Christopher Marlowe's *Edward II*, and John Lyly's *Euphues*.

It would take the better part of a lifetime just to copy these texts, let alone to write them, do battle against the enemies of the crown, build a theater, attend royal functions, court the Queen, oversee one's lands, patronize artists, travel, till in tournaments, eat, drink, and be, occasionally, merry. Most anti-Stratfordians take a dim view of human potential. No single person, they aver, is capable of the excellence Shakespeare achieved. What sets Ogburn apart from the others is an astounding faith in mankind's capacity — or at least in the Earl of Oxford's — to generate magnificence at every turn. Even the gods of Greece and Rome, in *1001*, fall short of de Vere's alleged achievements.

I understand that *The Mysterious William Shakespeare* is stirring the embers of an old controversy once again, and is acquiring many new converts to its thesis. It was once my severe misfortune to have to read the "literature" on the "authorship question" of Shakespeare's plays. Having sailed through those strange seas of thought, like a reluctant but (I swear!) fair-minded Magellan, I see little that is fresh or convincing in Ogburn's book. It may seem new to eyes not bloodshot by previous voyages, but what Ogburn has done is to collate all of the anti-Stratfordian arguments and to present them in a bulky package (this strongest argument, he repeats often, is the size of his book). The portrait of de Vere that does emerge, shed of Ogburn's whopping asserions, is of a feisty nobleman who helped several writers along the way. Ogburn is a decent novelist, and this book, his biggest fiction to date, is about to experience one final hurf — into the nearest dumpster.

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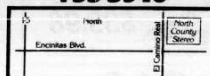
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## QUARTER NOTES

BY JONATHAN SAVILLE



### A NIGHT IN VIENNA

The San Diego Youth Symphony, under the direction

of Louis J. Campiglia has for several years presented a ball titled "A Night in Vienna," where lovers of old-fashioned elegance and civility can dance to the waltzes and polkas of Johann Strauss, Jr. The most

recent of this delightful series took place last week on one of those searing, sodden summer evenings that have been the rule ever since San Diego's perfect climate went bad (whose fault? — bomb tests? Mexico? Nancy

Howey?). The location was the Balboa Park Club — an immense ballroom with the orchestra on a platform at one side, tables and seats at either end, and a vast space left for dancing. The young musicians were dressed in dinner jackets and long black gowns, a tribute to the power of evening dress to convert even sun-drenched San Diego youth into ladies and gentlemen. The attire of the dancers ranged from California casual, through conventional evening dress, to elaborate nineteenth-century costumes, the men in tails and the women gloriously puffed out with crinolines beneath the silk and lace, as though to demonstrate the superiority of that earlier period to ours in beauty as well as its inferiority in comfort.

For the first waltz of the evening, "Voices of Spring," few dancers were actually doing the Viennese waltz, with its rapid swinging circles and reverses, its air of debonaire dignity in a whirlwind. Most of the couples merely swayed slowly. A sense of style became more manifest during the orchestra's bouncing performance of the "Fireproof Polka." Here many dancers

seemed in command of the steps, launching themselves into the dance like tipsy cannon balls. By the time Maestro Campiglia and his youthful players struck up the enchanting "Tales from the Vienna Woods," more of the echt-Viennese dancers had arrived, providing the onlooker with one of the most delightful spectacles ever produced in the vision of dozens of couples spinning about the floor at great speed, with impeccably upright carriage, and with the loftily disinterested look on their faces of those to whom accuracy, grace, and a breathtaking tempo come too easily, too naturally (as leaves to the tree) to be taken any notice of. The Viennese waltz offers the modern world one of its few traditional ways of exhibiting sprezzatura, that Renaissance faculty of doing difficult things with apparent ease. Here, too, the traditional dress of the more daring ladies proved its value, adding to the gyrations of the crowd the vertiginous floating of massive skirts and the flashing by of white shoulders and powdered

bosoms.

From a musical point of view, "A Night in Vienna" was notable for the quality of the orchestra's playing, in which there was nothing amateurish or inept to be heard. One can

understand why Maestro Campiglia's ensemble has had such immense successes in its numerous tours abroad; it is without any doubt one of the cultural treasures of San Diego. About the conducting I felt

some reservation. The marches and polkas were suitably energetic and spirited, but the waltzes tended toward a mechanical rhythm, without *rubato* (the minute accelerations and decelerations

that give the melodies their inner life), and without the little hesitation on the third beat that differentiates the Viennese waltz from any hardy-gurdy tune in triple time. These defects would have been

more damaging in a concert performance; among the dizzying merriment of the dancing, and in the spacious acoustics of the Balboa Park Club, scarcely anyone seemed to pay them attention.

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## City Lights

### Shuttle

(continued from page 5)  
checks after we had already begun carrying their ads, saying they had changed their minds. The whole thing was just a goddamn nightmare."

Smith says he constantly met with representatives from both the Old San Diego Chamber of Commerce and the Old San Diego Task Force's parking

committee, "and each time they said they would get together with their members and see what they could do." But still, Smith says, the problems only worsened, and last April a \$1900, three-month advertising contract with Amigos on Twigs Street was abruptly canceled when the restaurant was purchased by the Carlos Murphy's chain and the new owners expressed no interest in advertising with Smith. "The hell they [Carlos Murphy's] don't need us," Smith says now. "They're way

out off the beaten track, under some big tree, and no tourist is even going to know they exist without us bringing them right to their door. But that's the attitude I encountered time and time again—I brought customers right to their doorsteps, but they wanted to reap the benefits without paying a cent." Finally, Smith says, he had had enough, and two months ago he abruptly stopped his shuttle service when San Diego Transit Corporation expressed an interest in purchasing his two trackless trolleys for its summer "Sun Runner" service in Mission and Pacific beaches. And even though he managed to make a profit on the sale—he received about \$115,000 for the two trolleys—Smith says he still lost nearly \$24,000 in the eight months he ran his Old Town shuttle service.

Now, two months later, Old Town merchants are more eager than ever either to woo Smith back or find a new shuttle service operator. Richard Herruta, chairman of the Old San Diego Task Force's parking committee and owner of the Apache Trading Post on Juan Street, says the loss of the shuttle "has made us all realize how much it had been helping our businesses." He also says that there is a pronounced fear among his fellow merchants that unless a shuttle service is promptly reinstituted, the state

parcs and recreation department will make good on its parking meter threat.

—E.K.A.

### Sticky Issue

(continued from page 5)

where the police are zealous in helping out the border patrol. Up until March of this year, he says, it was not uncommon for National City police officers to pull over cabs carrying Hispanic passengers and ask them for identification. If the passengers were unable to produce the necessary documents, the border patrol was called. In some cases cabs were seized, and earlier this year, when the number of nabbed vehicles reached fifteen, Yellow Cab, Diamond Cab, and American Cab announced to the border patrol that they would no longer service the South Bay. Finally, after much discussion, the border patrol cased out. "I guess they were trying to point out to us that there was a problem with drivers smuggling illegal aliens," says Tony Palmer, director of Yellow Cab. "And sure, some drivers were involved in that, but others had innocently given these people rides. Legally, we're not supposed to deny anyone service, and we're certainly not in the business of checking people's national origins and citizenship status."

While the cabs in South Bay may be running smoothly now, relations with the National City Police Department and the Hispanic community are not, contends Martinez. As recently as three months ago, he says, he received calls from the manager of the Bay movie theater on National City Boulevard. The manager complained that the police would drive in front of his theater and announce over their loudspeakers that they were "going to send all the wetbacks back to Mexico," and on at least one occasion pulled up behind the theater to yell "la migra! la migra!" (the local Spanish name for the border patrol) only to watch frightened moviegoers dash out the exits. Martinez says that he has more than forty reports of National City officers stopping people without probable cause and subsequently turning them over to the border patrol. In half of these cases, he says, the officers supposedly used abusive language.

Chief Terry Hart of the National City Police Department denies this. He says that he has heard nothing of such incidents, but does not deny that he and his men like to help the border patrol with their job. "We only stop people if they are suspected of committing a crime. Being in this country illegally is a crime. And calling the border

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patrol is nothing unusual. There are plenty of other examples of local law enforcement agencies assisting federal branches of law enforcement, especially in the area of drug trafficking." Still Hart says, even when dealing with illegal aliens, most of those his department turns over to the border patrol were reported by private citizens. "Often we get calls saying, 'There's someone lurking around outside, ducking whenever a car passes by.' We don't know if it's a thief or not, but we always send someone out, and it often turns out to be an illegal. But we don't wait for the border patrol to arrive. If they can't come, we'll hold them or drive them down to a detention facility."

Elsewhere in the South Bay, the police are less accommodating. Chief William Winters of the Chula Vista Police Department says that his policy is similar to San Diego's. "We only hand them over if they've committed a crime. Not a serious offense, that is. If it's a serious crime, we book them like anyone else. Within the past twelve months, we've turned over 150 adult illegal aliens, mostly for shoplifting and for stolen vehicles. But we have so many illegal aliens in Chula Vista that if we went out and actively pursued them for the border patrol, we'd be doing that and nothing else."

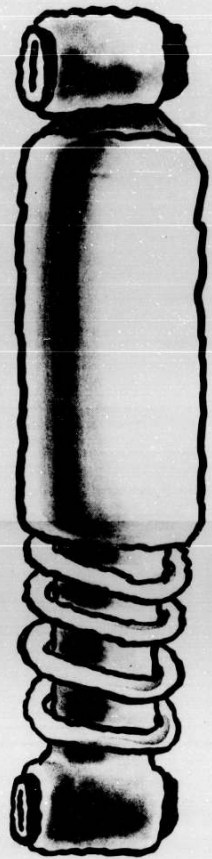
Still, Martinez insists, a problem exists, and he says that the border patrol encourages local law-enforcement participation in its efforts. But Mike Williams, deputy chief agent for the San Diego border patrol, disagrees. "I would not say that we have a campaign to get police departments to help us," he says. "That is false. We do, however, receive a lot of cooperation from local law enforcement. We generally receive 2500 illegal aliens a month from the various police departments, but I would be very cautious when considering Mr. Martinez's claims."

Such police participation in border patrol activities will be, for the police, counterproductive in the long run, claims Martinez. As it is now, many illegal aliens are afraid to contact the police when they are the witness of or have been the victim of a crime. "Last week, four young men were coming to see me," Martinez says. "One of them was in the process of immigrating, the others were here illegally and were trying to recover three weeks of back pay that their employer owed them. I was going to help. They arrived at my office an hour early, and they went down the street to the Bay Theater to see what was playing. On the way there a National City Police officer stopped them, asked them for ID, and then called the border patrol. The guy who had papers came back and told me the story. The other three were deported. They lost their pay. They weren't criminals, but the officer apparently felt he was doing his job."

—A.O.

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Heritage Park

## They Came To Cartoon

The making of a political cartoonist. According to Jeff MacNelly it all started for him when he was a little kid sitting slack-jawed in front of the old Dumont watching *Howdy Doody*. The show featured his great childhood idol, Clairbelle, the Harpo Marx of the Eisenhower generation. MacNelly loved that big, silly, voiceless, horn-blowing clown. By chance, MacNelly's dad knew some bigshots in the *Howdy Doody* organization and got him a seat in the Peanut Gallery. And wouldn't you know it, Buffalo Bob picked MacNelly out of the crowd to join him and Howdy and Clairbelle in that day's big adventure, a search for Dilly Dally's missing uncle. They trooped around the set, MacNelly trailing in the wake of the baggy-suited clown. What a thrill! MacNelly was in heaven.

Through a window created in the back wall of the set, MacNelly could see snow falling. Clairbelle led the line of searchers "outside" behind the back wall. Each of them was to tiptoe past the window looking around for any trace of the missing character. When it was MacNelly's turn, he got to the middle of the window, full view of the Peanut Gallery and the cameras, and sensed that something was wrong. He looked up, saw the machine from which the "snow" was being dropped, and waited. "It's not real!" Before he knew what was happening, Clairbelle reached out and grabbed him by the shirtfront, yanked him out of camera range, stuck that painted clown face in MacNelly's and snarled, "Shut up, kid!" After that, apparently, there was nothing for MacNelly but a life of cynicism and cartooning. These days, MacNelly is both a political cartoonist and the creator of the comic strip "Shoe." He is also the first guest on a new thirteen-part series on

KFBSTV, "The World of Cartooning with Mike Peters." Peters himself is a comic strip cartoonist ("Mother Goose and Grimm") and host of each of the half-hour programs. It is Peters'



Jeff MacNelly

hope that he can bring out his guests' individual personalities and unique outlook on life and give viewers some idea of the men and women behind the panels.

If the first show is any indication, Peters' own impulsive, "gee-whiz" style may gain up the weeks a little. (On more than one occasion he reminds MacNelly of how truly wonderful Peters thinks he is and how lucky he is to be sitting drawings-board-to-drawings-board with such a superstar.) But the way, twenty MacNelly is a fine storyteller and carries the show pretty much on his own. It's a little like Pinky Lee meets Calvin Trillin, but that's the world of cartooning for you. Just think of Peters as the personification of the gag dog on his "Mother Goose and Grimm" strip, and you'll be okay. The show's format is relatively unstructured, more like a one-on-one interview than a traditional television interview, which certainly has its merits. And while they chat they also sketch. MacNelly turning out several including a vulture-like Richard Nixon and a caricature of Gerald Ford, whom MacNelly calls "a Scandinavian

(continued on page 10, col. 5)

## If We Ever Get Back

It's been a notable year so far for major league baseball. Joe Pepitone, former Yankee star and the man who first introduced the electric hair dryer to big league

locker rooms, was arrested in Harlem and charged with dealing hard drugs out of a car. Denny McClain, baseball's last thirty-game winner, has been locked up for the foreseeable future for loansharking, racketeering, and drug convictions. Dozens of active players are either currently entangled in, just released from, or soon to be entering drug rehab programs, while the remainder of their professional peers refuse to submit to testing. And with players' annual salaries averaging \$363,000 per man and their collective cut of the television contract set to jump from \$15.5 million to \$60 million a year, the players' union is preparing to go out on strike over money. It is a rough beast indeed that now slouches toward Cooperstown to be enshrined.

For baseball fans across America, it becomes ever more difficult to recall what there is about the Grand Old Game that makes it grand. For less, some help in that regard has arrived at Balboa Park's Hall of Champions: an exhibit of photographs by Charles Martin Conlon titled "Baseball Immortals." Between 1905 and 1935 Conlon worked for A.G. Spalding and Brothers, the sporting goods company, as its primary photographer and as the contributor to Spalding's Official



Babe Ruth "Charles Martin Conlon"

(continued on page 11, col. 3)

## Montagu On Motherhood

He's caused trouble before. Ashley Montagu, the eighty-year-old former welterweight champion boxer and world-class anthropologist/social biologist, has forever been poking at or downright exploding the popular myths he likes to call "venerable errors." In the 1930s when master races and segregation were the order of the day, he frequently spoke out on the issue of race, and openly criticized the then-common practice of segregating blood given by black donors from that given by whites. "Blood," he said, "has nothing whatever to do with heredity."

In the 1950s, this scholar from England made more waves with the publication of his sexually seditious book, *The Natural Superiority of Women*. The work, which described certain biological advantages that women enjoy over men, had the American public seething. Thousands of hate letters poured in to his publisher, and the media vultures of that era credited him with declaring what was to be called "the battle of the sexes." Montagu objected. He said that his book was written to "contribute to a better

understanding between the sexes." But nobody listened to him. It didn't matter, he was on his way to becoming a media figure himself, the Carl Sagan of the Cold War era. During the Fifties, you could see him on television, or listen to him on radio, patiently explaining anthropologic ideas to the layman. By the end of the decade, the fanfare died down somewhat, but Montagu continued churning out his long and impressive list of titles, more than forty books on a stunningly wide variety of topics, including such well-known works as *Teaching and Race*, *Science, and Humanity*.

After a somewhat lengthy reprieve from the maelstrom of controversy, Montagu has returned to make some well-educated points that others may not want to hear. As part of an international congress being sponsored here by the Pre- and Perinatal Psychology Association of North America, Montagu will address the issue of "prenatal influences on maternal emotions." This Friday evening, July 26, at 8:30 p.m., he plans to discuss exactly how a mother's experiences while she is carrying her child will affect the baby's birth and the rest of its life. According to Montagu, the information that a mother's emotional health is directly reflected in the well-being of her unborn child is not



Ashley Montagu

new. He says that midwives in the Nineteenth Century were making such observations, and that studies done fifty years ago of mothers exposed to aerial bombings showed that their children were born, he says, for all practical purposes, "neurotics." It is recently, Montagu asserts, that with the aid of technology, we have been able to confirm these suspicions. The mother and child are intimately reflected, at even

(continued on page 11, col. 1)

## Section 2 Events, Theater, Music, Film

### Like SOHO

When I think of the Save Our Heritage Organization, I think of Mary Ward. Mary was born and raised in San Diego, and since she married a third-generation San Diego lawyer it was probably inevitable that she would someday take an interest in local history. But it wasn't inevitable that she would take it so seriously. Tourists visiting the Sherman-Gilbert house in Heritage Park back in 1975 must have been surprised to find Mary inside, dressed in a complete, historically accurate costume of a Victorian maid (including feather duster). "What? — I imagine the tourists thinking to

themselves — "Is this woman a guide, or the cleaning woman, or...?" And Mary, knowledgeable and enthusiastic about history, would have ignored their questioning glances and talked as if the house's original owners were going to be back any minute for tea. Here the tourists thought they were going to spend a quiet half hour sipping around one of the city's least-known tourist attractions, and instead they practically got transported back in time. Mary Ward was one of the founding members of the Save Our Heritage Organization (commonly known as SOHO). Preserving and restoring the Sherman-Gilbert house, which once stood at Second and Fir

streets downtown and was nearly demolished in 1969 to make way for a parking lot, was what caused the organization to form in the first place. A fixation on the past can be a negative thing, but here in San Diego, where traces of the past are swept out at a rate roughly equivalent to the earth's velocity around the sun, we can use all the hindsight we can get. Among other projects, SOHO has saved and restored seven structures from the late Nineteenth Century and moved them to Heritage Park in Old Town, including the Temple Beth Israel, San Diego's first synagogue. The park itself has been shaken from the start. Boutiques and restaurants in the

(continued on page 10, col. 5)



## READER'S GUIDE

### Dance

**International Folk Dancing** is held on Thursdays, July 25, 27, 29, 31, at 7:30 p.m., Balboa Park Club, Balboa Park. For details phone 449-4611 during business hours.

**Scottish Country Dancing** is held Fridays, 7:30 p.m., at James Hall, 1776 East Avenue, La Jolla, 454-5191.

"Dance Jam," create your own

dance style at an evening of freestyle, international dancing every Friday night, 9 p.m., 3535 Fifth Avenue, Hillcrest, 234-1713.

**Fifties Dance**, sponsored by the Patrons Catholic organization for separated, divorced, and widowed people, will be held Saturday, July 27, 7 p.m., at St. Theresa Church Hall, corner of Nagle Road and College Avenue, Del Cerro, 583-5692.

**The San Diego Dance Club** meets every Sunday; beginners' classes

start at 3 p.m., and dancing to live music starts at 4 p.m., Let's Greenhouse, 2828 Camino Del Rio South, Mission Valley, 274-1234.

"Summer Lo-Tech Series," Thelma's Company and Dancers presents choreography by Debbie Braser, entitled *Walking from Walls*, a seventy minute modern dance work employing the talents of ten local dancers. Set to a contemporary electronic score, performances will be Saturday, July

27, and Sunday, July 28, 8:30 p.m., at the Thelma's Company studio, 1255 Fifth Avenue, Hillcrest, 266-9523.

**Israeli Dancing** taught by Yoni Eiserich, former choreographer for Israeli television and teacher in Israel and New York, is scheduled every Sunday, 7 p.m., at the Folk Dance Cafe, 2977 Meade Avenue, North Park, 281-5656.

**More Scottish Dancing** takes place every Monday, offered by the San Diego branch of the Royal Country Dance Society, 7 p.m., room 202, Casa Del Prado, Balboa Park, 276-7064 or 488-2617.

"Circle Dancing," "Soft" dancing is conducted every Monday evening, 7:15 p.m., 4070 Jackson Street, Mission Hills, 295-0677.

**More Israeli Dancing** is held every Monday evening, 8 p.m., at Lawrence Branch Jewish Community Center, 4126 Executive Drive, La Jolla, 457-8307.

### Music

**Summer Pops**, the San Diego Symphony summer concert series continues with a tribute to the Forties, including a David Ross medley, a tribute to Glenn Miller, Khachaturian's "Sabre Dance," Beethoven's "Moonlight," and more. Four-time Grammy Award winner Lalo Schiffrin will conduct, today, Thursday, July 24 through Sunday, July 27, 7:30 p.m., at Hospitality Point in Mission Bay, 699-4203.

**International Music**, Paul and Carla Roberts will employ more than twenty instruments to present music from around the world, clogging and belly dancing

## To LOCAL EVENTS

also will be demonstrated Friday, July 26 through Sunday, July 28, 6 to 10 p.m., at the San Diego Wild Animal Park, 1550 San Pasqual Valley Road, Escondido, 747-8702.

