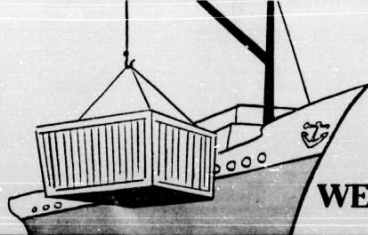


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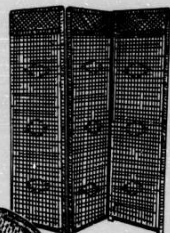


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# READER

VOLUME 14, NO. 31 AUGUST 8, 1985 SAN DIEGO'S WEEKLY

## Jack Orr Takes the Floor



*An interview  
 with the  
 bad boy  
 of San Diego  
 politics*

Jack Orr is San Diego's most candid and outspoken political campaign consultant. The chain-smoking, coffee-gulping Orr doesn't win more elections than other local consultants, though he has had his share of successes. But his campaigns are certainly more fun to watch. Like San Diego colleagues Ken Rietz, Jim Johnston, Dave Lewis, and Nick Johnson, Orr's job is mainly background work. He helps uncover embarrassing information about his candidate's opponent, leaks the damning evidence to newspaper reporters, then translates it to the glossy pages of mailers designed to sour voters on the opposition candidate. He helps his own candidate raise campaign funds then spends the money on radio, television, and newspaper advertisements. And he aids in securing endorsements from civic leaders and incumbent politicians, rounds up volunteers, defines issues, polishes debating styles.

**By Paul Krueger**

*Photographs by Jim Cole*

Orr, however, has never been content to stalk around the political backstage. When he directed the 1981 campaign against a proposal to elect

San Diego's city council members by district instead of citywide, the forty-six-year-old Cardiff resident took a visible role almost equaling that of Councilman Bill Cleator, official spokesman for the "No on District Elections" effort. It was Orr who dragged out the ghost of liberal Democrat Tom Hayden and told voters how district elections were the first step in a conspiracy by Hayden, his actress wife Jane Fonda, and their Campaign for Economic Democracy to take over city government. The district elections measure was defeated by a nineteen percent margin.

When Orr two years later engineered Cleator's unsuccessful campaign for mayor, he went directly to the press with similar attempts to demolish Roger Hedgecock, who also was seeking the mayoral post vacated by Pete Wilson. Orr told reporters how Hedgecock was "closely tied politically to CED causes and activists" and spiced up his charges by invoking Tom Hayden's name. Hedgecock, who eventually won that race in a runoff election against Maureen O'Connor

(continued on page 10)



**MOVING  
to Horton Plaza**



It was clear on our first visit to Horton Plaza that San Diego will have a new focal point, a lively urban center with restaurants, stores, nightlife and lots of people. The imaginative design includes terraces, towers, bridges, ramps, balconies and some wild colors. It's an exciting place. When offered a chance to participate, we grabbed.

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## The Young & The Hungry

"The Neptune Lesson" (August 1), by Glenn Wallace captured much of the self-taught and texture of the PACE and Functional Skills programs run by the U.S. Navy. I should know — I teach in the program.

I could add a few stories of my own about the instructor who bet huge sums of money on the outcome of the chess games he played onboard one warship, and then how he disappeared in the Philippines with the textbook money he had collected from his students. Or the student who, only half-joking, pulled a knife and put it to my throat while urging me to give him an A in the class. (I didn't and lived to tell the tale here.)

But the real reward of the program for those of us who teach primarily college courses is the astonishing determination and hunger of young men and women to get a higher education. Something magical often happens inside the rolling, pitching, four steel walls of a ship classroom: the excitement of learning, thinking, and constructive argument is brought to a level rarely seen at more traditional institutions of higher education.

Mark Linky  
Pacific Beach

## LETTERS

The Reader welcomes letters for publication. Address them to Letters to the Editor, Box 40043, San Diego, 92138. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

## The Oxygen Of Publicity

As well written as it is, I must take issue with Judith Moore's "A Bullet for the President" (August 1) on two grounds. First, it should by now have become clear to the media, if not to the rest of us, that press attention to terrorists, assassins, and vengeful criminals is precisely what fuels their future behavior. Publicity sympathetic to the poor, demented John Hinckley renders his actions justified, given his suffering (just as Taxi Driver became a heroic, indeed, one can guess, an iconic identification for Mr. Hinckley).