**Classical Music** composed by Hindemith, Telemann, and C.P.E. Bach will be performed by the London Trio with Lori Bell on flute, Fred Berensson on guitar, and Jeffrey McFarland-Johnson on cello Friday, July 26, 7:30 p.m., at The Rockwold, Vineyard Center, 15231 East Valley Parkway, Escondido, 741-9079.

**Jazz**, performed by the George Ketas Quartet, featuring sax, guitar, bass, and drums, is scheduled for Friday, July 26, 8 p.m., and the North Coast Jazz Society will play Saturday, July 27, 7 p.m., at The Rockwold, 2670 Via de la Valle, Del Mar, Free, 491-8007.

"Martha," the Pacific Chamber Opera, with vocalists Christine London, Joe Carson, and William Nolan, performs *Flower's Opera*, Friday, July 26, 8 p.m., and Sunday, July 28, 2:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. For reservations phone 283-SEAT or D.G. Walls Books, at 456-1882.

**Swing Jazz** and music from the Forties will be performed by the local trio "Wind Jammin'," Saturday, July 27, from 12:30 to 3:30 p.m. in the Old Town Galleria, Juan and Harvey streets, Old Town, 2098, Free.

"Symphony on the Green," the second of this series of concerts offers a musical medley ranging from Mozart to the music from *Sar Wars* when conductor Henry Brandon leads the fifty-piece California Symphony. Sharing the spotlight will be the New Christy Minstrels folk group; a fireworks display will close the program.

scheduled for Saturday, July 27, 8 p.m., at the driving range of the Rancho Bernardo Inn, Rancho Bernardo, 487-3773.

**More Jazz** by the Peter Sprague Trio, with Peter Sprague, guitar, Bob Magnusson, bass, and Steve Kugala, flute, will celebrate the release of Peter's new record, Saturday, July 27, 8 p.m., at World and Music, 1806 Fourth Avenue, Hillcrest, 298-4311.

**Organ Concert**, civic organist Robert Plimpton will perform compositions by Bach, Beethoven,

Martha, and selections from Fiddle on the Reef, Sunday, July 28, 2 p.m., Spreckels Organ Pavilion, Balboa Park, Free.

"The Choice of Hercules," a musical interlude by George F. Handel, featuring soloists Martha Hamilton, Susan Lord, Janet Goggin, and Gerald Whitney, accompanied by Michael Parker and the Mary, Star of the Sea Choir, will be presented Sunday, July 28, 3 p.m., in the Mary, Star of the Sea Catholic Church Hall,

7727 Grand Avenue, La Jolla, Free, 464-9437.

**An American Celebration**, Sousa and Ellington music, medleys by Jerome Kern and Duke Ellington, trumpet and trombone feature pieces, and more, will be performed by the Paloma College Concert Band under the direction of Robert Gilson, Sunday, July 28, 6 p.m., at Caron Park amphitheater, Escondido, 744-1150 or 5316.

"Music at Dusk," several members

of the San Diego Symphony will offer an evening of chamber music including Beethoven's *Brandenburg Concerto No. 6*, Monday, July 29, 7 p.m., in the Westminister Presbyterian Church amphitheater in Westminister Park, 1908 Talbot Street, Point Loma, Free, 223-1091.

"Twilight in the Park," the summer outdoor concert series continues with traditional band music performed by the City Grand Band, Tuesday, July 30, the San Diego Concert Band.

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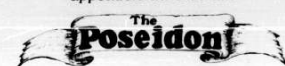
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## READER'S GUIDE

Wednesday, July 31, and the Navy Band, next Thursday, August 1. All hour-long concerts begin at 6:30 p.m. Spectacle Organ Pavilion, Balboa Park. This is another good event around which to plan a picnic. Free. 236-5471.

**Summer Symphony**, the Miracosta College San Diego Symphony performs a varied program, with works ranging from classical to pop. The orchestra performs every Tuesday night this summer, from 7 to 9 p.m., at the college's Del Mar Shores center, at Santa Street and Shattuck Center, in Del Mar. 755-1486.

**Divided Jazz** is performed every Wednesday from 7 to 8 p.m., in the auditorium of Sweet William, downtown. Free. 238-6868.

**More Pops**, next in the series of summer concerts by the San Diego Symphony will be Academy Award-winning composer Jerry Goldsmith leading the orchestra in

a "silver screen spectacle" to include some of Goldsmith's themes from such movies as *The Sand Pebble*, *Paper Moon*, and *Chinatown*, as well as his scores for numerous television programs, plus additional works by Henry Mancini. The concerts will take place next Wednesday, July 31 through Saturday, August 3, beginning at 7:30 p.m., on Hospitality Point, on Mission Bay. For ticket information phone 693-4222.

### Film

"Real to Real Film Series," the series continues with *Chinatown*, starring Jack Nicholson, Faye Dunaway, and John Huston, followed by discussions of the value inherent in film noir. Friday, July 26, 7 p.m., room 4312, San Diego Mesa College, 7250 Mesa College Drive, San Diego. Free. For

more information phone 582-2768.

**Monster Feature**, this week, it's *War of the Gargantuas*, a minute minute color film starring Ron Tamblin about two gigantic apocalyptic monsters, one good and one evil, on the loose in Japan. The film will screen Saturday, July 27 and Sunday, July 28, at 10:30 a.m., and 12:30 and 2:30 p.m., Natural History Museum, Balboa Park. 242-3521.

"Wartime Romance," the Russian work nominated for this year's Academy Award for best foreign language film tells the story of a Moscow who, soon after the Second World War trade has become belated and struggles to revive her vanquished spirit. It will be shown Sunday, July 28, 11 a.m., in Russian with English subtitles, at the Ken Cinema, 4261 Adams Avenue, Kensington. 283-9429.

"Monday Night Film Series," the monthly long series on cinema art continues with "The Day After Tomorrow," a 1981 film about the development of the atom bomb. Monday, July 29, 7 p.m., third floor auditorium, San Diego Public Library, 820 E. Street, downtown. Free. 236-5849.

"His Girl Friday," the comedy starring Cary Grant, Rosalind Russell, and Ralph Bellamy depicts a young woman reporter who has just divorced her managing editor and is determined to take off for a new life. It will be shown Tuesday, July 30, 7 p.m., Colorado Public Library, 640 Orange Avenue, Colorado. Free. 522-7340.

"Broken Blossoms," the series of "Summer Silents" continues with this vintage film, starring Lillian Gish and Richard Barthelmess, screening Tuesday, July 30, 8 p.m., Palomar College Theatre, 1142 West Mission Road, San Marcos. The film will be shown again next

Thursday, August 1, also at 8 p.m., at MiraCosta College's Del Mar Shores Center, at Ninth Street and Stratford Court, Del Mar. 942-1152.

**Library Films**, two short films, *The Pacific* and *Mexico: Central America*, will be shown Wednesday, July 31, 1 p.m., National City Public Library, 200 East Twelfth Street, National City. Free. 474-8211.

"Mississippi Blues," the series of nine films by French director Bertrand Tavernier continues with this work in which Tavernier ventures into the old South to capture the birth of the blues, shown in English, Wednesday, July 31, 7:30 p.m., Sherman Auditorium, La Jolla Museum of Contemporary Art, 7250 Pearl Street, La Jolla. 454-4267.

"Chinook," Ronald Fickel's new film, a celebration of human intelligence that takes us through many of the world's architectural

## TO LOCAL EVENTS

and urban wonders, a short completely in time-lapse sequence, the film concludes the Rubin OMNIMAX series of the Rubin 11 Floor Space Theater and Science Center in Balboa Park throughout the summer. For show times and further information phone 238-1168.

### Lectures

**The Iran-Iraq War** will be discussed by Iraqi Ambassador Nizar Hadad at a dinner meeting of the World Affairs Council of San Diego, a former undersecretary in the Iraqi Ministry of Culture and Information. Hadad will focus

on the war's impact on U.S.-Iraqi relations, today, Thursday, July 25, 6:30 p.m., in the Mission Room of the Bahia Hotel, 998 West Mission Bay Drive, Mission Beach. Call 234-0111.

**Distant Adventures**, a slide show documenting a circumnavigation of Mount Everest will be presented today, Thursday, July 25, 8 p.m., and another slide presentation about hiking and whitewater rafting in New Zealand will be given Tuesday, July 30, 8:30 p.m., both at Adventure 16, 4620 Alvarado Canyon Road, Greenville. Free. 283-2374.

**Salvadoran Refugees**, a slide presentation and discussion of the Salvadoran refugee camps in Honduras will be led by public

health worker Diane Kantr, who recently returned from two years of work in the Mesa Grande and La Virtual refugee camps. Friday, July 26, 7:30 p.m., at First Unitarian Church, 4190 Front Street, Hillcrest. Free. For more information, call 231-4984.

**County Parkland** will be the setting for two lectures, one on camping in a wheelchair, Saturday, July 27, 9:30 a.m., and a slide show and exhibit about the wild animals of San Diego County. Sunday, July 28, 9:30 a.m., both at Lewis A. Steiner County Park, 11470 Wilbur Canyon Road, Lakeside. Free. 563-9582.

**Horton Plaza** marketing specialist Scott Stern of Ernest W. Hahn, Inc., will share his insights into


the new downtown shopping center and other aspects of downtown redevelopment, Sunday, July 28, 2 p.m., at the Downtown Information Center located in the Senator Building, 119 West I Street, downtown. Free. 636-3215.

**Lesbian and Gay Culture**, Sharon Mosson, coeditor of *Supple Speak*, the lesbian and gay publication on the U.S.D. campus, and Albert Bell, a consulting member of the local circle of Radical Faeries, will present an overview of gay history and heritage at the July meeting of the Gay Academic Union, Sunday, July 28, 4 p.m., in the Forum Hall of Great American First Savings, 4315 La Jolla Village Drive, building J, University Town.

Centre for more information, call 242-8859.

**Street People**, their needs and lives, will be depicted in a slide show to be presented by retired professor Rex L. Gustafson, Tuesday, July 30, 10:30 a.m., in the University Extension classroom 122, UCSD campus. Free. 52-3429.

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## Sports

**Baseball.** The Padres will face the St. Louis Cardinals in their final home game at San Diego Stadium, Thursday, July 25, 1:35 p.m. Tomorrow, the game starts at 7:25 p.m. in a network television game which will be held from San Diego, July 27, through Sunday, July 29, at 12:20 p.m. and Sunday, July 31, at 1:25 p.m. For ticket information, phone 283-SEAT or 283-4444.

**Pro Team Tennis.** The San Diego Badminton, the city's newest sport franchise, will play against the Chicago Fire, Thursday, July 25, 7:30 p.m. at the San Diego Sports Arena. Pro tennis, July 26, matches start at 7:30 p.m. at the San Diego Sports Arena. For more information, call 247-9662.

**All Golfers** with valid handicaps are invited to participate in the first Costa Mesa San Diego March Polo Championship, utilizing the one-day match play computerized scoring system in which golfers compete in a match play event without elimination rounds. The event will be held from Sunday, July 27, through Sunday, August 4, for information about the rules and participating golf courses, call 457-3342.

**Races** continue at the El Cajon Speedway, Sunday, July 27, at 10:30 a.m. and 1:30 p.m. Take the Bradley off ramp at 11:30 a.m. Airport at El Cajon, 444-8882.

**Family Bike Ride.** This three-mile ride will begin at the County Administration Center downtown, go through Balboa and Presidio parks, head to the coast and follow the boardwalk, going over to Point Loma and the Cabrillo National Monument, and wind up back at the County Administration Center. Benefiting the Muscular Dystrophy Association, the event will take place Sunday, July 28, beginning at 8 a.m. For more information, call 554-2484.

**Frisbee.** The International Flying Disk Association hosts free-to-ride Frisbee workshops every Sunday, 4 p.m. at La Jolla Cove Park, La Jolla, 753-7441.

**Frisbee Golf.** Held daily at the Miramar Field Golf Course.

## READER'S GUIDE

### For Kids

**Puppet Shows.** Maggie Kerr will present Maggie's Manager on Stage Friday, July 26, 10:30 a.m., and Saturday, July 27, at 10:30 a.m. and 1:30 p.m. in the Miramar Theatre, One Barnard Drive, Oceanside. For more information or reservations, call 757-2121 or 755-5155.

**Woodworking.** Woodshop teacher Sheila Dawson will offer this class for children ages five through eight, Saturday, July 27, at 9 and 10:15 a.m. Children's Creative and Performing Arts Academy, room 6, 4461 Mt. Herbert Avenue, Chula Vista, 450-0767.

is held at the east end of Miramar Field, near Pershing Drive and Redwood Street, Balboa Park. Free. 296-2922.

### Summer-Open Classes with jazz dance's best!

All levels

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8:00 P.M.  
San Diego Civic Theatre  
202 C Street, San Diego  
Tickets \$14, \$12 & \$10 • Reserved Seating  
Charge by phone 236-6510

Tickets also available at the Civic Theatre Box Office, various locations including all El Comite Pizzeria Record Stores and Bill Gamble's Men's Store, J.D.S.U., Aztec Center Box Office, and the Old Time Cafe. Concert Information 436-4030.

An Old Time Cafe Presentation

### THE CHRIST TRAINING



In each of us there is love and light beyond our imagination. We have the ability to release worldly fears and concerns and experience deep bonding and joy. That is the purpose of The Christ Training—to joyfully help you uncover the light you are and let it shine!

With hugs, singing, laughter and compassion, this is a weekend you will never forget!

**THE WORLD HEALING CENTER**  
Date: Saturday, August 3 and Sunday, August 4  
Time: 10 a.m. to 10 p.m.  
Location: Forum Hall  
(above Great American Savings Bank)  
University Towne Center  
Shopping Mall

Cost: A \$50 minimum contribution to register, and you may contribute more based on the value you receive.

Call or mail in registration to:  
454-0333

## To LOCAL EVENTS

**Storyteller** Martha Holloway will regale young listeners ages five through six Saturday, July 27, 10:30 a.m., at The Book Works, The Vineyard, 1573 East Valley Parkway, Escondido, 341-9079.

**"Slippery Friends,"** a maritime workshop for preschoolers which explains the differences between mammals, fishes, and birds, and invertebrates and vertebrates, will run from Monday, July 29 through Friday, August 2, from 8:30 to 11 a.m., Sea World, 1725 South Shore Road, Mission Bay, 222-6363 x2452.

**Model Rockets,** principles of flight and the mechanics of building rockets will be covered in this class for fifth through seventh graders, culminating in a competition involving each student's rocket's performance. The course will run Monday, July 29 through Friday, August 2, 9 a.m. to 11 a.m., Scripps Institution of

Oceanography, La Jolla. For details and registration information call 452-4387.

**"Ocean Motion,"** how clear is sea water? What makes it move? Questions such as this will be studied by youngsters in grades four through six Monday, July 29 through Friday, August 2, from 1 to 3:30 p.m., Sea World, 1725 South Shore Road, Mission Bay, 222-6363 x2452.

**Animal Care,** a two-week class focusing on selecting a pet and attending to its housing, diet, health, and behavior will be offered by the Animal Care and Education Center of Rancho

Santa Fe, movies, activities, and field trips are planned. The program runs from Tuesday, July 30 through August 9, 9 a.m. to noon. Animal Care and Education Center, Rancho Santa Fe, for registration information, call 756-3791 or 452-9232.

**Light Effects** will be studied by pairs of parents and children in this one-day workshop Tuesday, July 30, 10 to 4 p.m., Discovery Corner and Science Center, Ruben H. Fleet Space Theater, Balboa Park. For information, phone 238-1233 x213.

**De Saus Films** will be shown on Wednesday, July 31, 2 p.m., at the University Community Branch Library, 4155 University Drive, University City, 593-5722.

**"Kato's Kids,"** a mime, puppet, song, and special effects entertainment event Sunday, 1 p.m., near the Tile Shop in Sycamore Village, downtown, 238-5669.

### Galleries

**"Summer Series,"** an exhibit of selected works by Bettye Magalis, Gregory Deane, John Lopewick, Charles Cone, Bob Marshall, and others will open Friday, July 26, and continue through September 2, ACW Gallery, 636 North Avenue, downtown, 234-5124.

**"War Dreams,"** an exhibition of paintings by Tim Hemmen and drawings by James Rocha which grow out of both wars, combat

ONE NIGHT ONLY!

**GUSTAVO ROMERO**  
San Diego's own piano virtuoso  
In a special concert benefiting the Old Globe Theatre and the GIRLS AND BOYS CLUBS OF CHULA VISTA

MONDAY, AUGUST 12 at 8 PM  
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SPECIAL \$50.00 "MUSICIAN'S CIRCLE" SEATING, INCLUDING POST-PERFORMANCE RECEPTION WITH MR. ROMERO  
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Reservations & information: 236-0119

July & August	
Friday	Saturday
26th	27th
2nd	3rd
9th	10th

EXPERIENCE

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All concerts at 7:30 p.m.

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Lalo Schiffrin Conducting  
July 24, 25, 26, 27

**SILVER SCREEN SPECTACULAR**  
Jerry Goldsmith Conducting  
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Shooters, La Jolla's incomparable drinking establishment, is the place for late night live entertainment. Beginning at 8:30 Tuesday through Saturday evenings, you can enjoy contemporary, lively sounds while sipping your favorite libation from the most sophisticated drink menu in town. If you're hungry, there's nothing like a couple of Shootersburgers for just \$1 each. And the atmosphere is always perfect for chance meetings and intimate conversations.

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Head to Shooters Restaurant, shop the La Jolla Village, the corner of S. 16th and La Jolla Village Drive, 383-0784.









## READERS GUIDE TO THE THEATER

possible, to create some tender moments out of his head. Mark Anthony, Rita Bollinger, and especially Paulette Harefield, Modica has also designed a handsome cast, and the production in general evinces a genuine concern for detail. In the program notes the indie company has announced its ambitious production of American plays of the 1930s to the 1960s, plays out of our own theatrical heritage. The company's inaugural effort shows definite signs of fulfilling these aims, at least with respect to production values. All that's needed now is a script from our heritage, more worthy of the company's vision. (Sm.)

### PLAY IT AGAIN SAM

The Fiesta Dinner Theatre is staging the Woody Allen comedy about a man a mite obsessed with Humphrey Bogart. Frank Wayne directs the production. Members of the cast are Gary Wright, Peter Tavares, Tamara Soule, Scott Perkinson, Janet Grant, Tamara Tavares, and Ginger Perry. Mary Burnett is the scenic designer, and Dan Wade is the lighting designer. (Sm.)

### PRESENT LAUGHTER

First produced in 1942, this Noel Coward comedy touches lightly

upon what has become a fashionable theme in our time — the dreaded middle class. But unlike current treatments of the phenomenon, festive ensembles of angst and narcissism, *Present Laughter* pokes more sophisticated fun at those efforts to resist growing — both older and up. Coward wrote the comedy not as an exploration of a theme but as a vehicle for himself. He made routine out of Garry Esmond, the protagonist whom Coward played in the original production, to resemble the sun in a slightly sacred solar system. Around him swirl planets, odd rooms, and stray meteors — from spiritualist maids to ex-wives to adoring both swooning and sultry. Among other things, the play is about acting. And for this production, director Will Simpson has assembled one of the strongest casts seen at the Gaslamp Quarter Theatre in some time. Navarre Perry's performance as Esmond, an amalgam of roles within roles, is a gem. And the ensemble work is so good that two weak efforts — by Chris Reda and Gerry Krenke — appear all the more so. Overall, however, Simpson has given his cast the Coward touch, Joseph Dana has dressed them with aplomb, and this spot on stage with such apparent ease that the comedy's show acts fly too quickly by. A Noel Coward comedy at the Gaslamp Quarter Theatre has become a summer tradition in San Diego. This production of *Present Laughter*, which already wants to see again, will keep the tradition going in high style. (Sm.)

### RICHARD III

The Old Globe Theatre is staging William Shakespeare's powerful history play about the downfall of a vile king. John Houston directs the production. Paston Whitehead, an internationally acclaimed actor, is the lead. Other members of the cast include Richard Kneeland, Jacqueline Brookes, Frances Conroy, James R. Winkler, Peter Crook, Thomas S. Oleny, and Deborah May. Douglas W. Schmidt is the scenic designer. Lewis Brown is the costume designer. Greg Sullivan is the lighting designer, and Michael Holton is the sound designer. Conrad Sosa has composed original music for the production. (Sm.)

### RING ROUND THE MOON

The Lamb's Players Theatre is staging the romantic comedy by Jean Anouilh (in Christopher Fry's English translation) about identical yet very different twins, a pious debutante, one of the world's richest men, a feisty grandmother, and a poor ballerina who throws them all out of step. Deborah Gilmour Smyth makes her directing debut in this production. Cast members include David Heath, Gail West, Susan Bennett, Katherine Faulconer, Race With, Phil Card, Lauren Hamilton, Henry Le Clare, Carolyn Schade, Darlene Trent, and George Williams. Set and costume design is by Don Lonsborough. David Thayer is the lighting designer, and Mike Buckley is the sound designer. (Sm.)

July 26 through August 24  
Tuesday through Saturday at 8:00 p.m. Matinee Saturday at 2:00 p.m.

### SIDS

Mary Lawwell's zany musical comedy about three batty ladies trying to pay their back taxes in a smolder San Diego of forty years ago is naive, old-fashioned, charming, and ridiculous. At the same time, the author's wit is scabrous and sometimes bawdy, so that the play's humor often has the quality of a thorn in a croup. The Coronado staging — an immortal institution out there — is strictly (or loosely) amateurish, especially as regards the music, but the whole enterprise has a svelte quality that makes up for a lack of polish and various ineptitudes of acting and direction. You might really enjoy this, but you would have to be in a whimsical mood to begin with. (Sm.)

### TWICE AROUND THE PARK

The North County Community Theatre opens its fourteenth season with two one-act comedies by Murray Schlegel. A need for Brussels Sprouts is about a middle-age actor between jobs. Hoping to land a TV commercial for pizza, he plays an opera record full blast and pretends to be the tenor. *Brussels Sprouts* is about a middle-age actor between jobs. Hoping to land a TV commercial for pizza, he plays an opera record full blast and pretends to be the tenor. The second play, *A Need for Less*, is about a couple whose twenty-six years of marriage are nearing the rocks. John Manton directs both plays. His cast members are Frank Gill, Mary Katherine Harker, and Barbara Druskoff. (Sm.)

Del Mar Communications Center  
2401 Tenth Street, Del Mar, Saturday, July 27 at 8:00 p.m.  
Information call 235-8466.

### THE SUPPORTING CAST

The Patio Playhouse is staging George Furr's comedy about Ellen, the novel she has written, and its characters, four of whom are based on her "friends and inspirations." The only problem is that her book won't be released until she gets her friends' approval. Thus she has invited all four to her Malibu beach house for lunch — and perhaps a little discussion. Jo Rubin directs the production, with assistance from Pat Shanahan. Cast members are Karen Bender, Dave Williams, Dan Kurland, Dana Holley, and Diane Thrasher. (Sm.)

### TWICE AROUND THE PARK

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## READER'S GUIDE TO THE MUSIC SCENE

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

A variation on one of Newton's laws of motion — that for every action there is an equal but opposite reaction — is constantly verified by the cyclical development of popular music. The ponderous, baroque artfulness of "progressive rock" is answered by the artless primitivism of punk guitar; dominated rock is washed aside by the synthesized flax of techno-pop, whose popularity and legitimacy is itself challenged by a resurgence of bluesy, guitar-dominated heavy metal; the monotonous thump-and-shuffle of disco and then hip-hop is threatened by the budding phenomenon of black "Goo-Goo" bands whose roots are in the horn-powered rhythm and blues of a previous generation. Ever since the term first was used, rock and roll has been characterized by a continuous and quite natural selective process in which the old surrenders to the new, in which the apogee of a trend's ascension signals an imminent swing of the pendulum in the other direction. And while it could be said that no one style of rock or pop seems dominant at this time, it nevertheless is true that much of the music we listen to these days is increasingly dependent upon a sort of Star Wars technology



SUZANNE VEGA

that would have seemed science fiction even ten years ago. So of course we now hear rumblings about a revival of interest in back-to-basics folk music for which the only requirements are an acoustic guitar and a voice. And we learn that folk revivalists are pinning their hopes on the success of a twenty-five-year-old New Yorker named Suzanne Vega.

Vega is in many ways a throwback to folk music of a sort, but judging from the music on her self-titled A&M Records debut album, she hasn't been thrown back quite as far as traditionalist folkies might like to think. We're not looking at a reincarnation of early Judy Collins or Jeannie Ritchie or the Weavers here. Vega's music is more reminiscent of the school of English-major-turned-songwriters represented by such as Paul Simon, Joni Mitchell, and Leonard Cohen, perhaps peppered with a dash of Rickie Lee Jones street smarts minus the hipster-jive bullsh\*t. Like those songwriters, Vega grew up urban and sophisticated in a tough New York City neighborhood in which one doesn't so much become mature as jaded. Yet despite the *verité* images we glimpse through her

brownstone windows, Vega's lyrics are couched in the shushed, almost romantic, murmurings of acoustic guitar. As did Simon, Mitchell, and a host of others before her, Vega holds at bay the vampiric forces of urban decadence with the thin cross of fragile lyricism, acknowledging but never really surrendering to the "shadows" of which she writes. And in the tradition of poet-tunesmiths, Vega demonstrates an ability to work intelligently and imaginatively with words despite the creative constraints imposed by popular song meters. Like the best songwriters,

Vega can write lyrics that transcend even the stodgiest of iambic cadences, as in the song, "Marlene on the Wall," in which a poster of Marlene Dietrich sentinels a woman's every move: Observe the blood, the rose tattoo of the fingerprints on the rim of you. "Don't give away the goods too soon." Is what she might have told me And I tried so hard to resist When you held me in your handsome fist and reminded me of the night we loved and why I should be leaving Marlene watches from the wall her mocking smile says it all as she records the rise and fall of every man who's been here. In "Small Blue Thing," Vega does away with measured meter altogether, her lyrics plinking into place with the succinct clarity of haiku:

Today I am a small blue thing Like a marble or an eye made of China I am cool and smooth and curious I never blink I am turning in your hand. One aspect of the traditional folk aesthetic that is at work in Vega's songs is the principle by which a melody serves the lyric. Vega isn't a melodist in the strict sense — you can hardly hum her tunes — but instead negotiates a compromise in which neither the melodic nor lyrical contents (continued on page 16)

## Attention All Theatergoers: The Gaslamp Quarter Theatre is now air-conditioned!

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### PRESENT LAUGHTER

"... a delicious addition to the summer menu, a fast, very funny comedy done up delightfully by the Gaslamp Quarter Theatre." —The Tribune  
"A Noel Coward comedy at the Gaslamp Quarter Theatre has become a summer tradition. This production of *Present Laughter*, which I already want to see again, will keep the tradition going in high style." —The Reader

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... the audience laughed loudly at the opera's early humor and followed the plot with relish.  
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(continued from page 15)

of a tune hog more than half of the spotlight. It's an agreement that suits Vega's single-minded delivery, one that allows her smoky alto to settle comfortably into the spaces in the music's soft textures. That was probably an easier task for the singer when she was making a name for herself in Greenwich Village's folk clubs, since then she faced audiences armed only with an acoustic guitar and her nerves, and the spaces in her music were more pronounced. On *Suzanne Vega*, the artist is accompanied by a small crew of session players, but their contributions are tasteful and unobtrusive, merely punctuating the lush textures of electric guitar and synthesizer. Vega's debut album, like her personal appearances, is creating a stir on the East Coast, where coffee houses proliferate and the folk community waits patiently for "another Dylan" (one East

Coast critic couldn't resist the urge to proclaim Vega "the most powerful poet-singer since Bob Dylan"). At this time her reputation on this side of the country rests mostly with critics, who have made Vega their current darling. In an effort to make more of an impression on the general public, or at least to expand her sphere of influence, the Santa Monica-born, New York-raised Vega is returning to Southern California for a brief concert tour. She'll be in San Diego with a three-piece back-up band this Saturday at the Spirit. Joining Vega will be two of San Diego's better musicians' songwriters, **Joey Harris** and **Paul Kamanski**.

In other concerts this week, **Richard Thompson** will mount his two-night stand at the Old Time Cafe tonight, Thursday, with two shows, tomorrow, Friday, brings R.E.M. to SDSU's Open-Air Theater, and surf-music demigods **Jan and Dean**

to the San Diego Wild Animal Park's Mahala Amphitheater for the first night of a three-night gig. Saturday's only notable show has **Exciter**, **Megadeth**, and **Hirax** at the Palisade Gardens Roller Rink. On Sunday, **Santana** visits SDSU's Open-Air Theater, but the week doesn't begin to hop until Tuesday, when the **Michael Avel Rios Project** plays at San Diego City College's Theater in a continuation of the "Jazz Live" series, and **Alestraaz** and **Odin** perform at the Bacchanal in Claremont Mesa. Wednesday is event busier, with **Kenny G** at Humphrey's for two shows, a Texas rockin'-blues band, the **Vanguards**, visiting town for a gig at Mandolin Ward in Imperial, Jimmy Buffett, and the **Coral Reefer Band** playing at SDSU's Open-Air Theater, and Neil Sedaka (1) playing the first night of a two-night engagement at Sea World's Nautilus Showplace.

## CONCERTS

**Richard Thompson:** Old Time Cafe, tonight, Thursday, 7 and 9 p.m., 1404 North Highway 101, Leucadia, 435-4030.

**R.E.M.:** SDSU's Open-Air Theater, Friday, July 26, 8 p.m., San Diego State University campus, 265-6947 or 232-0800.

**Faces of Drama, Phobia Phobia, and Atrocity Exhibition:** Che Cafe, Friday, July 26, 9 p.m., Reville campus, 15500 San Pasqual Valley Road, Escondido, 747-8702.

**Jan and Dean:** San Diego Wild Animal Park's Mahala Amphitheater, Friday, July 26, through Sunday, July 28, 1:30 p.m., 15500 San Pasqual Valley Road, Escondido, 747-8702.

**Exciter, Megadeth, and Hirax:** Palisade Gardens Roller Rink, Saturday, July 27, 8 p.m., 2838 University Avenue, 565-9947.

**Suzanne Vega and Joey Harris and Paul Kamanski:** Spirit, Saturday, July 27, 9 p.m., 1130 Buena Vista, 276-1993.

**Santana:** SDSU's Open-Air Theater, Sunday, July 28, 8 p.m., San Diego State University campus, 232-0800 or 265-6947.

**"Jazz Live" featuring the Michael Avel Rios Project:** San Diego City College Theater, Tuesday, July 30, 8 p.m., Fourteenth and C streets, downtown, 230-2481.

**Alestraaz and Odin:** Bacchanal, Tuesday, July 30, 9 p.m., 8022 Claremont Mesa Boulevard, 560-8022.

**Kenny G:** Humphrey's, Wednesday, July 31, 7 and 9 p.m., 2300 Shelter Island Drive, 232-0800.

**The Vanguards:** Mandolin Ward, Wednesday, July 31, 8 p.m., 1308 University Avenue, Hillcrest, 297-3017.

**Jimmy Buffett and the Coral Reefer Band:** SDSU's Open-Air Theater, Wednesday, July 31, 8 p.m., San Diego State University

KGB-FM

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Jimmy Buffett, July 31  
Ashford & Simpson, Aug. 2  
U2, Aug. 5  
Al Jarreau, Aug. 11  
Bling, Aug. 13  
Culture Club, Aug. 19  
Halle, Aug. 22  
Don Henley/Natron and the Women, Sept. 1  
Joan Jett, Sept. 6  
Dixie Dicks, Sept. 7

All Humphrey's Shows:  
Shadowfax, July 24  
Ruhoff's Orchestra, Aug. 10  
Michael Franks, Aug. 16  
Cher's Hunkles, Aug. 21 & 22  
Ray Charles, Aug. 31 & Sept. 1  
Stanley Clarke, Sept. 12  
Crescendo, Sept. 21 & 22

Tom Petty, Sports Arena, Aug. 9  
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**HUMPHREY'S CONCERTS**  
*by the bay*

Dinner Show Package Available  
ALL RESERVED SEATS

**WEDNESDAY:**  
**Sax-Maniac KENNY G.**  
July 31  
Formerly of Jeff Lorber Fusion

Randy Newman's July 13 SDSU Show has been moved to Humphrey's for 2 shows August 2 (7 & 9 pm). Tickets may be exchanged at point of purchase for the show of your choice by July 26, please!

**COMING SOON**  
**MAHAVISHNU ORCHESTRA**  
JOHN McLAUGHLIN  
MITCHEL FORMAN  
BILL EVANS  
JONAS WELBORG  
DANNY GOTTLIEB  
August 10

**JUST ADDED!**  
**YELLOWJACKETS**  
August 16

**Michael Hedges**  
August 29

**RODNEY FRANKLIN GROUP**  
August 30

**GRP JAZZ '85**  
DAVE GRUSIN  
LEE RITENOUR  
DAVE VALENTIN  
DIANE SCHURR  
IVAN LINS  
August 8 & 9

**TICKETMASTER**  
AT MAY COMPANY: MAD JACK'S, PLAZA MUSIC SHOPPE AND SELECT EXCHANGES  
TICKETMASTER CHARGE (619) 232-0800

**SOUTHLAND CONCERTS**

Humphrey's  
Shelter Island Drive  
"by the bay"



campus. 232-0800 or 265-6947.

**Neil Sedaka:** Sea World's Nautilus Showplace, Wednesday, July 31, and Thursday, August 1, 8 p.m. 226-3901.

**The Byrds:** Belly Up Tavern, Thursday, August 1, 9 p.m. 143 South Cedros Avenue, Solana Beach. 481-9022.

**Ashford and Simpson:** SISI's Open-Air Theater, Friday, August 2, 8 p.m., San Diego State University campus. 232-0800 or 265-6947.

**Randy Newman:** Humphrey's, Friday, August 2, 7 and 9 p.m., 2303 Shelter Island Drive. 232-0800.

**Cockney Rejects:** Palisade Gardens Roller Rink, Saturday, August 3, call for time, 2838 University Avenue. 696-9643.

**George Winston:** Civic Theatre, Saturday, August 3, 8 p.m., 202 C Street, downtown. 436-4030.

**Tom Petty and the Heartbreakers:** Civic Theatre, Tuesday, August 6, 8 p.m., 202 C Street, downtown. 483-6339.

**UB40 and Midnight Oil:** SISI's Open-Air Theater, Thursday, August 8, 8 p.m., San Diego State University campus. 232-0800 or 265-6947.

**GRP Jazz '85** featuring Dave Grusin, Lee Ritenour, Dave Valentin, Diane Schurr, and Ivan Lins: Humphrey's, Thursday and Friday, August 8 and 9, 7 and 9 p.m., 2303 Shelter Island Drive. 232-0800.

**The Uptones:** Spirit, Friday, August 9, 9 p.m., 1130 Bacoos. 276-3993.

**The Mahavishnu Orchestra:** Humphrey's, Saturday, August 10, 7 and 9 p.m., 2303 Shelter Island Drive. 232-0800.

**International Funk Fest** with D.O.A., Youth Brigade, Upright Citizens, Asexuals, and the Edgar: Palisade Gardens Roller Rink, Saturday, August 10, call for time, 2838 University Avenue. 696-9643.

**Al Jarreau:** SISI's Open-Air Theater, Sunday, August 11, 8 p.m., San Diego State University campus. 232-0800 or 265-6947.

**Lennie Mackie:** Belly Up Tavern, Sunday, August 11, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

**Sam and Dave:** Belly Up Tavern, Sunday, August 18, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

**Bryan Adams and Kim Mitchell:** Sports Arena, Monday, August 12, 8 p.m., 224-4176.

**Sting:** SISI's Open-Air Theater, Tuesday, August 13, 8 p.m., San Diego State University campus. 232-0800 or 265-6947.

**"Jazz Live"** featuring the Shreve Brothers: San Diego City College Theater, Tuesday, August 13, 8 p.m., Fourteenth and C streets, downtown. 230-2481.

**Jack Mack and the Heart Attack:** Belly Up Tavern, Thursday, August 15, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

**Michael Franks:** Humphrey's, Friday, August 16, 7 and 9 p.m., 2303 Shelter Island Drive. 232-0800.

**The Yellowjackets:** Humphrey's, Sunday, August 18, 7 and 9 p.m., 2303 Shelter Island Drive. 232-0800.

**Sam and Dave:** Belly Up Tavern, Sunday, August 18, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

**Sam and Dave:** Belly Up Tavern, Sunday, August 18, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

**Culture Club:** SISI's Open-Air Theater, Monday, August 19, 8 p.m., San Diego State University campus. 232-0800 or 265-6947.

**Chuck Mangione:** Humphrey's, Wednesday and Thursday, August 21 and 22, 7 and 9 p.m., 2303 Shelter Island Drive. 232-0800.

**The Kinks:** SISI's Open-Air Theater, Thursday, August 22, 8 p.m., San Diego State University campus. 232-0800 or 265-6947.

**Deborah Liv Johnson:** Old Time Cafe, Saturday, August 24, 7 and 9 p.m., 1464 North Highway 101, Leucadia. 436-4030.

**"Jazz Live"** featuring the Billy Fender Quartet: San Diego City College Theater, Tuesday, August 27, 8 p.m., Fourteenth and C streets, downtown. 230-2481.

**Michael Hedges and Pierre Bensusan:** Humphrey's, Thursday, August 28, 8 p.m., 2303 Shelter Island Drive. 232-0800.

**Sam and Dave:** Belly Up Tavern, Sunday, August 18, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.

**August 29, 7 and 9 p.m., 2303 Shelter Island Drive. 232-0800.**

**The Rodney Franklin Group:** Humphrey's, Friday, August 30, 7 and 9 p.m., 2303 Shelter Island Drive. 232-0800.

**Roy Charles:** Humphrey's, Saturday, August 31, 7 and 9 p.m., 2303 Shelter Island Drive. 232-0800.

## CLUBS

Club listings are compiled by Rose Jennings. If you wish to be included, please call 265-4352. Thursday afternoon or Friday before 5:00 p.m. The listings are free.

## North County

**Barr-X Ranch House,** 119 East Broadway, Vista. 724-0510. Bobby Allen and the Boy with Hammers, country, Friday and Saturday.

**Belly Up Tavern,** 143 South Cedros Avenue, Solana Beach. 481-9022.

## WEST COAST TICKETS

**STING**  
August 13  
**CULTURE CLUB**  
August 19  
**ALL PADRES GAMES**

Ashford & Simpson	August 2
UB40	August 8
Al Jarreau	August 11
Culture Club (L.A.)	August 21
Chuck Mangione	August 21
Blow Strain	September 7

Now accepting deposits for: Bruce Springsteen • U2  
Dixie • Rod Stewart • Building Stones

Buy • Sell • Trade  
Stardust Hotel, Suite 2-1, Hotel Circle 662-4133  
Mon.-Sat. 9:30 am-6:00 pm • Sun. 10:00 am-2:00 pm

## TURQUOISE LOUNGE LIVE MUSIC

**3-D**

Tuesday-Saturday 9:30 pm-1:30 am  
**TUESDAY**—Joke Night—Call for time

**WEDNESDAY**—9:00 pm-12 midnight  
all well drinks \$1.50  
and receive a ticket  
per drink for  
drawing held 8/14/85

**THURSDAY**—Dance Contest—Cash Prizes  
5975 Severin Drive • La Mesa • 465-1525

## Grand Opening Celebration POLKA & WESTERN FESTIVAL

August 2 7:30-11:30 pm  
• Aug. 3 & 4 12 noon-12 am.  
Fun for the whole family.  
Free balloons • Food • Drinks • Live music.  
Purchase a three-day admission and  
receive second person's admission at  
half-price (with coupon.)

**Bavarian Inn**  
at Small World Village  
1402 Broadway • Chula Vista  
For reservations call 425-4000

## MBC PRESENTS

# HOT SUMMER SOUNDS

## SHERATON HARBOR ISLAND EAST Champagne ballroom



**COMMODORES**  
Sunday, August 4 8:30 pm



**PAT METHENY GROUP**  
One show night! 8:30 pm  
Sunday, July 28 & Monday, July 29

Call 283-SEAT to charge tickets. Tickets on sale at  
Bill Gamble's, Aztec Box Office,  
San Diego Stadium, Licorice Pizza and all TELESEAT outlets.  
All La Jolla Village Inn reserved seat tickets  
will be honored.