How many disturbed young people have organized their rage, self-contempt, and seemingly meaningless torment around the anthero status of this new Taxi Driver no one can tell. Writing such as Ms. Moore's seems well intentioned, but in the long run dangerous to potential victims.

We live in the age of the innocent victim, the bystander caught in the crossfire, the grenade tossed in religious or political ecstasy by an endless line of terrorists, the bullet discharged, or the torch lighted in glorious vindication of some past injury, real or imagined, rarely finds its mark. Thousands of innocent human beings all over the world have been murdered for "just cause." No small part of this carnage has been the advent of the electronic media with the written word scurrying along to catch up.

It is time the news media be taken to task. They have a public responsibility to protect the innocent as well as to tell the truth. The media, however, has become a self-styled sacred cow. Any attempts to quash the names and causes of violent criminals is met by a unanimous roar over First Amendment rights violations. The underlying theme behind this roar is money, the big bucks involved in

padding to "the public's right to know."

One simple solution that the media would ignore is the strategy of publicizing incidents of crime and terrorism without the names and causes involved. The need for public awareness would be met but as I believe Prime Minister Margaret Thatcher of Great Britain remarked recently, "would deprive the terrorists of the oxygen of publicity."

Secondly, as a psychotherapist and former New York City probation officer who has psychiatically treated many violent, disturbed individuals, I must protest Ms. Moore's at best fanciful, at worst prejudiced and ignorant "psychoanalysis" of John Hinckley, based, one would assume, on a few popular books she has read. There is no evidence that psychosis is caused by a rapid, slash, middle-class mother and a bitter, self-satisfied, fundamentalist father, or whatever other permutations of personality traits, life problems, or psychodynamics implied or openly stated in the article. She makes dangerous conclusions that may be read and believed by vulnerable, volatile, possibly dangerous individuals all too susceptible and ready to act.

If Ms. Moore would like to take space to ventilate her anger against yahoos and mindless, middle-class babblers, she has my enthusiasm. I might agree with her. But for the sake of the poor bastard holed up in some room somewhere counting his hallucinations as his enemies, and for his future innocent victims, I urge her to restrain her pen. We are in the era of the adult Western, where the bad guy is not bad, but misunderstood. That is a good thing, I believe. But we must not encourage that bad boy to act out his vengeance. It rarely gets back at — very complicated and difficult life that makes victims of us all, even his parents.

Robert M. Smolen  
Hillcrest

## Of Bible & Bible

As a Christian I appreciated the critical essay "A Bullet for the President," on the book *Breaking Points* in the Reader. Judith Moore brought out some hard truths about the church in America. I also think she made some telling points on the Hinckleys' attitude of self-justification. The Bible teaches that there is no justification for our actions, save in Christ alone.

This being said, I believe the essay says far more about the author, Judith Moore, than it does about her subject matter (the Hinckleys, middle-class Americans, fundamentalists). One would be hard put to find in print any more hatred, bile, or vitriol than Ms. Moore devotes to her subjects in this essay, with the exception of extremist-group propaganda.

I know the God can forgive the Hinckleys their weakness or self-justifications; indeed, all of their sins will be forgiven if they repent and put their trust in the finished word of Jesus.

For you, Judith, and others like you, I pray you will find out who it is you really hate and turn from that hatred. If you want to find out, read verses eighteen through twenty-three in the fifteenth chapter of the gospel according to John.

Jeff O'Leary  
San Diego

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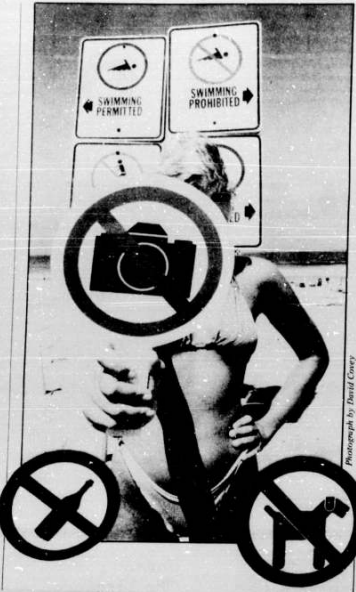
# City Lights

## Sand Clauses

Next time you're out at San Diego's Crown Point Shores, Bonita Cove, or any of the beaches surrounding Mission Bay, be sure not to "throw, place, or leave any dead animal" in the water or on the shore. And if you're at any of the other city beaches—from Ocean Beach in the south to Torrey Pines City Beach in the north—and feel the need to relieve yourself, make sure you're out in the water far enough to not be "exposed to public view."