**TIM MAZE PRESENTS**  
**SUMMER METAL BLOWOUT**  
**EXCITER**  
with **MEGADETH** and **HIRAX**  
**SATURDAY • JULY 27 • 8 PM**  
**PALISADE GARDENS ROLLER RINK**  
2838 University Ave.  
FROM THE U.K.  
**COCKNEY REJECTS**  
with **INSOLENTS**  
UNIFORM CHOICE • FUNHOUSE  
SATURDAY • AUG. 3 • 8 PM  
WABASH HALL  
3855 Wabash Ave. Near University Ave. & 805  
1985 INTERNATIONAL PUNK FESTIVAL  
FROM CANADA **D.O.A.** FROM L.A. **YOUTH BRIGADE**  
FROM West Germany **UPRIGHT CITIZENS** FROM Montreal **ASEXUALS** FROM Boston **THE EDGE**  
**SATURDAY, AUG. 10 • 7:30 PM**  
**PALISADE GARDENS ROLLER RINK**  
2838 University Ave.  
ADVANCE TICKETS FOR EXCITER & D.O.A. AVAILABLE NOW  
AT OFF THE RECORD, LOU'S, LICORICE PIZZA,  
TICKETRON & TELESEAT

**KGB-FM**  
Metal Shop presents  
**NO PAROLE FROM  
ROCK 'N' ROLL**  
with  
**AKATRAZZ**  
with special guest  
**ODIN**  
**TUESDAY, JULY 30 • 9 PM**  
**BACCHANAL**  
8022 Claremont Mesa Blvd.  
Tickets \$10.50 advance, \$12.00 day of show  
Tickets available at the Bacchanal and Teleseal outlets  
Ticket information 283-SEAT or 560-8022  
PRODUCED BY THE WARREN GROUP

**Budweiser** **Open Air Theatre**  
**R.E.M.**  
WITH SPECIAL GUESTS  
**THE THREE O'CLOCK**  
and **TRUE WEST**  
FRIDAY • JULY 26 • 8 PM  
**KGB-FM**  
**SANTANA**  
SUNDAY • JULY 28 • 8 PM  
**Corona** **JIMMY BUFFETT**  
WITH THE **CORAL REEFER BAND**  
WEDNESDAY • JULY 31 • 8 PM  
**UB40**  
WITH SPECIAL GUEST  
**MIDNIGHT OIL**  
THURSDAY • AUGUST 8 • 8 PM  
**KGB-FM**  
**AL JARREAU**  
SUNDAY • AUGUST 11 • 8 PM  
**STING**  
TUESDAY • AUGUST 13 • 8 PM  
**THE KINKS**  
WITH SPECIAL GUEST  
**COCK ROBIN**  
THURSDAY • AUGUST 22 • 8 PM  
**NINA HAGEN**  
MON • AUGUST 26 • 8 PM  
ON SALE TOMORROW FRIDAY  
\*ALL PRICES SUBJECT TO \$1.00 PER TICKET FACILITY SURCHARGE  
SPECIAL VIP SEATING UPON REQUEST  
\*\*KGB-FM INCLUDING MAY CO., MADD JACK'S, FLEET EXCHANGE,  
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PERMITTED IN OR AROUND THE FACILITY  
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TICKETMASTER OUTLETS ONLY ON  
CHARGE BY PHONE  
(619) 535-0800 (714) 760-9000  
Aulon

# LEHR'S GREENHOUSE

TONIGHT

Thursday, July 25  
**SEAGRAMS COOLER NIGHT**  
Drink specials and surprises • \$1.01 nachos  
\$1.50 Seagrams cocktails

**THE HEROES**



Lehr's Greenhouse welcomes the  
**THURSDAY NIGHT CLUB**  
6:30 to 10:30 cocktails • Hours of live music • Dancing

**ROCKIN' WEEKEND**

Friday & Saturday, July 26 & 27

**THE HEROES**

plus



Two bands  
Two dance floors  
Three bars  
Three video big screens  
with music videos mixed by Lehr's VJs

**\$3**

SUNDAY

Sunday, July 28

**KGB-FM 101**

presents



for MDA

Preliminary #4

Brought to you this week by Malibu Grand Prix  
Congrats to **Nodie to Appear**  
winner of preliminary #3



TUESDAY & WEDNESDAY

Tuesday & Wednesday, July 30 & 31  
**MID-WEEK MEXICAN MADNESS**

Tuesday Wild Wednesday  
\$1.25 Tequila drinks \$1.05 Iced teas  
\$5.00 Margarita liters \$5.00 Margarita liters  
\$5.00 Taco bar \$5.00 Taco bar

**THE HEROES**



Drinks code & picture ID strictly enforced  
**CABARET DRINK SPECIALS**  
Thursdays—Seagrams Coolers \$1.50  
Tuesdays—Tequila drinks \$1.25  
Wednesdays—Iced Teas \$1.95

2828 Camino del Rio South, Mission Valley 799-2828

9022 The James Cribb Band, country and country rock, Thursday, the Mar Dels, vintage rock and reggae, Saturday, Satchel, Barnd, pop, rock, and rhythm and blues, Sunday, the Mar Dels, vintage rock, Monday, the International Reggae All Stars, reggae, Tuesday, the Reflectors, rock, Wednesday, Afternoon Concerts, The Chicago Six, Dixieland jazz, Friday, the Chicago Fifteen, big band swing, Saturday, Melt Stone and Friends, blues and boogie-woogie, Monday, Stone's Throw, vintage jazz, swing, and rock, Wednesday.

**Betty's Burger Garden, 2747**  
Carlsbad Boulevard, Carlsbad, 434-4361, Doc James, Mr C and Company, jazz and contemporary, 1 p.m., Saturday.

**Bookworks/Pannikin**  
Coffeeshop, Flower Hill Center, 2670 Via de la Valle, Del Mar, 735-3735, The George Rezas Quartet, jazz, 8 p.m., Friday, jazz jam session with the North Coast Jazz Society, 7 p.m., Saturday.

**Borrelli's Back Room, 2677 Vista**  
West, Oceanside, 721-5400, Midnight Delight, contemporary, Tuesday through Saturday, Moment's Notice with Judy Ames, Top 40 dance music, Sunday and Monday.

**Casey's Lounge, 125 West Grand**  
Avenue, Escondido, 747-3163, Danceable jazz from the swing era with Jimmy Corsaro, piano, Sharon Andrews, vocals, and Andy Riley, guitar, Tuesday through Saturday.

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

**Crazy Burro, 6906 El Camino**  
Real, La Costa, 438-3373, Dan Connor, variety, 3:30-6:30, Sunday.

**Distillery Nightclub, 180 South**  
Sierra Boulevard, Solana Beach, 755-6733, Cat Tracks, rock, Thursday through Saturday, with the Reflectors, rock, Friday and Saturday, the Models, rock, Sunday, Millennium, rock, Tuesday.

**El Camal, 12845 Poway Road,**  
Poway, 486-1010, Ambition, contemporary, Wednesday through Saturday.

**Fireside Lounge, 439 West**  
Washington, Escondido, 745-1931, Four Eyes, rock, Thursday through Saturday, the Force, rock, Wednesday.

**The Flying Bridge, 1103 North Hill**  
Street, Oceanside, 722-1904, Don Tension, country and contemporary, Monday through Saturday.

**Gilbey's Cocktail Lounge, 945**  
West Valley Parkway, Escondido, 480-0420, Friendship, contemporary, Tuesday through Saturday, Gil Palacios and Linda Parra, contemporary, Friday through Monday.

**Henry's, 264 Elm Street, Carlsbad,**  
729-2244, Tony Soraci and Co. with Judy Ames, contemporary, Tuesday through Saturday, live music, Sunday and Monday, club call for information.

**Hotel Escondido, 2500 South**  
Escondido Boulevard, Escondido, 747-5000, The Sounds of Magic, contemporary, Tuesday through Saturday, Double Trouble, contemporary, Sunday and Monday, Piano Bar, Kevin Green, Monday through Friday.

**Hungry Hunter-Oceanside, 1221**  
Vista Way, Oceanside, 431-2823, Sonny Daniels, contemporary, Wednesday through Sunday.

**Hungry Hunter-Rancho**  
Bernardo, 11840 Bernardo Plaza Drive, Rancho Bernardo, 360-2400, Dave Smith, contemporary, Wednesday and Thursday, Take Two, contemporary, Friday and Saturday.



PROUDLY PRESENTS

TONIGHT, Thursday, July 25 9 pm  
KCBQ and The Belly Up Tavern wish a fond farewell  
and good luck to...

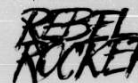


Friday, July 26 9 pm

Nostalgic Rock & Roll  
**THE FABULOUS MAR DELS**

Saturday, July 27

5:30-8 pm • 4th Big Band Swing  
**THE CHICAGO 15**  
9:30 pm • Carlsbad Rock & Roll with



Sunday, July 28 9 pm



Monday, July 29 9 pm  
**THE MAR DELS**

Tuesday, July 30 9:30 pm

**THE INTERNATIONAL REGGAE ALL STARS**

Wednesday, July 31 9 pm



Coming Thursday, Aug. 1 9 pm  
Tickets available at Belly Up & Ticketmaster

Back by popular demand...  
the return of

**THE BYRDS**

Coming  
Friday & Saturday, Aug. 2 & 3 9 pm • **RON THOMPSON & THE RESISTORS**  
Sunday, Aug. 4 • Paul Barrere, The Hodge Bros. are **THE BLUES BROTHERS**  
Tuesday, Aug. 6 • **LOUTON RACK**  
Thursday, Aug. 8 • **LES DIDER**  
Saturday, Aug. 11 • **RAS MICHAEL**  
Sunday, Aug. 13 • **JACK MACK & THE HEART ATTACK**  
Thursday, Aug. 15 • **BAR & DAVE**  
Sunday, Aug. 18 • **KING BEER**  
Thursday, Aug. 22 • **AL KOOPER**

**FREE AFTERNOON CONCERTS**  
Monday, 5:30 pm • **MOLLY STONE & FRIENDS**  
Wednesday, 6:00 pm • **4th Big Band Swing**  
Friday, 5:30 pm • **Doc James, Mr C and Company**

Get on the  
**BELLY UP MAILING LIST**  
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Now about the Belly Up Name Card

**BELLY UP CAFE**  
New! Breakfasts included

**MONDAY NIGHTS 6-8 PM • SPAGHETTI DINNER \$1.99**  
Tuesday, 6:00 pm • **4th Big Band Swing**  
**TUESDAY NIGHTS 6-8 PM • BEEF KABOBS \$2.95**  
includes salad and rice

**FOR INFORMATION CALL 481-9022**  
143 SOUTH CEDROS AVE • SOLANA BEACH, CA 92075

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ALL STORES CELEBRATING  
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CASSETTES & LP'S!

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★ BAKERSFIELD  
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NEW STORES IN  
★ STUDIO CITY  
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★ SAN BERNARDINO  
1631 Highland Ave  
★ PALM DESERT  
2750 E. Palm  
★ GRANADA HILLS  
10802 Decatur St

**GRP IS JAZZ**



**\$5.99 EACH!**  
OR OTHERWISE MARKED

JVC/GRP JAZZ FESTIVAL '85  
August 8 & 9  
**HUMPHRIES**  
Featuring  
• DAVE GRUSIN  
• LEE RITENOUR  
• DIANE SCHUIR  
• DAVE VALENTIN



**\$6.99**



**\$5.99**



**\$5.99**

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BEHIND THE SCENES  
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ENTER FOR A CHANCE TO  
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**\$6.99**



**\$6.99**



**\$6.99**

Sale limited to stock on hand. All items subject to prior sale.

Sale ends Thursday, August 22nd.

# THE WHEREHOUSE

CARLSBAD  
Piazza Centro Mall

LA JOLLA  
University Towne Centre

PACIFIC BEACH  
104 Garnet Ave.

SAN DIEGO  
JSD University Ave.

SAN DIEGO  
2100 Sports Arena Blvd.



**Hunter's Inn**, 9850 Carmel Mountain Road, Los Peñasquitos, 92037. Shakes of Jade, Top 40 dance music. Tuesday through Saturday.

**Ireland's Own**, 656 First Street, Encinitas 944-0233. Sean McVicker, Irish and contemporary. Thursday through Saturday. With Paul Dunn, Friday and Saturday. And Barbara McCarty and Patrick Petre. Sunday. The Paradise Street Band. Irish music. Wednesday.

**Jolly Roger/Oceanide**, 1900 North Harbor Drive, Oceanside. 722-1831. Ska/Pretex. Contemporary. Wednesday through

Saturday. Ted Winchester. Contemporary. Sunday.

**Jolly Roger/Solana Beach**, 937 Lomas Santa Fe Drive, Solana Beach. 755-0177. Barbers and live music and comedy. Wednesday through Saturday.

**Kirby's**, 215 Fifteenth Street, Del Mar. 481-1001. Jeff Proctor. Soft rock. Wednesday.

**Kona of California**, 731 South Highway 101, Solana Beach. 481-1869. Jeff Proctor. Soft rock. Thursday through Saturday.

**La Costa Hotel and Spa**, Costa del Mar Road, Carlsbad. 438-8111.

Darci Daniels and Nitefine. Contemporary, and Gina Eckstein and Jms. Contemporary. Tuesday through Sunday. Alternating nights between the lounge and dining room.

**La Tapatia**, 340 West Grand, Escondido. 747-8282. Latin Soul. Top 40 dance and Latin music. Friday and Saturday. Live music. Sunday. Call for information.

**Leo's Little Bit of Country**, 680 West San Marcos Boulevard, San Marcos. 744-4129. The Lower Darnes Band, country. Wednesday through Sunday. Coyote, country. Monday and Tuesday. Free clogging lessons. Monday, and country dance lessons Tuesday through Thursday.

**La's**, 1963 East Valley Parkway, Escondido. 746-7038. Red Checkers. Country. Tuesday through Saturday.

**McCabe's**, 1145 South Tremont, Oceanside. 439-6646. Live music. Wednesday through Saturday.

**Millie Fleur's**, 6009 Paseo Delicias, Rancho Santa Fe. 756-3085. Joel Nash. Piano show tunes. Wednesday through Saturday.

**Monterey Bay Cannery**, 325 Harbor Drive, Oceanside. 722-3474. The Mike Stone Duo. Adult rock. Wednesday through Saturday. Sam Parsons. Contemporary. Sunday.

**Mulvaney's**, 340 East Grand Avenue, Escondido. 741-0935. The Harkers. Rock. Thursday through Saturday. Audition night. Wednesday.

**Normandy Cocktail Lounge**, 215 North Hill Street, Oceanside. 722-4721. Outta Control. Rock. Tuesday through Saturday. Live rock. Sunday and Monday. Call for information.

**Oakvale Lodge**, 14900 Oakvale Road, Escondido. 749-3193. Texas.

country. Friday through Sunday.

**Old Del Mar Cafe**, 2730 Via de la Valle, Del Mar. 755-6614. The Shen. Rock. Thursday alternating nights between the lounge and dining room.

**Old Time Cafe**, 1464 North Highway 101, Encinitas. 436-4030. Richard Thompson. Folk-rock. guitar. 7 and 9 p.m. Thursday. Sukay. Traditional music of South America. 7 and 9 p.m. Friday. The High Window Boys. Bluegrass and country. 7 and 9 p.m. Saturday. The Siamas Gael Celi Band. Irish music. Sunday. Old Time Host. Night. Tuesday. Nicolette Berliet. Music. Wednesday. Sunday brunch concert. Catherine Espinoza. Irish harp.

**Pea Soup Anderson's**, 800 Palomar Airport Road, Carlsbad. 438-0880. Live James. Mc C and Company. Contemporary and jazz. Friday through Sunday.

**Pomerado Club**, 12237 Pomerado Road, Poway. 748-1135. The Savory Brothers. Country. Wednesday through Saturday.

**Posidon Restaurant**, 1670 Coast Boulevard, Del Mar. 755-9345. Joe Cannon. Country, rock, and baritone. Wednesday through Monday.

**Quimby's**, La Playa at La Granada, Rancho Santa Fe. 756-2855. The Bob Campbell Trio with Marley Days. Jazz. Thursday through Saturday.

**Ralph and Eddie's**, 390 Grand Avenue, Carlsbad. 729-2989. Live music. Friday through Sunday. Call for information.

**Rancho Bernardo Inn**, 17550 Bernardo Oaks Drive, Rancho Bernardo. 277-2146. Karen Cavanaugh and One Plus One.

contemporary. Tuesday through Saturday. Sunde and the Ram Band. Show tunes, jazz, contemporary, rock, and country. Monday and Tuesday.

**Rancho Vera Cruz**, 1020 West San Marcos Boulevard, San Marcos. 744-8102. Bob Sasse. Country and folk. Friday through Sunday.

**The Red Coach Inn**, 135 North Pine, Escondido. 743-9796. The Agents. Rock. Tuesday through Saturday. Justin Kace. Rock. Sunday and Monday.

**Rud's Hidden Acres**, 3700 Carmel Valley Road, Del Mar. 481-9656. Bob Long. Everything from classical to boogie-woogie on the piano. Friday and Saturday.

**San Luis Rey Downs Golf Course Country Club**, 31474 Golf Club Drive, Bonsall. 758-3762. The Crescendos. Big band dance music. 8:12 p.m. Friday and Saturday. 6:10 p.m. Sunday. Bob Long. Jazz piano. 7:11. Wednesday and Thursday.

**Stage Coach Inn**, 1865 Vista Way, Vista. 724-8990. Uptown Pickers. Country. Wednesday through Saturday.

**Sylvia's**, West of I-5 on Via de la Valle, Del Mar. 755-7955. J.J. Frank and the Coalition Orchestra. Jazz and Top 40 variety. Thursday through Saturday and 3-7 p.m. Sunday. Jeff Proctor. Contemporary. Monday and Tuesday.

**Teepee Room**, 1270 Main Street, Ramona. 789-2755. Live music. Friday and Saturday. Call for information.

**1044 Pine Foods**, 1044 First Street, Encinitas. 942-1249. Indian Joe. Country, pop, and originals. 6:00 p.m. Friday. 6:30 p.m. Tuesday. Various musicians perform on other nights. Call for information.

**Tequila Plaza**, 3296 Mission

Avenue, Oceanside. 757-7757. The Us Band. Rock. Wednesday through Saturday. The Keep. Rock. Sunday through Tuesday.

**That Plaza Place**, 2622 El Camino Real, Carlsbad. 434-3171. Bluegrass Etc. New and traditional bluegrass. Saturday.

**Them Bones**, 221 East Grand, Escondido. 741-9445. Iota. Country, rock. Wednesday through Saturday.

**Uptown Crow and Company**, 179 Lomas Santa Fe Drive, Solana Beach. 481-0772. Nancy Briggs and Holly Burke. Original jazz. Thursday through Saturday. Fred Beneditto. Classical guitar. Sunday and Monday.

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

**Whiskey Creek**, 14240 Pinyon Road, Poway. 746-7531. Stampede. Country. Wednesday through Sunday.

**Whiskey Plaza**, 1260 West Valley Parkway, Escondido. 745-8640. Crystal. Rock. Thursday through Saturday. The Force. Rock. Sunday and Monday. France. Rock. Tuesday and Wednesday.

**Wooden Nickel**, 13303 Pinyon Road, Poway. 748-0364. Ron Morin. Country. Wednesday through Saturday. CW Express. Country. Friday and Saturday.

**Beaches**

**Atlanta**, 2595 Ingraham Street, Mission Bay. 226-3888. Gloria Michaels and Spring Fever. Contemporary. Tuesday through Saturday. Marm. Jazz. Sunday and Monday.

**Amici of La Jolla**, 875 Prospect Street, La Jolla. 454-4288. George Reno. Piano bar. Wednesday through Saturday. Jerry Melnick. Movie themes, originals, contemporary, and jazz music on the piano. Sunday through Tuesday.

**"Babla Belle"**, at the dock, Bahia

Hotel. 998 West Mission Bay Drive, Mission Bay. 488-0551. Main Street. Contemporary music for dancing. Friday and Saturday.

**Bahia Hotel**, 998 West Mission Bay Drive, Mission Bay. 488-0551. Deborah Rice and Arts. Contemporary. Tuesday through Saturday. Cheatham's Jazz Quartet. Jazz. Sunday. Piano bar. Buddy Reed. Tuesday through Saturday. Bob MacLeod. Sunday and Monday.

**Beach Club**, 1921 Bacon Street, Ocean Beach. 222-6822. The Blonde Bruce Band. Blues and rhythm and blues. Thursday. The Source. Rock. Friday and Saturday. Messenger. Rock. Wednesday.

**Charles Murphy's**, 4303 La Jolla Village Drive, La Jolla. 457-4170. The Two Times. Rock. Thursday through Saturday. The Stormers. Recorded music and video audience participation presentation. Sunday through Tuesday. Bolton/Dallas. Rock. Wednesday.

**Elarrie's**, 7555 La Jolla Shores Drive, La Jolla. 459-0541. Papa John Crouch. Electric violin jazz. Thursday through Saturday. Ron Satterfield. Jazz. Monday and Tuesday. Peter Springer and the Dance of the Universe Orchestra.

**Catamaran Hotel**, 3990 Mission Boulevard, Mission Beach. 488-1081. The Most Valuable Players. Jazz. Thursday. The Jets. Vintage rock. Friday and Saturday through Sunday. The Duxell Revue. Vintage rock. Saturday. Zzap. Jazz. Wednesday.

**Cue Cafe**, Revell campus. (UCSD). Gilman Drive and La Jolla Village Drive, La Jolla. 452-2311. Faces of Drama. Rock. Phobia Phobia. Rock. and Atrocity Exhibition. Rock. 9 p.m. Friday. Born Cross-eyed. Music of the Grateful Dead. 9 p.m. Saturday.

**Chuck's Steak House**, 1250 Prospect Street, La Jolla. 454-5355. Stone's Throw. Vintage jazz, swing, and rock. Wednesday through Saturday.

**Islandia Hotel**, Supper Club/Lounge. 1441 Quivira Road, Mission Bay. 224-3541. Hogart. Contemporary. Wednesday through Saturday. Stu Shames. Jazz piano. Tuesday and Wednesday. A live

jazz. Wednesday.

**Hakyou**, 4258 West Point Loma Boulevard, Loma Point. 225-9559. Taxi. Rock. Tuesday through Saturday. Circles. Rock. Sunday and Monday.

**Hilton Hotel**, Cargo Hall. 1775 East Mission Bay Drive, Mission Bay. 726-4010. The People Movers. Contemporary. Wednesday through Saturday. Triple Play. Contemporary. Sunday through Tuesday.

**Hotel del Coronado**, 1550 Orange Avenue, Coronado. 435-6611. The Elements. Contemporary. Tuesday through Saturday.

**Hotel La Jolla**, 7766 Fay Avenue, La Jolla. 454-3001. Joy Chess. Piano variety. Tuesday through Saturday.

**Islandia Hotel**, Supper Club/Lounge. 1441 Quivira Road, Mission Bay. 224-3541. Hogart. Contemporary. Wednesday through Saturday. Stu Shames. Jazz piano. Tuesday and Wednesday. A live

**JERRY HERRMAN'S SPIRIT**

1130 Barnes Ave. 376-3383

October 11th - 11:30 p.m. on up

King's Kitchen - Real for the Month

**THURSDAY, TONIGHT**

Exclusive San Diego appearance - one night only - from Jamaica. Shantique recording artist

**MUTABARUKA**

& THE TIGHT TIGHT PLAYERS with NIMBUS OBI

**FRIDAY, JULY 26**

**PLAYGROUND SLAP** with 3 SIMPLE WORDS and SUBJECT TO CHANGE, plus opening at 9 p.m. sharp

**THIS** Plus your R.E.M. ticket stub you get in **THIS**... check out some good, new, all-original local bands. Adv. 18+ **no reservations**

**SATURDAY, JULY 27** **AGM** recording artist from New York

**SUZANNE VEGA**

with her previous of four albums. "She's the freest and clearest voice in New York." —Stephen Holden, New York Times. "One of the most distinctively original performers in the entire pop music." —Rolling Stone. The critics have frequently compared her to early *Janet* and *Madonna* and *Julia Roberts*. Suzanne's music also reveals the influence of artists as diverse as *Low*, *Phish*, *Little Richard*, and *Arturo* Gilberto. Produced by *Lenny Kravitz* the rock critic who pinned fame as singer-port *Pauli Smith's* lead guitarist and *Steve Adelson*. With **COW JAZZ** and **DEBRA LIV JOHNSON** and opening the show at 11 p.m. **DANCEABLE IN DEPT** sound on comedies (extending as seen 3 times on Larry Herring's show)

**TUESDAY, JULY 30**

**SHARDS** with **RZY**, **CHARMS** and **ACCESSORIES**

**WEDNESDAY, JULY 31**

**CLAUDE CONA & THE IVs** with **SOLDIERS OF FORTUNE** and **Snake Bite**

**TOMORROWS** August 1st: Metal Heads with **STREET** **LEGZ**, **SUPREMACY**, and **TEAZER** formerly New System. **August 2nd** **ARMY OF LOVE**, and from L.A. — **LEONS & GHOSTS**. Aug. 3rd: **CAMBRIDGE APOSTLES**, they've been compared to the Red Hot Chili Peppers, with **CAUTIONED HEARTS** and **ICED** the Tilt and **the** band **DAVE'S BROTHER PHIL**, plus **MOJO NIXON**. Aug. 5th: From San Francisco on 415 Records, the 19-piece third world power ensemble **THE LYTONES**. Aug. 10th: From S.F. — **IO**.

**MOVING EYE MUSIC REPORTS** Tues. the 9th — **Theremin** Shook couldn't make it. They got caught in a paper music scandal and died. **Rebels** Old look their place just, people come to see them. **Dr. Ben's** opened performed beyond the call of duty while **The Prime** opened **Big 2** a strong double between two rockers. **Theremin** Shook couldn't make it. They got caught in a paper music scandal and died. **Rebels** Old look their place just, people come to see them. **Dr. Ben's** opened performed beyond the call of duty while **The Prime** opened **Big 2** a strong double between two rockers. **Theremin** Shook couldn't make it. They got caught in a paper music scandal and died. **Rebels** Old look their place just, people come to see them. **Dr. Ben's** opened performed beyond the call of duty while **The Prime** opened **Big 2** a strong double between two rockers. **Theremin** Shook couldn't make it. 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outdoor concert is featured every Saturday from 4-7 p.m.; call club for information.

**Joe Murphy's**, 4302 Mission Boulevard, Pacific Beach, 270-3220: Dirk Debonaire, rock. Wednesday through Saturday. Notice to appear: Joe Azarillo plays jazz from 5-8 p.m., on the outdoor patio, Sunday.

**La Jolla Brothers**, 1298 Prospect Street, Coast Walk, La Jolla, 456-0707: Meru, the Joe Marillo Quintet, jazz, 9 p.m., Friday; Eddie Huff and the Sugar Trio, jazz, 9 p.m., Saturday.

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

**Le Châlet**, 5046 Newport Avenue, Ocean Beach, 222-5306: Lazer Eyes (formerly Voyeur), rock. Thursday through Saturday. Messenger, rock, Sunday through Tuesday; Serious Guise, rock, Wednesday.

**Le Sainte Maxine**, 1250 Prospect Street, La Jolla, 454-2434: The Latin Five, Latin music, Tuesday through Sunday.

**Loma Portal** (formerly Redway

**Inn**, 2901 Nimitz Boulevard, Loma Portal, 224-3655: The Hills Brothers, jazz, Thursday; RTBB, jazz and rock, Friday and Saturday.

**Mary's by the Pier**, 710 Garnet Avenue, Pacific Beach, 483-7844: Escape, rock, Thursday; the Budds, Low Shave vintage rock, Friday and Saturday, with Safari of Love, rock, 5 p.m., Friday; and the Pimshots, vintage rock, 5 p.m., Saturday; the Ducktail Revue, vintage rock, Sunday and Monday.

**McP's**, 1107 Orange Avenue, Coronado, 435-5280: Soho, contemporary, Thursday; P.M., contemporary, Friday and Saturday; the Ragues, contemporary, Monday;

Joey Harris, rock, Tuesday; the Pop Boss, contemporary, Wednesday.

**Mexican Village**, 120 Orange Avenue, Coronado, 435-1822: Recorded music with Dean Atkinson, Friday and Saturday; Panabur, Randy Beecher, Sunday through Thursday.

**Mony Mony's**, 3595 Sports Arena Boulevard, Loma Portal, Circles, rock, Thursday through Saturday; Four Eyes, rock, Sunday and Monday; Automatics, rock, Tuesday and Wednesday.

**Muhavey's**, 1031 Orange Avenue, Coronado, 435-4660: Steve Reynolds, contemporary, Friday

and Saturday; talent night with Kitty Kieffer, Sunday.

**Muhavey's**, 4230 Mission Boulevard, Pacific Beach, 483-7383: Rick Casey, variety, Thursday through Saturday; talent night with Rick Casey, Monday.

**Old Pacific Beach Cafe**, 4287 Mission Boulevard, Pacific Beach, 270-7522: Ella Ruth Piggee, jazz and blues, Thursday through Saturday; Hollis Gentry and Pathburger, jazz, Sunday; the Heaters, rock, Monday and Tuesday; the Five Careless Lovers, blues and rhythm and blues, Wednesday.

**Paradise Bay**, 1935 Quivira Road,

Marina Village, Mission Bay Park, 223-2335: Notice to appear, rock, Wednesday through Saturday.

**Pax Bar and Grill**, 1025 Prospect Street, La Jolla, 454-9711: Mel Goot, jazz piano, Tuesday through Saturday.

**Red Carters**, 2228 Bacon Street, Ocean Beach, 222-8131: RFD, rock, Friday.

**Rusty Pelican**, 4340 La Jolla Village Drive, La Jolla, 587-1886: Jimmy Hooper, contemporary, Tuesday through Saturday; live music, Sunday and Monday, call club for information.

**The Salmon House**, 1970 Quivira Road, Marina Village, 223-2234:

Melissa McCracken, contemporary, with Larry Evans on piano, Thursday through Saturday.

**Sundtrap Lounge**, 2702 North Mission Bay Drive, Mission Bay, 274-3314: Ed Ellis and Timothy, jazz, nostalgic blues, and contemporary, Thursday through Saturday and early evening Sunday.

**Spice Rock Restaurant**, 4315 Mission Boulevard, Pacific Beach, 483-7666: Robert Wetzel, classical guitar, Wednesday through Saturday.

**Steamer's**, 1165 Garnet Avenue, Pacific Beach, 274-2323: Jerry Melnick, movie themes, originals, contemporary, and jazz music on

the piano, Wednesday through Saturday; Bob Dolph, jazz, Sunday through Tuesday.

**Tablao Flamenco Nightclub and Restaurant**, 3567 Del Rey Street, Pacific Beach, 483-2703: Live flamenco music and dancing, 7:30 and 9:30 p.m., Wednesday, Thursday, and Sunday; 7:30, 9:30, and 11:30 p.m., Friday and Saturday.

**Texas Teahouse**, 4970 Vulture Street, Ocean Beach, 222-6895: Tom "Cat" Courtney, blues, Thursday.

**Top of the Cove**, 1216 Prospect Street, La Jolla, 454-7778: Luba Papova, classical, easy listening,

and variety piano, Wednesday through Saturday and Sunday brunch.

**Upstart Crow and Co.**, Seacoast Square, 4475 Mission Beach Boulevard, Pacific Beach, 272-8990: David and Francesca Savage, classical music on bassoon, flute, and viola, Sunday brunch.

**Vacation Village Hotel**, Bay Lounge, Vacation Isle, Mission Bay, 274-4030: Four's Company, contemporary, Tuesday through Saturday.

**Victor's**, 1403 Rosecrans Street, Point Loma, 226-1871: Uptairs: Paul Eastland, Top 40 variety, Friday and Saturday; Downstairs:

Norman Clifford and Frankie Ferlin, contemporary, Wednesday through Saturday; live music, Sunday; call club for information.

## San Diego North

**The Athlete Country Salon**, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7331: Heanle, country, Tuesday through Saturday; Country dance lessons, Tuesday through Thursday.

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

**Rachanal**, 8022 Clairemont Mesa

**PUERTO NUEVO RESTAURANT**

**Puerto Nuevo™ Lobster House** presents

**Live Entertainment & Dancing to L.A.**

Coming August 1, 2, & 3  
San Diego's #1 Singer & Comedian  
**Steve Hudson**

**Puerto Nuevo Lobster Special**  
Whole medium lobster \$9.95  
Served with (all-you-can-eat) beans, rice, salsa, flour tortillas and drawn butter. Valid with this coupon only. Expires 8/1/85

4014 Bonita Rd., Bonita • 479-3537  
(one mile east of 805)

**Mony Mony's**

Thursday-Saturday  
July 25-27  
9:00 pm-1:30 am

**CIRCLES**

Every Sunday  
**SHORTS, SHOTS & ROCK & ROLL**  
Wear shorts for no cover  
Enjoy 25¢ draft beer 7:00-9:00 pm & \$1.25 shooters all night

Looking for San Diego's  
**PURSEY Body Aesthetics Contest**  
\$50—1st prize, preliminary, July 30  
\$250—1st prize, finals, August 6  
You can be San Diego's Perfect Body!

9/1X Wednesday is  
**HAPPY HOUR**  
with **BRYAN JONES**; 25¢ draft beer

Live music 7 nights a week!  
3595 Sports Arena Blvd. • 223-5596 • Across from Sports Arena

Now appearing

**THE MARK MEADOWS BAND**

Introduce yourself to the hottest new sound in town!  
Tuesday-Saturday  
9 pm-1 am

**Le Châlet**

Entertainment by the Sea

**DANCING • LIVE ENTERTAINMENT 7 NIGHTS A WEEK**  
Check out the new Le Châlet Skyline. Dance under the stars or sit at the longest bar in San Diego.

**HAPPY HOUR • MONDAY-SATURDAY 5-7 PM**  
Well doubles \$1.35, Domestic beer \$1.00, Pitches \$2.50  
Sports fans—watch major league sports on satellite • 3 T.V.'s

Le Châlet presents  
**LAZER EYES**  
Formerly Voyeur  
Outstanding Rock 'n Roll with great audio/visual effects.  
Thursday, Friday & Saturday  
July 25, 26 & 27  
Nightly drink specials. No cover charge.

**deLene**

Sunday & Monday  
8 pm-12 am  
Dynamic guitar & vocal music  
Great music & fun!

**Doc Masters**  
in the Shelter Island Marina Inn  
223-2572

**MESSANGER**

Dance to a wide range of rock 'n roll hits. Outstanding vocals.  
Sunday, Monday & Tuesday  
July 28, 29 & 30  
Key Party Sunday Afternoon  
July 28—\$25 drafts  
Band starts at 4 pm • No cover charge

**SERIOUS GUISE**  
Great Rock 'n Roll  
Wednesday, July 31  
Ladies night  
Frozen Drink Specials All Night Long  
No cover charge

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**VIDEO**

**ALL SAN DIEGO LICORICE PIZZAS NOW AUTOMATIC TELESEAT®**

**ENTER TO WIN A DODGE RAM 50**  
See Details Below.

**THE HOTELS** Shock  
My name is Martha Davis, and I'm with The Hotels! Our newest record is called "Shock," and our latest hit is "Shame." It reveals our unmistakable musical and lyrical qualities and yet dares to explore new territories. Check into the passionate world of The Hotels!

**UB40** Little Baggadom  
UB40, England's premier Reggae band, is bringing their rhythms to the U.S. with their new summertime EP "Little Baggadom." UB40's last hit "Red, Red Wine" had us all singing along. And their latest hit, "I Got You, Babe," will have us dancing in the streets!

**ST. ELMO'S FIRE** Original Soundtrack  
You've got to see St. Elmo's Fire. It's a great movie, and you've got to hear the soundtrack, it includes the hit "St. Elmo's Fire (Man in Motion)" by John Parr along with other greats by Billy Squier, Fee Waybill and more! Feel it burning inside you!

**JEFF BECK FLASH**  
The long-anticipated Jeff Beck solo album will leave no one disappointed. The master of the rock guitar is back with a spectacular, straight-ahead rock production, the first in years to capture the broad and exciting range of Beck's mastery. Includes the hit duet with Rod Stewart "People Get Ready!"

**BACK TO THE FUTURE** Original Soundtrack  
Hi—I'm Michael J. Fox and I star in "Back To The Future," the hottest hit of the summer! The soundtrack is filled with great music and superstars like Huey Lewis singing his smash hit "Power of Love." See and hear "Back To The Future" today!

**LICORICE PIZZA SPECIAL ORDERS**

At Licorice Pizza we've got ALL your favorite hits, but... if you can't find something, just ask a friendly Pizza Person... We'll gladly order it for you at no extra charge!

**WIN A DODGE RAM 50 SPORT!**  
WHEN YOU PLAY THE LICORICE PIZZA SUMMER MADNESS GAME!  
Just come into any Licorice Pizza and ask for your FREE Summer Madness Scratch-Off Game Card and be a Winner!

**5000 PRIZES! INCLUDING**  
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• Six-packs of Dr. Pepper!  
• Record! Cassette! Poster!

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at any of these convenient Licorice Pizza locations:

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CHILDS 1010 El Camino Real  
CHULA VISTA 320 Broadway  
CLAREMONT 5667 Balboa Ave.  
COSTA MESA 1815 Newport Blvd.  
DOWNEY 1215 Lakewood Blvd.  
ENCINITA 121 N. El Camino Real  
ESCONDIDO 1527 E. Valley Parkway  
GARDEN GROVE 9031 Chapman Ave.  
HUNTINGTON BEACH 16071 Golden West

HUNTINGTON BEACH 10111 Adams Ave.  
LAKEWOOD CENTER MALL  
LA MESA 6303 Friarway Dr.  
LAKESIDE 16129 Jayhawk Blvd.  
NORTH HOLLYWOOD 12012 Victory Blvd.  
DANES 1336 N. Teller Ave.  
PACIFIC BEACH 1251 Garnet Ave.  
PASADENA 80 N. Lake St.  
PUEBLO HILLS EAST 17538 Casterton St.  
REVERA 16142 Sherman Way  
RIVERSIDE 3764 Tyler St.

SAN BERNARDINO 701 W. 2nd St.  
SANTA ANA 3100 S. Orange St.  
SANTA BARBARA 297 State St.  
SHERMAN OAKS GALLERIA  
TOLAND 3022 Sepulveda Blvd.  
UPLAND 327 Mountain Ave.  
VETERINA 4205 E. Main St.  
VISTA 2415 S. Mission Blvd.  
WEST COVINA 1008 Garvey Ave.  
WEST LA 11875 Wilshire Blvd.  
WINTER 1520 E. Wilshire Blvd.



Boulevard, Kearny Mesa. 560-8022.  
Private Domain, rock. Thursday  
through Saturday. Hellow, rock,  
and Assassin, rock. Sunday.  
Alcatraz, rock, and Odlin, rock.  
Tuesday, the Beat Farmers, rock,  
rockabilly, and country rock.  
Wednesday: Storm plays jazz from  
5-8 p.m. Friday.

**Harney Stone Pub**, 5617 Balboa  
Avenue, Claremont, 279-2033.  
Brian Connolly, Irish music.  
Wednesday through Saturday; the  
Jacksons, Irish music, Sunday.

**The Blue Bayou Lounge**, 2537  
Claremont Drive, Claremont, 276-  
0965. Best of Friends, Top 40  
variety, Thursday through Saturday.

**Bogey's**, 5353 Mission Center  
Road, Mission Valley, 297-8361.  
Ella Ruth Pajares and Talk of the  
Town, jazz and blues, Sunday.

**Bunbury's**, 1906 Mira Mesa  
Boulevard, Mira Mesa, 578-6666.  
The Rick Wells Band, vintage rock,  
Thursday through Saturday.  
California Aero Drive, vintage rock,  
Wednesday.

**Cafe in the Valley Restaurant**, 911  
Camino del Rio South, Mission  
Valley, 296-6329. Zazai, jazz,  
Thursday through Saturday; Eric  
Foster, classical guitar, early  
evening, Thursday, and Saturday  
through Tuesday; John Lyons,  
classical guitar, early evening.

Friday and Wednesday: Mike  
Zoumaras, classical guitar. Friday  
lunch; Mark Augustin, jazz guitar,  
6-11 p.m., Tuesday and Wednesday.

**Carriage House**, 7945 Balboa  
Avenue, Claremont, 278-2597.  
Ashley Blood, contemporary,  
Thursday through Saturday.

**Haji Baba**, 104 Mission Valley  
Avenue, Claremont, 278-2598.  
2010: Live Arabic music and  
entertainment, Wednesday through  
Sunday.

**Islands Lounge**, Hanalei Hotel,  
2270 Hotel Circle North, Mission  
Valley, 297-1101. The Spud  
Brothers, rock and comedy.

Tuesday through Saturday:  
Sunday and Wednesday, Sunday  
and Monday.

**La Hacienda Cantina**, Mission  
Valley Inn, 878 Hotel Circle South,  
Mission Valley, 298-8281. Jesse  
Davis, contemporary, Tuesday  
through Saturday.

**Monterey Club of Information**, 657  
Camino del Rio South, Mission  
Valley, 291-1038. Steve Hudson,  
comedy and music, Thursday  
through Saturday; Sonny Daniels,  
contemporary, Monday; The Jets,  
contemporary, Tuesday; Two Tones,  
rock, Wednesday.

**The Magic Lamp**, 3522 Miramar  
Road, Mira Mesa, 271-8780.  
Recorded music with Mr. Goodbye.

Wednesday through Sunday: Live  
music, Saturday through Monday;  
club, club for information.

**Monk's**, 10475 San Diego Mission  
Road, Mission Valley, 563-0060.  
Live contemporary music nights;  
club for information.

**Monterey Club of Information**, 657  
Camino del Rio South, Mission  
Valley, 291-1038. Steve Hudson,  
comedy and music, Thursday  
through Saturday; Sonny Daniels,  
contemporary, Monday; The Jets,  
contemporary, Tuesday; Two Tones,  
rock, Wednesday.

**The Moonglow**, 4615 Claremont  
Drive, Claremont, 273-1022.

Nightshift, contemporary, Tuesday  
through Saturday; Alaska, country,  
Sunday and Monday.

**Navajo Inn**, 8355 Navajo Road, San  
Carlos, 465-1730. The Force, rock,  
Thursday through Saturday; Red  
Alert, rock, Sunday through  
Monday.

**Pal Joey's**, 5147 Waring Road,  
Alhambra, 286-7873. Pro  
Englishman Preservation Band,  
Disco/Disco jazz, swing, and oddies,  
Friday and Saturday.

**Pavilion Lounge**, Town and  
Country Hotel, 500 Hotel Circle  
North, 291-7131. Sound  
Investment, contemporary,  
Thursday through Saturday;  
Southwest, contemporary, Tuesday  
and Wednesday; Dining Room,  
Kathy Lloyd, contemporary harp,  
Friday and Saturday.

**Peter D's**, 5149 Claremont Mesa  
Boulevard, 277-3217. Three's  
Enough with Randy James,  
contemporary, Thursday through  
Saturday.

**Smuggler's Inn**, 402 Fashion  
Valley, Fashion Valley East, 291-  
7170. Terry Brabson, contemporary,  
Friday and Saturday.

**The Spokekay**, 9379 Mira Mesa  
Boulevard, Mira Mesa, 566-0970.  
Heavens, contemporary and Top 40  
dance music, Thursday through  
Saturday.

**Spirit**, 1130 Buena Vista Avenue, Bay  
Park, 276-3993. Mubabara, reggae,  
the High Times Players,  
rock, and Nimbus One, rock,  
Thursday; Playground Slap, rock,  
Three Simple Words, rock, Subject  
to Change, rock, and This, rock,  
Friday; Suzanne Vega, folk-rock,  
Deborah La Johnson, folk, and  
Cowjazz, country swing, Saturday;  
the Accorones, rock, the Shards,  
rock, and the Champs, rock,  
Sunday; Snakebite, rock, Claude  
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Soldiers of Fortune, rock,  
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**Springfield Wagon Works**, 5255  
Kearney Villa Road, Kearney Mesa,  
563-2272. To Theater, piano bar,  
Thursday through Saturday.