These are just two of the more than one hundred laws and regulations San Diego beachgoers must comply with, lest they risk arrest or a citation. About half a dozen city and police agencies—including noise abatement and control, park and recreation, and traffic—as well as the San Diego Unified Port District have lobbied for legislation over the years that has since been incorporated as ordinances into the city's municipal code; some rules apply only to certain beaches or at certain times, but only a handful are common knowledge.

Among the other restrictions regular beachgoers may or may not know about: radios are allowed on all beaches, but the sound level must not exceed fifty-five decibels between 7:00 a.m. and 7:00 p.m. or fifty-five decibels between 7:01 p.m. and 6:59 a.m.; on beaches within the community of La Jolla, this restriction is



Photograph by David Cowry

simplified by an ordinance limiting radio volume to that which can be heard for no more than fifty feet. Nudity for anyone over ten years of age is prohibited at all times on all city beaches. According to the municipal code, nudity is defined as being "devoid of an opaque covering which covers the genitals, pubic hair, buttocks, perineum, anus, or anal region of any person, or any portion of the breast at or below the areola of all persons in the City of San Diego." (No mention is made of sex, so men beware!)

Glass bottles of any kind are not allowed on any city beach, nor is the distribution of flares, handbills, or other types of advertisements. Dogs may roam freely only on Fiesta Island and on "Dog Beach," located at the northern tip of Ocean Beach; on all other beaches, dogs are prohibited entirely between 9:00 a.m. and 6:00 p.m., and must be on leashes the rest of the time.

Back-country residents take note: horses are not allowed either to be ridden or hitched on any city beach. Organizers of beach parties who expect seventy-five or more guests must first obtain a permit from the city manager's office; on La Jolla beaches, a permit is required for all parties of twenty-five people or more. Roller skaters and bicyclists are welcome to ride the boardwalks of Mission Bay and Mission Beach, but they must not travel faster than five miles per hour. The same restriction applies to

the boardwalk along La Jolla Shores Beach, along with the added stipulation that no "games of sport"—Frisbee, tossing, paddle ball, and so on—be played on the concrete walk.

Nighttime visitors to city beaches should know that bonfires are permitted only in designated fire rings, or else in portable barbecues, provided the coals and ashes are subsequently deposited in fire rings; it's also illegal to abandon any fire without first having extinguished it. Knocking down city-provided trash cans is also taboo, as is moving them or defacing them with graffiti. Within Mission Bay Park, it's illegal to "beach, moor, or dock" a boat with a "for sale" sign—or, for that matter, to stay anything—unless a permit has been obtained from the city Park and Recreation Department.

Also illegal on all city beaches is dropping a lighted match or cigarette, even in the sand, tossing into the water "any dirt, filth, or foreign matter," and dumping any type of refuse, no matter how small—including "ashes, broken glass, crockery, bones, tin cans or like substances, or any carcass of any animal or fowl"—on the sand. And weekend mechanics should know that it's also illegal to "clean, wash, or polish, or make other than emergency repairs upon any automobile, motorcycle, or self-driven vehicle" in beachfront parking lots.

—T.K.A.

## Just A Room

The spiraling cost of downtown hotel rooms long ago displaced the poor, those San Diegans who subsist on \$120 in general relief payments and sixty dollars' worth of food stamps each month. But rising rents now threaten another class of downtown resident: the disabled and retired.

Five years ago these people lived decently on their monthly government allocations from Social Security and Supplemental Security, enjoying a nice room, sometimes with private bath, and two or three hot meals a day at inexpensive downtown cafés. But a recent city housing commission survey shows that room rents have increased eighty percent since 1980, far outpacing modest boosts in monthly benefit checks. The survey—scheduled for presentation yesterday (August 7) to a city council committee—reports that 1247 of downtown's 4672 residential hotel rooms have been demolished or converted to office space and the rising value of downtown land has allowed landlords to raise rents: single rooms with shared baths in the



Fred Tolson

safer, cleaner hotels cost \$162 a month in 1980; rents are now \$260 or more. While housing costs in downtown San Diego once accounted for about thirty-five percent of the disabled or retired's income, rents today consume close to fifty percent of the recipients' government checks, which average about \$525 a month.