**Stardust Hotel**, 950 Hotel Circle  
North, Mission Valley, 298-0311.  
Coral Room: The Four of Us, swing  
and group vocals, Tuesday through  
Saturday; the Dick Lopez Trio,  
swing, contemporary, and vocals,  
Sunday and Monday; Crane Room:  
Hort Cortez, contemporary, Tuesday  
through Saturday.

**Tio Leo's/Mira Mesa**, 10787  
Camino Real, Mira Mesa, 695-1461.  
The Procrustians, rock and  
rhythm and blues, Wednesday and  
Thursday; the Five Careless Lovers,  
blues and rhythm and blues, Friday;  
Xpresso, contemporary, Saturday;  
Jeff Williams, contemporary,  
Sunday and Monday; Sparky White  
Face, contemporary and rhythm  
and blues, Tuesday.

**Tio Leo's/Mission Gorge**, 6333  
Mission Gorge Road, Mission  
Gorge, 290-9944. Joe Stewart,  
contemporary, Tuesday through  
Thursday; Costa V, contemporary,  
Friday and Saturday; Frank Dexter,  
contemporary, Sunday and Monday.

**The Wellhouse**, 10789 Tierrasanta  
Boulevard, Tierrasanta, 560-6677.  
Ray and Lanie Corra with Bert  
Miller on drums, swing, pop,  
nostalgia, and contemporary dance  
music, Friday and Saturday.

**Wrangler's Room**, 5608 Mission  
Gorge Road, Mission Gorge, 290-  
6263. Steve Cray, country, Tuesday  
through Saturday; Cimarron,  
country, Sunday and Monday.

**Your Palace**, 32282 Governor  
Drive, University City, 453-4444.  
Mel Good, jazz piano, Sunday  
brunch and Monday from 5-9 p.m.

**Abby Restaurant**, 2825 Fifth  
Avenue, Hillcrest, 291-4779. Stu  
Shames, jazz piano, 6-8 p.m.,  
Monday through Friday; Kathy  
Lloyd, contemporary harp, Sunday  
through Wednesday.

**Abby Restaurant**, 2825 Fifth  
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**Anthony's Harborside**, 1355 North  
Harbor Drive, downtown, 232-  
3379. Bob Hart, classical piano,  
Wednesday and Thursday;  
Francesca Suda and Friends,  
classical vocal duets, Saturday.

**Artex Bowl**, Turquoise Room,  
4356 Thirteenth Street, North Park,  
283-3335. Encore, contemporary,  
Wednesday through Saturday.

**Barnacle Bill's**, 1880 Harbor  
Island Drive, Harbor Island, 297-  
1673. Frank Dexter, contemporary,  
Tuesday through Saturday.

**Bodies**, 6149 University Avenue.

East San Diego, 583-5700. Live  
music, Thursday through Sunday;  
club for information.

**Cafe Angelique**, 2870 Fifth Avenue  
(Fifth and Palm), Hillcrest, 692-  
3379. Bob Hart, classical piano,  
Wednesday and Thursday;  
Francesca Suda and Friends,  
classical vocal duets, Saturday.

**Cafe del Rey Morn**, 1549 El Prado,  
University Avenue, 283-8213.  
Jonathan the Texas Flash, honoring  
variety requests, Friday and  
Saturday.

**Doc Masters**, 2051 Shelter Island  
Drive, Shelter Island, 233-2572.  
Lounge: Mark Meadows, jazz,  
Tuesday through Saturday; Delene,  
accordion music, 5:30-8 p.m.,  
Thursday; Roland Klotz, ather  
music and German music sing  
along, 6-10 p.m., Friday and  
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Lounge: Mark Meadows, jazz,  
Tuesday through Saturday; Delene,  
accordion music, 5:30-8 p.m.,  
Thursday; Roland Klotz, ather  
music and German music sing  
along, 6-10 p.m., Friday and  
Saturday.

**East San Diego**, 583-5700. Live  
music, Thursday through Sunday;  
club for information.

Monday through Friday, Kathy  
Lloyd, contemporary harp, Sunday  
through Wednesday.

**Anthony's Harborside**, 1355 North  
Harbor Drive, downtown, 232-  
3379. Bob Hart, classical piano,  
Wednesday and Thursday;  
Francesca Suda and Friends,  
classical vocal duets, Saturday.

**Artex Bowl**, Turquoise Room,  
4356 Thirteenth Street, North Park,  
283-3335. Encore, contemporary,  
Wednesday through Saturday.

**Barnacle Bill's**, 1880 Harbor  
Island Drive, Harbor Island, 297-  
1673. Frank Dexter, contemporary,  
Tuesday through Saturday.

**Bodies**, 6149 University Avenue.

**East San Diego**, 583-5700. Live  
music, Thursday through Sunday;  
club for information.

**Cafe Angelique**, 2870 Fifth Avenue  
(Fifth and Palm), Hillcrest, 692-  
3379. Bob Hart, classical piano,  
Wednesday and Thursday;  
Francesca Suda and Friends,  
classical vocal duets, Saturday.

**Cafe del Rey Morn**, 1549 El Prado,  
University Avenue, 283-8213.  
Jonathan the Texas Flash, honoring  
variety requests, Friday and  
Saturday.

**Doc Masters**, 2051 Shelter Island  
Drive, Shelter Island, 233-2572.  
Lounge: Mark Meadows, jazz,  
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contemporary. Sunday on J Monday

**Dookies**, 4225 El Cajon Boulevard, East San Diego, 283-6581. Piano bar. Paul Gregg. Tuesday through Saturday. Patti Glenn. Sunday and Monday.

**Drowsy Maggie's**, Thirty-first and University, North Park, 298-8584. Agatha Whimsy and Friends, folk music. Thursday. Raggle Taggle, variety — Renaissance to jazz. Friday: the Paradise Street Band. Irish music. Saturday: Patti Glenn and Rodrigo, concert flamenco guitar in solo and duets. Sunday: Old Time Hoot Night. Monday: Ricardo Casado (Richard Hunter), Latin and international folk music. Tuesday: Cathy Curtis, singer-songwriter. Wednesday.

**The Escape Lounge**, 421 University Avenue, Hillcrest, 295-8262. Tommy Stark, organ, piano, and vocals. Thursday through Monday. Barbara Coker, contemporary. Tuesday and Wednesday.

**Fat City/China Camp**, 2137 Pacific Highway, downtown, 232-0686. Harvey and the 52nd Street Jive.

jazz. Thursday through Saturday.

**Holiday Inn/Embarradero**, Port Hole Lounge, 1555 North Harbor Drive, downtown, 232-1861. Get your rock on with Jamet. Tuesday through Saturday.

**Holly's Inn**, 4246 University Avenue, 290-5834. Mike Miller, folk rock and variety. Friday and Saturday.

**Hotel San Diego**, 339 West Broadway, downtown, 234-0221. Harry's Bar. Live music nights, call club for information.

**Humphrey's**, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island, 234-3577. Bruce McKeithen, piano variety. Monday through Friday. happy hours. Jon Sandoval, piano variety. Wednesday through Friday evenings. Larry Moore, piano variety. Sunday evening.

**Imperial House**, 505 Kalma Street (at Park Boulevard), Hillcrest, 234-3525. Wayne Juré, jazz. Tuesday through Saturday, with the Imperial House Opera Singers. Wednesday: Wayne Juré and Hank Young, jazz. Friday and Saturday.

"The Invader," at the disk, 1066 North Harbor Drive, downtown, 298-8946. The Invaders, contemporary music for dancing. Tuesday through Saturday. live jazz. Tuesday evening, call club for information.

**Jolly Roger**, 807 West Harbor Drive, Seaport Village, 233-4300. Oh! Ridge, comedy and music. Wednesday through Saturday. Rich Pauliner, contemporary. Tuesday and Wednesday.

**La Maison/Galerie 5**, 3681 Fifth Avenue, Hillcrest, 298-0119. Lynn Hall, Latin American harp. Friday. Miles Moyner, classical guitar. Saturday.

**Lucky Lady Club**, 455 Sixteenth Street, downtown, 233-9391. Siglo, Latin and Top 40. Thursday through Sunday. Los Rufi, Latin and Top 40. Monday and Wednesday.

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

Tuesday and Wednesday. **Mona Lisa Restaurant and Cocktails**, 2061 India Street, downtown, 234-4803. Gay and Jackie and Val Warner, Italian songs, pop standards, and opera. Saturday.

**O'Hangry's**, 2547 San Diego Avenue, Old Town, 298-0133. Ron Wheeler, contemporary and folk. 6:30 p.m., Friday and Saturday.

**Our Place at Miksan's**, 2424 Fifth Avenue, Hillcrest, 232-1773. Live jazz. Friday through Sunday, call club for information.

**Patrick's II**, 428 F Street, downtown, 233-3077. Pro Brigham's Preservation Band, Dixieland jazz, early evening. Thursday, live music. Friday and Saturday, call club for information: the Aubrey Page Quintet, jazz. Tuesday and Wednesday.

**P.J.'s Warehouse Restaurant**, 200 Fifth Avenue, downtown, 234-2200. Countdown featuring Don Popala, Kirk Hoffman, and Derrill Bodles, classic and contemporary jazz. Tuesday through Sunday, happy

hours with Bobby Maese at the piano. **Reel Guts**, 4105 Taylor Street, Old Town, 265-2111. Two Pieces, Sixties and Seventies hits. Friday. DJ Jim Anthony spins platters on Saturday.

**Reuben E. Lee's**, 880 Harbor Island Drive, Harbor Island, 291-1870. Fortune, Top 40 dance music. Thursday through Saturday.

**Russ O'Grady's**, 3402 Adams Avenue, Normal Heights, 284-7666. Eamon Carrall, Irish music. Thursday. Kitty Kiefles, contemporary music. Friday and Saturday. Robin Henkel, blues and jazz guitar. 2-6 p.m., Sunday; the Bop Tones, jazz. Wednesday.

**Sharon Harbor Island**, Reflections, 1380 Harbor Island Drive, Harbor Island, 291-2900. Dececan, Top 40 dance music. Thursday through Saturday: the Sers Brothers, rock. Tuesday and Wednesday: the Jets, vintage rock. Friday happy hour. Shepherd's Restaurant. Viki McMaster, standards and pop from the Thirties to the Eighties on the harp. Wednesday through Sunday. Call

Ford A. Smith & Assoc. presents Sunday **JAZZ IN THE VALLEY**

July 28  
**ELLA RUTH PIGGEE**  
Voted Jazz Entertainer of the Year

Featuring from 9:25 PM Dwayne Brown  
Live jazz 8 pm-12 midnight. Dancing 12 midnight-1:30 am.

Wednesday  
**LADIES NIGHT**  
Ladies free before 10 pm  
Mixed drink specials all night long - Free pizza

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Mixed drink specials all night long - Free pizza

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KGB-FM 101

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Congratulations to **Neddie to Appear**,  
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Proceeds to benefit the  
Muscular Dystrophy Association

Sunday, July 28  
Featuring **THE HEROES**  
Judges

Thomas K. Arnold - Billboard Magazine, Book Critic - L.A. Times/San Diego Edition • John Barry - Producer/Director, KCSB-TV 39 • Kevin Brass - Associate Editor/Music Editor, The Citizen • Malcolm Jahn - Third Ear Recording Studio/Casey Buyer, Belly Up Tavern • Ed Haines - Community Relations Director, Southland Corporation • Ken Harmon - Backstage Columnist, North County Entertainer • Paul Rensell - Sales Supervisor, San Diego Padres • George Varga - Freelance Music Critic, San Diego Union

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EVERY WEDNESDAY this SUMMER

**KIFM 98 Live On Jazz**

NEW SHOOZ  
Complimentary hors d'oeuvres 6:00-8:00 pm  
Dancing begins at 8:00 pm. No cover—no minimum

EVERY THURSDAY this SUMMER

**JAZZ DANCE NITE**  
with Mark Walton  
Thursday, July 25  
**MOST VALUABLE PLAYERS**  
Complimentary hors d'oeuvres 6:00-8:00 pm  
Dancing begins at 8:00 pm. No cover—no minimum

EVERY FRIDAY thru TUESDAY this SUMMER

Dance to live entertainment 9:00 pm-1:30 am  
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Appearing thru August 20

**THE JETS**  
Featuring Kenny Marshall

July 27—DUCKTAIL REVUE

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#PACIFIC BEACH • 1454 Carmel Ave. • SAN DIEGO • Fashion Valley Mall  
#SAN DIEGO • 6335 El Cajon Blvd. • #SAN DIEGO • 2750 Sports Arena Blvd.



Detrichs, classical harp, Tuesday.

**Stewart Showboat**, at the dock, 1066 North Harbor Drive, downtown, 298-8066. The Sacramento Trio, contemporary, Tuesday through Saturday.

**Tom Ham's Lighthouse**, 2150 Harbor Island Drive, Harbor Island, 291-9110. Dusty and Melissa, contemporary, Wednesday through Sunday. Donna Cote, contemporary, Monday and Tuesday.

**Trojan Horse**, 6179 University Avenue, East San Diego, 582-1070. The Blitz Brothers, rock, Thursday through Sunday.

**Tuba Man's No. 2**, 7149 El Cajon Boulevard, 698-6042. Live music, Saturday, call club for information.

**Upstart Crow and Company**, 835 West Harbor Drive, Seaport Village, 232-4855. Mike Nelson, variety, 2:30 p.m., Saturday. Rick Saxton, folk and rock, Saturday evening and Sunday afternoon.

**Viscount Hotel**, The Bar, 1960 Harbor Island Drive, Harbor Island, 291-6730. The Bar piano bar entertainment, Tuesday through Saturday. Palm Grill, Kathy Lloyd, contemporary harp, 11-2 p.m., Sunday.

**Words and Music Bookstore**, 3806 Fourth Avenue, Hillcrest, 298-4011. The Peter Sprague Trio, jazz, 8 p.m., Saturday.

## South Bay

**Bull N' Stick**, 608 Palm Avenue, Imperial Beach, 429-5330. Live rock, Wednesday through Saturday, call club for information.

**Country Bumpkin**, 1862 Palm Avenue, Imperial Beach, 429-1161. Call Lee and Go for Broke, country, Wednesday through Saturday, live country music, Sunday and Monday, call club for information.

**Dance Machine**, 1862 Palm Avenue, Imperial Beach, 429-1161. Miss D' Meant, rock, Thursday through Saturday; live rock, Sunday and Monday, call club for information. In Colour, rock, Tuesday and Wednesday.

**Da Vinci's**, 626 E Street, Chula Vista, 427-8880. Tito and Augustine, contemporary, Wednesday through Sunday.

**Dock's Cocktails**, 317 Third Avenue, Chula Vista, 422-1566. Diana Gilman, country, blues, and variety piano, Wednesday through Saturday.

**Hungry Hunter/Imperial Beach**, 1344 Palm Avenue, Imperial Beach, 423-0953. The Jeds, contemporary, Thursday through Saturday.

**Hutch's**, 1463 Palm Avenue, Imperial Beach, 423-3479. Grand Central Station, country, Friday and Saturday; free country dance lessons, 7 p.m., Saturday.

**Joe's**, 415 Broadway, Chula Vista, 420-4828. Louie and Lonne Change, contemporary and oldies, Wednesday through Sunday; J.C. and Company, contemporary and oldies, Monday and Tuesday.

**La Maze**, 1441 Highland Avenue, National City, 474-3222. Jim Moore, contemporary, Thursday through Saturday.

**Landmark Cocktail Lounge**, 2511 Sweetwater Road, National City, 475-7313. Four Star Country, country, Friday and Saturday.

**The Lantern**, 1322 Third Avenue, Imperial Beach, 424-4200. Live music, Friday and Saturday, call club for information.



**JESSE DAVIS**  
Appearing  
Tuesday-Saturday  
Beginning at 8:30

**MIKE MURPHY RETURNS AUGUST 7**

**MEXICAN LA HACIENDA RESTAURANTE**  
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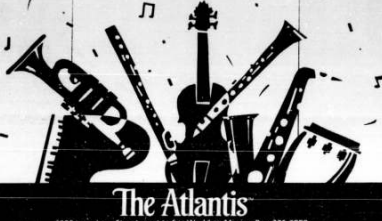
<b>LADIES' NIGHT</b> FREE FOR THE LADIES! Every Wednesday night. Plus, guys that come in on Wednesday, get in on Thursday FREE.	<b>FRIDAY &amp; SATURDAY</b> THE party of Southern California - Join the crowd with inspired DJ TV ALEXANDER Plus, receive a special pass to get in Sunday for \$1.00	<b>GENTLEMEN'S NIGHT</b> All guys get in FREE w/ coupon. Girls' cover just \$3.00. Come hear Ted play the best dance music every Thursday.
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Happy Hour from 4:30-8:00 pm  
Double drinks and lavish complimentary light dinner buffet

**THE CIRCLES**—Sunday & Monday  
**TAXI**—July 25, 26 & 27 and returning July 30—August 3

**Little Las Vegas**, 1770 Palm Avenue, Imperial Beach, 424-3734. The King's Men, ballroom dance music, Friday.

**Marisol**, 1680 Broadway (at Main Street), Chula Vista, 429-8045. Colour Latino, Thursday through Saturday, with Los Lapes, Mexican cumbia music (música), Thursday, Mosaico, salsa and Cumbia music, Sunday, with Los Lapes, early evening Sunday.

**Oasis Bar**, 1121 Third Street, Chula Vista, 426-2977. Cross, country, Friday and Saturday.

**Old Bonita Store Restaurant**, 4014 Bonita Road, Bonita, 479-3537. L.A., rock, Thursday through Saturday.

**Zoralla's**, 603 Palomar Street, Chula Vista, 425-1626. La Rapalla, Latin music, Thursday, Saturday, and Sunday.

## East County

**Antonio's Hacienda**, 700 North Johnson, El Cajon, 442-9827. Dusty and Gary, contemporary, Friday and Saturday.

**Buster's**, 1025 Fletcher Parkway, El Cajon, 442-9571. Dorian, rock, Tuesday through Saturday.

**Biscayne Stone Too**, 7059 El Cajon Boulevard, College area, 463-2263. Jim and Theresa Hinton, Irish music, Thursday and Sunday; the Jackerens, Irish music, Wednesday, Friday, and Saturday.

**The Boondocks Restaurant**, 8320 Parkway Drive, La Mesa, 465-3666. Dale Pearson, contemporary music on the piano, Wednesday through Saturday; Jim Moore, contemporary, Sunday and Monday; Craig Jones, piano, 5-8 p.m., Friday and Tuesday.

**Bull and Bear**, 690 North Second Street, El Cajon, 440-3757. Chain Reaction, contemporary, Wednesday through Saturday.

**Calypso Lounge**, 975 Greenfield Avenue, Lakeside, 443-2300. Wayne Steele, piano variety, Thursday through Saturday.

**Carlton Oaks Country Club**, 9200 Inwood Drive, Santee, 448-4242. Colin and Karen, contemporary, Friday and Saturday.

**Circle D Corral**, 1013 Broadway, El Cajon, 444-7443. Country, Casanova, country, Tuesday through Saturday; Jerry Bate and a Touch of Country, country, Sunday; dragging lessons, Monday and Tuesday.

**Coo-Coo's Nest**, 12247 Woodside Avenue, Lakeside, 443-2300. Wayne Steele, piano variety, Thursday through Saturday.

**Dock's Landing**, 1185 East Main Street, El Cajon, 442-0258. Jerry Burchard, piano variety, Wednesday through Saturday; Carol Crawford, contemporary, Sunday through Tuesday.

**Don's East**, 13321 Business Highway Eight at Los Cochinos, El Cajon, 443-2444. Big Sky, country, Friday and Saturday.

**Don's West**, 5286 Baltimore Drive, La Mesa, 462-0533. The Belairs, Touch of Country, country, Sunday; dragging lessons, Monday and Tuesday.

**Flint Springs Inn**, 15505 Highway 80, El Cajon, 443-9508. Dina Preston and Chaser, country, Wednesday through Sunday.

**Happy Days Car Hop**, 9664 Campo Road, Spring Valley, 463-4757. The Ducktail Revue, vintage rock, Saturday.

**Horseshoe Tavern**, 7664 Broadway, Lemon Grove, 469-6344. The Smith Brothers, country and contemporary, Friday, Saturday and hosting a jam session, 7:30-11:30 p.m., Sunday.

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New Dance Music • Pop • Soul  
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**Kentucky Stud**, 11377 Woodside Avenue, Santee. 448-3402: Martin Eddy and Country Breeze, country, Thursday through Sunday.

**Lakeside Hotel**, 9940 River Street, Lakeside. 443-9591: Linda Ray and the Gravel Canyon Band, country, Friday and Saturday.

**La Posada del Sol**, 8238 Parkway Drive, La Mesa. 462-2640: Coyote, country, Wednesday through Saturday.

**Legends**, 2754 Alpine Boulevard, Alpine. 445-5545: Emerson Poiroux, piano bar, Tuesday through Saturday.

**Linda's Dr'Angella Restaurant**.

1977 East Main Street, El Cajon. 447-0842: Ron Morin, contemporary, Sunday and Tuesday.

**Live Oak Springs**, Old Highway 80 Boulevard, Jacumba. 766-4288: Live country music, Saturdays call club for information.

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

**Magnolia Mulvaney's**, 8861 Magnolia Avenue, Santee. 448-8530: Ipo Facto, rock, Thursday through Saturday.

**Mama's Mink**, 533 East Main Street, El Cajon. 442-5573: Rocky Kreutzer and the Big Oak Ranch Band, country, Wednesday through Saturday, and 6:30 p.m., Sunday.

**Marie Callender's**, 6950 Alvarado Road, La Mesa. 465-1910: Mike Nelson, variety, Tuesday.

**Mr. Bill's Backroom Saloon**, 399 North Magnolia, El Cajon. 447-4500: Dusty and Gary country and oldies, Wednesday and Thursday; Carol Crawford, variety and contemporary, Friday and Saturday.

**Nite Owl East**, 667 North Mollison Avenue, El Cajon. 447-3854: The Baja Strings, Top 40 dance music, Tuesday through Saturday.

**Our Favorite Place**, 8646 Mission Gorge Road, Santee. 449-6240: Linda Sherwood and Surfing, country, Friday and Saturday.

**The Outpost**, 652 Grand Avenue, Spring Valley. 464-9007: Country Justice, country, Friday and Saturday.


**The Ox Bow Inn**, 9816 Campo Road, Spring Valley. 469-9616: Andy and Donna, contemporary, Tuesday through Thursday; Alton and the Ox Bow Country Lads, country, Friday and Saturday.

**Park Place**, 1280 Fletcher Parkway, El Cajon. 448-4111: The Londons, rock, Thursday through Saturday; Top, rock, Sunday and Monday; Ipo Facto, rock, Tuesday and Wednesday; Dr. James Down, hypnotist, Monday.

**Pizza Plus**, 764 Jamacha Road, El Cajon. 444-3300: Ranch Party, newgrass and bluegrass, Friday; Three Speed, vintage rock, Saturday.

**Rodeo Room**, 8300 Broadway, Lemon Grove. 469-5137: Ron Morin, country, Friday and Saturday.

**TNT Lounge**, 63231 Imperial



**945 GARNET AVENUE, PACIFIC BEACH 276-4653**


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**DEBRA RAYE & ARIA**  
Mercedes Lounge  
Tuesday-Saturday  
9:00 pm-1:30 am




**Cheatham's Jazz Quartet** every Sunday 6:00-10:30 pm  
**Happy Hours** Monday-Saturday, 4:00-8:00 pm  
Sunday 4:00-6:00 pm, hot & cold hors d'oeuvres  
**Sunday Buffet Brunch** 10:00 am-2:00 pm  
All you can eat \$9.95  
**Bahia Belle** Moonlight Cruise Tuesday-Saturday from 7:30 pm

**Bahia**  
Resort Hotel  
998 West Mission Bay Drive, 488-0551

Tuesday-Saturday  
**FORWARD MOTION**



Sunday & Monday  
**BARKER & ORR**



The all new redecorated  
**Anthony's Harborside**  
Larger dance floor • Wide screen TV  
More room to dance & party • Check it out! 232-6358

**DISCOVER WILDLIFE ON THE WATERFRONT**



IT'S ALL AT  
**The Voyager**

- San Diego's most creative and affordable menu.
- Breakfast, lunch, dinner and late night dining.
- Great views of San Diego Bay.
- Time of paying for fast food? Microwave Dinners! Then help yourself to our "Munchies Bar" at Happy Hour M-F 4 to 7 pm.
- Avoid the traffic and parking hassles of going to the beach, relax in the sun, swim in our pool and play water volleyball in our weekly pool party—Saturdays 2 to 6 pm.

<b>THURSDAY</b> 4 to 7 PM "Ladies' Day" \$1.00 Pina Colodas Free quiche & eggrolls 8 PM to 12 PM Live entertainment "Best of Friends"	<b>FRIDAY</b> 4 to 7 PM "Weekend Kick-Off" "Double well drinks" \$1.00 KAHUNA "FREE fish tacos" 8 PM to 1 AM Live entertainment "Best of Friends"	<b>SATURDAY</b> 10 AM to 2 PM "Doctor's Orders" \$1.50 Bloody Marys Mimosas, Ramos Fizz 2 PM to 6 PM Pudding blowout with "The Squid Brothers" 8 PM to 1 AM "Best of Friends"	
<b>SUNDAY</b> 10 AM to 2:30 PM "Champagne Brunch" from \$8.95	<b>MONDAY</b> 5-7 PM "Double well drinks" \$2.00 Long Island Iced Tea Five teriyaki chicken	<b>TUESDAY</b> 4 to 7 PM "Fruit Fantasia" \$1.00 Fruit Margaritas FREE cheese & fruit table 8 PM to 11 PM JAMES BROWN music on one video	<b>WEDNESDAY</b> 4 to 7 PM "Fiesta Hump Day" \$1.00 Margaritas & Tequila FREE Build-a-Nacho

If you are having complete dinners with a party of 2 or more, feel free to call and ask you to receive a  
**FREE CARAFE OF WINE!**  
1901 Shelter Island Drive • (619) 222-6319


THE WAVE OF  
SUMMER FUN  
CONTINUES...  
CRYSTAL T'S  
PROUDLY PRESENTS  
**Fashion International BIKINI AUCTION**

Also Women's Sportswear & Men's Fashions Every Wednesday • Shows At 10:00 & 11:30 pm  
Drink Specials



**Crystal T's Emporium**  
500 Hotel Circle North  
At The Town & Country Hotel  
in Mission Valley  
244 9010

**Atlantis Lounge**  
Tuesday through Saturday  
featuring  
**Gloria Michaels & Spring Fever**  
through July 27  
**Jesse Davis**  
July 30 through August 31



on Mission Bay next to Sea World  
226-3888

**TOWER RECORDS**  
Get  
**REAPER MADNESS**



**\$5.99**

**GRIM REAPER FEAR NO EVIL**

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OPEN 9AM TO MIDNIGHT - 365 DAYS A YEAR

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4411 La Jolla Village Drive  
Tel: 434-1111

EL CAJON  
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Tel: 445-1111

COLLEGE AREA  
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Tel: 434-1111

VIDEO RENTALS VIDEO SALES! EL CAJON





Paul Eastland: Victor's  
Gina Ekstein and Jinx: La Costa  
Hotel and Spa  
The Elements: Hotel del Comodoro  
Ed Ellis and Tapestry: Sundrump  
Lounge  
Encore: Aztec Road  
Rich Faulkner: Jolly Roger/Sageport  
Village  
The Finest City Band: T.N.T.  
Lounge  
Fortune: Ruben E. Lee's  
Forward Motion: Anthony's  
Harborside  
Four's Company: Vacation Village  
Hotel  
Friendship: Gilbey's Cocktail  
Lounge  
Kevin Green: Hotel Escondido

Hearsey: The Spookhouse  
Jimmy Hooper: Rusty Pelican  
The Invaders: "The Invader"  
Doz James, Mr. C, and Company: Jolly  
Roger/Sageport  
Anderson's  
Jarrett Holiday Inn/Embroidery  
J.C. and Company: Jolly  
Roger/Sageport  
The Jolly Monkeys: Whaling  
Company  
Hunters/Traveller Beach  
Kitty Kieffer: Maloney's/Comodoro, Book  
O'Grady's  
Louie and Loose Change: Jolly  
Roger/Sageport  
Main Street: "Ruthie Belle"  
Melissa McCracken and Larry  
Evans: Salmon House  
Gloria Michaels and Spring

Fever: Atlantis  
Midnight Delight: Bonelli's Back  
Room  
Mike Miller: Holly's Inn  
Moment's Notice with Judy Ames:  
Bonelli's Back Room  
Jim Moore: Cafe La Mesa  
Bonelli's Restaurant  
Nightshift: Moonlight  
Gil Palacios and Linda Parra:  
Gilbey's Cocktail Lounge  
People Movers: Hilton Hotel  
The Pop Boys: McP's  
Pitch N' Woo with Gerrie Woo:  
Lover's  
P.M.: McP's  
Jeff Proctor: Home of California  
Spik's Ruby's  
Deborah Roy and Aris: Bahia

Paul Eastland: Victor's  
Gina Ekstein and Jinx: La Costa  
Hotel and Spa  
The Elements: Hotel del Comodoro  
Ed Ellis and Tapestry: Sundrump  
Lounge  
Encore: Aztec Road  
Rich Faulkner: Jolly Roger/Sageport  
Village  
The Finest City Band: T.N.T.  
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**SPUD BROTHERS**  
Now appearing  
Tuesday-Saturday, 8:30 pm  
**SOUTHWIND**  
Sunday & Monday

Handel Hotel  
2270 Hotel Circle North  
Mission Valley • 297-1101

**TLJUANA NIGHTLIFE**  
18 YEARS & OLDER (with 11)  
I.D. REQUIRED AT ENTRANCE  
NEVER A COVER CHARGE

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Monday through Thursday 10:00 pm - 1:00 am  
Friday & Saturday 12 pm - 2 am  
Reservations are \$10.00 - \$20.00, call them  
every 2 days from 7 pm - 10 pm

Specials:  
SANS SOUCI - \$10.00  
REGIO - \$10.00  
BAMBI - \$10.00  
LES GIRLS - \$10.00  
These specials are 21+.

**Jazz**  
Joe Azarelli: Joe Murphy's  
Mark Augustin: Cafe in the Valley  
Restaurant  
The Top Times: Jolly Roger/Sageport  
Briggs and Burke: Upstart Crew  
and Company/Solana Beach  
Pete Brigham's Preservation  
Bands: Jolly Roger/Sageport  
Lover's  
Bruce Cameron Quartet: San  
Diego Harbor Excursion  
The Bob Campbell Trio with  
Marley Days: Quimby's  
Cheatham's Jazz Quartet: Bahia  
Hotel  
The Chicago Six: Jolly Up Tavern  
The Chicago Fifteen: Jolly Up  
Tavern  
Jimmy Corcoran, Sharon Andrews,  
and Andy Riley: Casey's  
Lounge  
Countdown: Dan Papalia, Kirk  
Hoffman, and Derrick Bodley:  
P.J.'s Warehouse Restaurant  
Cowjazz: Spirit  
Papa John Creach: Elan's  
Ed Ellis and Tapestry: Sundrump  
Lounge  
Aubrey Faye Quintet: Patrick's II  
J.J. Frank and the Coalition  
Orchestra: Spik's



**Fender Specials**  
Fender Contemporary Strat-1, humbucker  
with locking whammy bar **Only \$349.00!**  
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with locking whammy bar **Only \$399.00!**  
Fender Standard Strat with locking  
whammy bar **Only \$349.00!**  
Fender Sidekick 10 **list \$129 on sale \$79**  
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No matter what the competition says, Fender is  
here to stay. Find out why you'll soon be  
owning a Fender! Over 50 to choose from  
**Drumworld... S.D.'s best drum shop for...**  
Pearl • Tama • Yamaha • CB-700 • Ludwig • Paiste •  
Zildjian • Remo • Evans • Trucline • Firth • Promark  
• And more  
Yamaha 7-pc. power set  
including Yamaha 900 series  
hardware **list \$2505.00 Now \$1695.00**  
Pearl 8-pc. double bass power set  
including Pearl hardware **list \$1340.00 Now \$895.00**  
Tama 8-pc. double bass power set  
including Tama hardware **list \$1650.00 Now \$995.00**  
Pearl 5-pc. power set w/ cymbals  
including Pearl hardware &  
cymbals **list \$1051.00 Now \$625.00**  
CB-700 15-50 3-pc. including  
hardware **list \$699.00 Now \$299.00**  
Paiste cymbals **2 for 1 (bars always on hand)**  
Remo heads **2 for 1**  
Vic Firth sticks **2 for 1**

**TIRED OF THOSE  
OUT-OF-REACH GUITARS?**  
Fender guitars are in your price range  
at Guitar Trader. Come in and play  
true quality!!

DOD Effects		Boss Effects	
FX50 overdrive	list \$60.00 Now \$39.00!	HM2 heavy metal pedal	list \$99.50 Now \$59.00!
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FX75 stereo flanger	list \$90.00 Now \$49.00!	DD2 digital delay	list \$275.00 Now \$179.00!
FX90 delay	list \$140.00 Now \$79.00!	BF2 flanger	list \$135.00 Now \$69.00!
		PSM5 power supply	list \$99.50 Now \$59.00

**Keyboards**  
CZ101 Digital synthesizer, midi  
compatible  
The synthesizer that is revolutionizing  
the industry **list \$499.00 now \$349.00**  
CZ1000 Full size, digital synthesizer,  
midi compatible **list \$699.00 now \$549.00**

**Guitar trader**  
AND DRUM WORLD

**YOUR FENDER HEADQUARTERS**  
Mon-Sat. 10:00 am-7:00 pm, Sun. 12:00-5:30 pm  
3035 Shawing Street, San Diego  
Conveniently located one block east of 805 on  
Claremont Mesa Blvd. (between I-15 and I-805)  
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Limited to stock on hand

Harvey and the 52nd Street Jive:  
Fast City Chino Camp  
Holly Gentry and Fatburger:  
Old Del Mar Cafe, Old Pacific  
Beach Cafe  
Eddie Huff and the Sugar Trio: La  
Jolla Boudier  
Mel Good: Five Bar and Grill, Your  
Palace  
The Hills Brothers: Loma Portal  
Doc James, Mr. C and Company:  
Five Star Anderson's, Betty's  
Burger Garden  
George Keane Quartet:  
Bookworks/Panama  
Coffeehouse  
Bob Long: San Luis Rey Dreams  
Golf Course Country Club  
Mark Meadows: Doc Masters  
Maroon Atlantic, La Jolla Boudier  
Ella Ruth Piggie: Old Pacific  
Beach Cafe, Boney's  
Ron Satterfield: Elan's  
Stu Shames: Abbey Restaurant,  
Islandia Hotel  
Peter Sprague and the Dance of  
the Universe Orchestra:  
Elan's  
Peter Sprague Trio: Words and  
Music Bookstore  
Laura Springer: Vacation Village  
Hotel  
Molly Stone and Friends: Jolly Up  
Tavern  
Stone's Throw: Jolly Up Tavern,  
Chuck's Steak House  
Storm: Ranchman  
Zaxx: Cafe in the Valley Restaurant,  
Culamann Hotel

**Folk/Ethnic**  
Bluegrass Etc.: That Pizza Place  
Emmon Carroll: Rosie O'Grady's  
Richard Casador (Richard)  
Hunters: Dreaming Maggie's  
Brian Connolly: Harmony Stone  
Pub  
Jim and Theresa Hinton: Harmony

Stony Bee  
Indian Joe: Old Fine Foods  
The Jackjacks: Harmony Stone Pub  
Harmony Stone: The  
Deborah Lin Johnson: Spirit  
Roland Klotz: Cafe Vienna  
La Bapalla: Zorah's  
Latin Five: Le Sainte Maxine  
Latin Soul: La Jolla  
Los Lupes: Mariel  
Louie and Loose Change: Jolly  
Roger/Sageport  
Sean McVicker: Ireland's Own  
Musical: Mariel  
The Paradise Street Band:  
Islandia Hotel, Dreaming Maggie's  
Alton and the Ox Bow Country  
Ranch Party: Plaza Hotel/Captain  
Bob Sasse: Rancho Yon Cruz  
Rick Saxton: Upstart Crew and

**Country/Country Rock**  
Alaska: Moonlight  
Bobby Allen and the Boys with  
Hammer: Harry's Ranch House  
Alton and the Ox Bow Country  
Lads: Ox Bow Inn  
Jerry Baze and a Touch of

Country: Circle D Corral  
The Best Farmers: Ranchman  
Big Sky: Doves  
Bramble: Abilene Country Saloon  
Dina Preston and Chaser: Flinn  
Spring Inn  
Red Checkers: Lu's  
Cinnamon: Wrangler's Place  
Country Casanova: Circle D Corral  
Country Justice: Outpost  
Cowjazz: Spirit  
The Jimmy Cribb Band: Jolly Up  
Tavern  
Crosstree: Van Winkle's  
Crown: Cassi Bar  
CW Express: Wooden Nickel  
Dakota: Thum Bones

**Blues/R&B/  
Reggae**  
Sancho Barnard: Jolly Up Tavern  
The Blonnie Bruce Band: Beach  
Club  
Chainsaw Buck Band: Mandolin  
Wind  
Tom "Cat" Courtney: Texas  
Rothhouse  
Ed Ellis and Tapestry: Sundrump  
Lounge  
The Five Careless Lovers: Old  
Pacific Beach Cafe, Old Del Mar



**CLUB 10**  
... PUTTING OUT THE FIRE ...  
Proving there's still life in  
good old-fashioned POP  
CLUB 10 MONDAYS  
AND FRIDAYS  
at 10:00 PM  
MUSIC BY  
REVIEWS BY  
NEEDS YOU  
and written work and  
get to 7:10 tonight.  
Suite 100, La Jolla, CA  
92037 tel. 454-0856

**WHERE THE BEAT MEET THE ELITE**

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

Thursday-Sunday  
July 25-27  
**THE  
BLITZ BROS.**

Thursday-Sunday, August 1-4  
**FAST LANE**  
**HAPPY HOURS DAILY 5-8 PM**  
Long Island iced teas \$1.50  
Margaritas \$1.50 • Kays \$5 • Pitchers \$2.00

Bring this coupon in for free admission  
1 per person • Expires 8/1/85

**OVERSTOCKED  
WITH P.A.  
EQUIPMENT**  
JBL • ELECTRO VOICE • YAMAHA  
SUNN • BI AMP • CERWIN VEGA  
QSC • SONIC  
Lowest prices of the year! On sale now until Sunday, August 11th.

**MUSIC MART**  
"The Complete Music Store"  
• NO DOWN PAYMENT • NO INTEREST  
• NO PAYMENTS FOR 90 DAYS O.A.C.  
EASY FINANCE • VISA • MASTERCARD  
Limit to stock on hand.

**REN TAYAMA ACOUSTIC  
GUITAR, ONLY \$19.50  
A MONTH**

**ROLAND TR 707**  
Digital drum machine, list \$599  
**NOW \$449**

**YAMAHA RX-15 & RX-11**  
Digital drum machine  
**FROM \$459**  
(Now in stock)  
**COMPLETE SUNN  
P.A. SYSTEM**  
4-channel powered mixer with speaker  
**ONLY \$529**

**YAMAHA TX7**  
Midi to your keyboard and get the  
sounds of a DX7  
**ONLY \$849**

**20" FT GUITAR COIL  
CORDS, ONLY \$1.99**  
With coupon only. Expires 8/7/85.  
Limit one per customer.

**FREE SHURE  
MICROPHONE**  
with purchase of mic stand and  
boom. \$120 value  
**NOW \$49.95**  
With coupon only. Expires 8/7/85.  
Limit one per customer.

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off Moreno Blvd., take Sherman Street to Grant  
Call for information and directions.  
**291-2330**









## JULY 25, 1985 43

# KENWOOD Car Stereo Sale



**Cassette/Receiver  
KRC-626**

- PLL synthesized tuner
- 12 station presets
- Preset scan
- Sec
- ANR II
- Local DX
- Pulse noise blanking system
- Auto-reverse
- Theft prevention chassis

List \$479.00  
**\$359.00**



**7-Band Graphic  
Equalizer/Amplifier  
KGC-4300**

- Total output power 30 watts
- Fader
- Sound exciter
- Booster capability
- 2 dB equalization
- List \$139.00

**\$110.00**



**Quartz Synthesizer  
Cassette/Receiver  
KRC-424**

- Quartz PLL synthesizer
- 12-channel memory
- presets
- Automatic seek
- ANR II
- Local/seek
- Dolby
- Auto-reverse
- Tape advance

List \$259.00  
**\$289.00**



**Bi-Module  
Speaker System  
KSC-1000**

- 5" Polypropylene woofer
- Soft dome tweeter
- 10W watts power handling
- The tweeter can be mounted separately
- 35 Hz-25 kHz frequency response
- List \$269.00

**\$159.95**

## Super System



**Cassette/Tuner  
KRC-9900**

- PLL synthesized tuner
- AM stereo terminal
- Dolby B & C
- Preset scan
- Sec
- ANR II
- Local DX
- Auto-reverse



**5" Dual cone  
KFC-1260**

- 30 watts power handling



**6" x 9" Dual Cone  
KFC-6960**

- 30 watts power handling



**Power Amplifier  
KAC-887**

- Front 15 watts per channel
- Rear 15 watts per channel
- 20-50 kHz frequency response

List on System package \$836.00  
**Now \$599.00**



**2-Way Surface Mount  
KSC-501B**

- Satin black finish with silver trim
- 4" woofer
- 2.5" high frequency driver
- 40 watts power handling
- 4 ohm rated
- List \$169.00

**\$99.99**



**Cassette/Receiver  
KRC-2000**

- PLL synthesized
- Separate bass/treble
- Fader
- Auto loudness control
- Sec
- ANR II
- Local DX
- Auto-reverse
- Hand Permalloy tape head

List \$259.00  
**\$199.00**



**Power Amplifier  
KAC-7200**

- 35 watts per channel
- 100W THD (30 watts)
- 3 Hz-200 kHz frequency response
- 100 mV input sensitivity (100mV/300mV)
- 98 dB S/N ratio
- List \$219.00

**\$159.00**



**Mini Size  
Cassette/Receiver  
KSC-512**

- Auto-reverse
- Metal tape
- Synthesized tuner
- Separate bass/treble
- Digital seek
- Preset
- Hand Permalloy tape head
- List \$279.00

**\$279.00**

ADS • Kenwood • Blaupunkt  
Pioneer • Crimestopker  
Becker • Philips • Bear Cat  
Pyle driver speakers

Extended warranty available on all Kenwood Electronics  
Sale ends July 31st, 6:00 pm

**Progressive American Auto Sound**



4606 Mission Bay Dr., Pacific Beach • 276-1002  
Hours: Mon-Sat. 9 am-6 pm, closed Sundays • All advertised items limited to stock on hand.

Take I-5 to the Garnet exit.  
Stay on Mission Bay Dr.  
to Magnolia. We're  
located across from  
Douglas Ford on  
Mission Bay Dr. (driver  
Grand and Garnet).

## Section 3/Classifieds

### Index

**DISPLAY ADS**

- Automotive.....Page 26
- Real Estate.....Page 40
- Restaurants.....Page 7
- Services.....Page 18
- Sports and Fitness.....Page 14

### CLASSIFIED ADS

**Real Estate**.....Page 32  
**Classifieds**.....Page 32  
**For Rent**.....Page 36  
**For Sale**.....Page 1  
**Jobs**.....Page 19  
**Lost and Found**.....Page 21  
**Medical**.....Page 12  
**Missing**.....Page 10  
**Personal**.....Page 23  
**Pets**.....Page 21  
**Photo**.....Page 20  
**Real Estate**.....Page 32  
**Services**.....Page 18  
**Sports**.....Page 14  
**Tuition**.....Page 10  
**Wanted**.....Page 18

### How to Place Free Classifieds

**FREE CLASSIFIED ADS** are available to private parties and to nonprofit organizations that do not charge for their services. Only one ad per party or organization will be accepted per week. Each ad must be typed on a 100-word limit and must be accompanied by a cash payment. Free classifieds are limited to 25 words or less. Ads of more than 25 words cost \$100 per additional word and payment must be submitted with ad.

**LATE CLASSIFIED** Private parties and nonprofit organizations may place classifieds on the phone or at the Reader office at the rate of \$100.00 for 25 words or less plus \$50 per extra word.

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**READER DEADLINE** Free classifieds must be mailed to the address below and must be received by 8 am Thursday, a week in advance of the intended issue.

**PHONE DEADLINE** Free classifieds may be placed over the telephone between 10 am and 5 pm Monday through Friday. Phone orders are subject to a \$100.00 fee. Phone hours are 8:30 am-5 pm Monday through Friday.

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**READER DEADLINE** Paid classifieds must be mailed to the address below and must be received by 8 am Thursday, a week in advance of the intended issue.

**PHONE DEADLINE** Paid classifieds may be placed over the telephone between 10 am and 5 pm Monday through Friday. Phone orders are subject to a \$100.00 fee. Phone hours are 8:30 am-5 pm Monday through Friday.

**MasterCard, Visa**

235-8200  
(Do not call this number regarding free classifieds)

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**ORGANIC CREAMS** by Brown & Co. New way to get your skin smooth and clear. Long life action on the skin. Call today for more information. Call today 276-1002.

**STYLISH & WEIRD** TANKS. Designed with the same style as your car. Call today for more information. Call today 276-1002.

**SECURE CREDIT CARDS** - No credit, no bad credit. Now you can have your credit and get more. Call today for more information. Call today 276-1002.

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1910, 1920, 1930, 1940, 1950, 1960, 1970, 1980, 1990, 2000, 2010, 2020, 2030, 2040, 2050, 2060, 2070, 2080, 2090, 2100, 2110, 2120, 2130, 2140, 2150, 2160, 2170, 2180, 2190, 2200, 2210, 2220, 2230, 2240, 2250, 2260, 2270, 2280, 2290, 2300, 2310, 2320, 2330, 2340, 2350, 2360, 2370, 2380, 2390, 2400, 2410, 2420, 2430, 2440, 2450, 2460, 2470, 2480, 2490, 2500, 2510, 2520, 2530, 2540, 2550, 2560, 2570, 2580, 2590, 2600, 2610, 2620, 2630, 2640, 2650, 2660, 2670, 2680, 2690, 2700, 2710, 2720, 2730, 2740, 2750, 2760, 2770, 2780, 2790, 2800, 2810, 2820, 2830, 2840, 2850, 2860, 2870, 2880, 2890, 2900, 2910, 2920, 2930, 2940, 2950, 2960, 2970, 2980, 2990, 3000, 3010, 3020, 3030, 3040, 3050, 3060, 3070, 3080, 3090, 3100, 3110, 3120, 3130, 3140, 3150, 3160, 3170, 3180, 3190, 3200, 3210, 3220, 3230, 3240, 3250, 3260, 3270, 3280, 3290, 3300, 3310, 3320, 3330, 3340, 3350, 3360, 3370, 3380, 3390, 3400, 3410, 3420, 3430, 3440, 3450, 3460, 3470, 3480, 3490, 3500, 3510, 3520, 3530, 3540, 3550, 3560, 3570, 3580, 3590, 3600, 3610, 3620, 3630, 3640, 3650, 3660, 3670, 3680, 3690, 3700, 3710, 3720, 3730, 3740, 3750, 3760, 3770, 3780, 3790, 3800, 3810, 3820, 3830, 3840, 3850, 3860, 3870, 3880, 3890, 3900, 3910, 3920, 3930, 3940, 3950, 3960, 3970, 3980, 3990, 4000, 4010, 4020, 4030, 4040, 4050, 4060, 4070, 4080, 4090, 4100, 4110, 4120, 4130, 4140, 4150, 4160, 4170, 4180, 4190, 4200, 4210, 4220, 4230, 4240, 4250, 4260, 4270, 4280, 4290, 4300, 4310, 4320, 4330, 4340, 4350, 4360, 4370, 4380, 4390, 4400, 4410, 4420, 4430, 4440, 4450, 4460, 4470, 4480, 4490, 4500, 4510, 4520, 4530, 4540, 4550, 4560, 4570, 4580, 4590, 4600, 4610, 4620, 4630, 4640, 4650, 4660, 4670, 4680, 4690, 4700, 4710, 4720, 4730, 4740, 4750, 4760, 4770, 4780, 4790, 4800, 4810, 4820, 4830, 4840, 4850, 4860, 4870, 4880, 4890, 4900, 4910, 4920, 4930, 4940, 4950, 4960, 4970, 4980, 4990, 5000, 5010, 5020, 5030, 5040, 5050, 5060, 5070, 5080, 5090, 5100, 5110, 5120, 5130, 5140, 5150, 5160, 5170, 5180, 5190, 5200, 5210, 5220, 5230, 5240, 5250, 5260, 5270, 5280, 5290, 5300, 5310, 5320, 5330, 5340, 5350, 5360, 5370, 5380, 5390, 5400, 5410, 5420, 5430, 5440, 5450, 5460, 5470, 5480, 5490, 5500, 5510, 5520, 5530, 5540, 5550, 5560, 5570, 5580, 5590, 5600, 5610, 5620, 5630, 5640, 5650, 5660, 5670, 5680, 5690, 5700, 5710, 5720, 5730, 5740, 5750, 5760, 5770, 5780, 5790, 5800, 5810, 5820, 5830, 5840, 5850, 5860, 5870, 5880, 5890, 5900, 5910, 5920, 5930, 5940, 5950, 5960, 5970, 5980, 5990, 6000, 6010, 6020, 6030, 6040, 6050, 6060, 6070, 6080, 6090, 6100, 6110, 6120, 6130, 6140, 6150, 6160, 6170, 6180, 6190, 6200, 6210, 6220, 6230, 6240, 6250, 6260, 6270, 6280, 6290, 6300, 6310, 6320, 6330, 6340, 6350, 6360, 6370, 6380, 6390, 6400, 6410, 6420, 6430, 6440, 6450, 6460, 6470, 6480, 6490, 6500, 6510, 6520, 6530, 6540, 6550, 6560, 6570, 6580, 6590, 6600, 6610, 6620, 6630, 6640, 6650, 6660, 6670, 6680, 6690, 6700, 6710, 6720, 6730, 6740, 6750, 6760, 6770, 6780, 6790, 6800, 6810, 6820, 6830, 6840, 6850, 6860, 6870, 6880, 6890, 6900, 6910, 6920, 6930, 6940, 6950, 6960, 6970, 6980, 6990, 7000, 7010, 7020, 7030, 7040, 7050, 7060, 7070, 7080, 7090, 7100, 7110, 7120, 7130, 7140, 7150, 7160, 7170, 7180, 7190, 7200, 7210, 7220, 7230, 7240, 7250, 7260, 7270, 7280, 7290, 7300, 7310, 7320, 7330, 7340, 7350, 7360, 7370, 7380, 7390, 7400, 7410, 7420, 7430, 7440, 7450, 7460, 7470, 7480, 7490, 7500, 7510, 7520, 7530, 7540, 7550, 7560, 7570, 7580, 7590, 7600, 7610, 7620, 7630, 7640, 7650, 7660, 7670, 7680, 7690, 7700, 7710, 7720, 7730, 7740, 7750, 7760, 7770, 7780, 7790, 7800, 7810, 7820, 7830, 7840, 7850, 7860, 7870, 7880, 7890, 7900, 7910, 7920, 7930, 7940, 7950, 7960, 7970, 7980, 7990, 8000, 8010, 8020, 8030, 8040, 8050, 8060, 8070, 8080, 8090, 8100, 8110, 8120, 8130, 8140, 8150, 8160, 8170, 8180, 8190, 8200, 8210, 8220, 8230, 8240, 8250, 8260, 8270, 8280, 8290, 8300, 8310, 8320, 8330, 8340, 8350, 8360, 8370, 8380, 8390, 8400, 8410, 8420, 8430, 8440, 8450, 8460, 8470, 8480, 8490, 8500, 8510, 8520, 8530, 8540, 8550, 8560, 8570, 8580, 8590, 8600, 8610, 8620, 8630, 8640, 8650, 8660, 8670, 8680, 8690, 8700, 8710, 8720, 8730, 8740, 8750, 8760, 8770, 8780, 8790, 8800, 8810, 8820, 8830, 8840, 8850, 8860, 8870, 8880, 8890, 8900, 8910, 8920, 8930, 8940, 8950, 8960, 8970, 8980, 8990, 9000, 9010, 9020, 9030, 9040, 9050, 9060, 9070, 9080, 9090, 9100, 9110, 9120, 9130, 9140, 9150, 9160, 9170, 9180, 9190, 9200, 9210, 9220, 9230, 9240, 9250, 9260, 9270, 9280, 9290, 9300, 9310, 9320, 9330, 9340, 9350, 9360, 9370, 9380, 9390, 9400, 9410, 9420, 9430, 9440, 9450, 9460, 9470, 9480, 9490, 9500, 9510, 9520, 9530, 9540, 9550, 9560, 9570, 9580, 9590, 9600, 9610, 9620, 9630, 9640, 9650, 9660, 9670, 9680, 9690, 9700, 9710, 9720, 9730, 9740, 9750, 9760, 9770, 9780, 9790, 9800, 9810, 9820, 9830, 9840, 9850, 9860, 9870, 9880, 9890, 9900, 9910, 9920, 9930, 9940, 9950, 9960, 9970, 9980, 9990, 10000, 10010, 10020, 10030, 10040, 10050, 10060, 10070, 10080, 10090, 10100, 10110, 10120, 10130, 10140, 10150, 10160, 10170, 10180, 10190, 10200, 10210, 10220, 10230, 10240, 10250, 10260, 10270, 10280, 10290, 10300, 10310, 10320, 10330, 10340, 10350, 10360, 10370, 10380, 10390, 10400, 10410, 10420, 10430, 10440, 10450, 10460, 10470, 10480, 10490, 10500, 10510, 10520, 10530, 10540, 10550, 10560, 10570, 10580, 10590, 10600, 10610, 10620, 10630, 10640, 10650, 10660, 10670, 10680, 10690, 10700, 10710, 10720, 10730, 10740, 10750, 10760, 10770, 10780, 10790, 10800, 10810, 10820, 10830, 10840, 10850, 10860, 10870, 10880, 10890, 10900, 10910, 10920, 10930, 10940, 10950, 10960, 10970, 10980, 10990, 11000, 11010, 11020, 11030, 11040, 11050, 11060, 11070, 11080, 11090, 11100, 11110, 11120, 11130, 11140, 11150, 11160, 11170, 11180, 11190, 11200, 11210, 11220, 11230, 11240, 11250, 11260, 11270, 11280, 11290, 11300, 11310, 11320, 11330, 11340, 11350, 11360, 11370, 11380, 11390, 11400, 11410, 11420, 11430, 11440, 11450, 11460, 11470, 11480, 11490, 11500, 11510, 11520, 11530, 11540, 11550, 11560, 11570, 11580, 11590, 11600, 11610, 11620, 11630, 11640, 11650, 11660, 11670, 11680, 11690, 11700, 11710, 11720, 11730, 11740, 11750, 11760, 11770, 11780, 11790, 11800, 11810, 11820, 11830, 11840, 11850, 11860, 11870, 11880, 11890, 11900, 11910, 11920, 11930, 11940, 11950, 11960, 11970, 11980, 11990, 12000, 12010, 12020, 12030, 12040, 12050, 12060, 12070, 12080, 12090, 12100, 12110, 12120, 12130, 12140, 12150, 12160, 12170, 12180, 12190, 12200,





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1280-1282, 1284-1286, 1288-1290, 1292-1294, 1296-1298, 1300-1302, 1304-1306, 1308-1310, 1312-1314, 1316-1318, 1320-1322, 1324-1326, 1328-1330, 1332-1334, 1336-1338, 1340-1342, 1344-1346, 1348-1350, 1352-1354, 1356-1358, 1360-1362, 1364-1366, 1368-1370, 1372-1374, 1376-1378, 1380-1382, 1384-1386, 1388-1390, 1392-1394, 1396-1398, 1400-1402, 1404-1406, 1408-1410, 1412-1414, 1416-1418, 1420-1422, 1424-1426, 1428-1430, 1432-1434, 1436-1438, 1440-1442, 1444-1446, 1448-1450, 1452-1454, 1456-1458, 1460-1462, 1464-1466, 1468-1470, 1472-1474, 1476-1478, 1480-1482, 1484-1486, 1488-1490, 1492-1494, 1496-1498, 1500-1502, 1504-1506, 1508-1510, 1512-1514, 1516-1518, 1520-1522, 1524-1526, 1528-1530, 1532-1534, 1536-1538, 1540-1542, 1544-1546, 1548-1550, 1552-1554, 1556-1558, 1560-1562, 1564-1566, 1568-1570, 1572-1574, 1576-1578, 1580-1582, 1584-1586, 1588-1590, 1592-1594, 1596-1598, 1600-1602, 1604-1606, 1608-1610, 1612-1614, 1616-1618, 1620-1622, 1624-1626, 1628-1630, 1632-1634, 1636-1638, 1640-1642, 1644-1646, 1648-1650, 1652-1654, 1656-1658, 1660-1662, 1664-1666, 1668-1670, 1672-1674, 1676-1678, 1680-1682, 1684-1686, 1688-1690, 1692-1694, 1696-1698, 1700-1702, 1704-1706, 1708-1710, 1712-1714, 1716-1718, 1720-1722, 1724-1726, 1728-1730, 1732-1734, 1736-1738, 1740-1742, 1744-1746, 1748-1750, 1752-1754, 1756-1758, 1760-1762, 1764-1766, 1768-1770, 1772-1774, 1776-1778, 1780-1782, 1784-1786, 1788-1790, 1792-1794, 1796-1798, 1800-1802, 1804-1806, 1808-1810, 1812-1814, 1816-1818, 1820-1822, 1824-1826, 1828-1830, 1832-1834, 1836-1838, 1840-1842, 1844-1846, 1848-1850, 1852-1854, 1856-1858, 1860-1862, 1864-1866, 1868-1870, 1872-1874, 1876-1878, 1880-1882, 1884-1886, 1888-1890, 1892-1894, 1896-1898, 1900-1902, 1904-1906, 1908-1910, 1912-1914, 1916-1918, 1920-1922, 1924-1926, 1928-1930, 1932-1934, 1936-1938, 1940-1942, 1944-1946, 1948-1950, 1952-1954, 1956-1958, 1960-1962, 1964-1966, 1968-1970, 1972-1974, 1976-1978, 1980-1982, 1984-1986, 1988-1990, 1992-1994, 1996-1998, 2000-2002, 2004-2006, 2008-2010, 2012-2014, 2016-2018, 2020-2022, 2024-2026, 2028-2030, 2032-2034, 2036-2038, 2040-2042, 2044-2046, 2048-2050, 2052-2054, 2056-2058, 2060-2062, 2064-2066, 2068-2070, 2072-2074, 2076-2078, 2080-2082, 2084-2086, 2088-2090, 2092-2094, 2096-2098, 2100-2102, 2104-2106, 2108-2110, 2112-2114, 2116-2118, 2120-2122, 2124-2126, 2128-2130, 2132-2134, 2136-2138, 2140-2142, 2144-2146, 2148-2150, 2152-2154, 2156-2158, 2160-2162, 2164-2166, 2168-2170, 2172-2174, 2176-2178, 2180-2182, 2184-2186, 2188-2190, 2192-2194, 2196-2198, 2200-2202, 2204-2206, 2208-2210, 2212-2214, 2216-2218, 2220-2222, 2224-2226, 2228-2230, 2232-2234, 2236-2238, 2240-2242, 2244-2246, 2248-2250, 2252-2254, 2256-2258, 2260-2262, 2264-2266, 2268-2270, 2272-2274, 2276-2278, 2280-2282, 2284-2286, 2288-2290, 2292-2294, 2296-2298, 2300-2302, 2304-2306, 2308-2310, 2312-2314, 2316-2318, 2320-2322, 2324-2326, 2328-2330, 2332-2334, 2336-2338, 2340-2342, 2344-2346, 2348-2350, 2352-2354, 2356-2358, 2360-2362, 2364-2366, 2368-2370, 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# AUTOMOTIVE



**TOYOTA**



**DATSUM**



**HONDA**



**VOLKSWAGEN**

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## Brake Hydraulic Special \$45

**Front or rear (see \$45)**

Brake jobs include:

- 1. Inspect master/slave push or install new brake shoes
- 2. Drain old brake fluid
- 3. Replace complete hydraulic fluid
- 4. Bleed brake lines
- 5. Adjust front (if drum) and rear shoes
- 6. Replace front/rear master wheel
- 8. Road test

**Note:** Hydraulic parts are not included

## Minor Tune-Up Special \$35

**\$40** for 4 cylinder (see \$50)

Our tune-up includes more than others. It includes:

- 1. Spark plugs
- 2. Distributor points
- 3. Condensers
- 4. Adjust timing
- 5. Adjust dwell angle
- 6. Check & replenish oil
- 7. Fill oil levels
- 8. Check brakes

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## Clutch Job Special \$199

(MG \$325)

**Note:** Toyota, Datsun (2 models) and Volvo type 1, 2 & 3

We replace:

- 1. Transmission input shaft seal (except Honda)
- 2. Pressure plate
- 3. Clutch disc
- 2. Output to bearing
- 4. Oil bearings
- 5. New transmission oil
- 7. Road test

**Note:** Hydraulic parts are not covered

## Major Service Special \$99

(see \$130)

Our major tune-up includes:

- 1. Compression test
- 2. Valve adjustment
- 3. Replace
- 3. Valve cover gasket
- 4. Spark plugs
- 5. Distributor points
- 6. Condensers
- 7. Air filter
- 8. Oil filter
- 9. Gas filter
- 10. Engine oil
- 11. Adjust timing
- 12. Adjust valve
- 13. Adjust carburetor
- 14. Adjust air & fuel mix
- 15. Fan belt

**Note:** For 4-cylinder cars and Buses, Datsun, Hondas & Fords, add \$20. For Volkswagens, add \$10. For 1972, 1973 and 1974 Volkswagens with 4-cylinder engines, add \$25. Major tune-ups for VW (except vans & squaddies) last 3 years in 1977, 1978, 1979 and last 2 years in 1980. VW Type 1, 2, 3, VW Beetles and Karmann Ghia—only \$65

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Circumstance	Percentage (%)
If someone is attacking you	85
If someone is threatening you	75
If someone is harassing you	65
If someone is insulting you	55
If someone is annoying you	45

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Figure 1 shows three vertical stratigraphic columns labeled I, II, and III. Column I (left) contains units SE, ST, and EV, with a fossil 'I' at the base. Column II (middle) contains units H, EP, a fossil 'II' in a dark layer, and units AL, C, and a fossil 'III' at the base. Column III (right) contains units J, T, and a fossil 'X' at the base. A scale bar at the bottom indicates 0, 10, 20, 30, 40, 50, 60, 70, 80, 90, 100 cm.

36 JULY 25, 1985









JULY 25, 1985