Fred Tolson is one downtown hotel resident who is feeling the crunch. Tolson, thirty-nine years old, worked as a field engineer for an East Coast utility company until he found he couldn't "handle the pressures and started hearing voices, getting paranoid. Doctors, he said, diagnosed

him as a paranoid schizophrenic and declared him disabled. He left New York last year for Los Angeles, but skid row rents there were too high, so Tolson came to San Diego in October, 1984. He lives on \$538 in government disability (twenty dollars per month is withheld to recoup a previous overpayment). His twice-monthly visits with county psychiatrists are free, and Medi-Cal pays for the Thorazine prescribed by the doctor.

Tolson, a tall, youthful-looking black man who spends much of his time at the downtown library writing poetry, took a \$300-a-month room with bath at the Plaza Hotel on Fourth Avenue near Broadway. This April the rent increased to \$325, so Tolson chose to find another hotel. He looked at several rooms costing less than \$200 a month, but decided not to take them. "In hotels with cheaper rent, you have a lot of women who are prostitutes and you have a criminal element," he explains.

"You've got mice, a lot of insects, and you don't have a phone or color TV. Why spend \$180 a month for a room when you're going to buy a TV or

some other luxury appliance and the next thing you know, it's gonna be stolen!"

So Tolson took a \$250-per-month room without bath at the St. James on Sixth Avenue between E and F streets. He misses the Plaza, which has maid service three times per week and allows guests to make long-distance calls from their rooms, but says the St. James is at least safe. "They'll call the police in a minute if there's trouble," says Tolson.

After paying his rent, Tolson has \$288 for other living expenses. Two meals per day, six days per week, at the Sun Café on Market Street cost about \$120 a month. On Sundays, when the Sun Café is closed, Tolson eats at McDonald's, where breakfast and dinner cost eight dollars. "You have to eat two Big Macs to get the equal of a hamburger steak at the Sun Café," he says. Long-distance calls from his room consume forty-nine dollars

(continued on page 43)

## Desecration

"How would Americans feel if someone came along and desecrated the Tomb of the Unknown Soldier?" asks fifty-three-year-old Tom Arena as he gestures broadly toward the small altar he and his wife, Alicia, have put together on the rocky lot that was the site of last year's McDonald's massacre.

The memorial they have constructed consists of a small wooden crate decorated with vases of flowers and a tiny, enigmatically smiling statue of the Virgin Mary. "We used to have the original statue of Jesus standing here from when the McDonald's was still standing. We used to have a lot of things before the vandals came along and destroyed them," laments Arena.

Since last year Arena and his wife have been acting as ad hoc caretakers for the various memorial altars that have stood on the lot. (Mrs. Arena, age forty-four, lost a close friend to John Huberty's bullets.) But others have not been respectful of the Arenas' efforts. "On July 18, the one-year anniversary of the incident, we had a beautiful memorial altar here. We had a large table decorated with flowers. We had candles. We had statues of Jesus and the Virgin Mary that

my wife and I purchased in Tijuana. And in a matter of days everything was gone. The candles had been kicked all over the place. It's almost enough to make you want to give up," Arena says.

He figures that it costs about one hundred dollars to construct each temporary memorial, a sum he and his wife, because they both are on disability, are hard pressed to pay. Together, he says, they have spent more than twice that amount, and he thinks that an easier solution exists. Arena wants the city to establish a formal memorial on the site, and he'd like the manager's office to speed up the process of making such a decision. Assistant city manager John Lockwood says the city has no specific plan for the site and is waiting to decide on other matters that will influence the use of the land, such as the planned widening of San Ysidro Boulevard. Lockwood says some tentative plans for the lot should be made by the end of the year. Arena, however, already has plans. "I think it would be nice if we could build a groto like the one they have at the University of Notre Dame, and build it for Our Lady of Guadalupe. We also used to have a statue of Our Lady of Guadalupe standing here in January, but



Tom and Alicia Arena

someone came along and practically crushed it into powder," he says. Arena has contacted several local building contractors who said they would be willing to donate their time and material to construct the groto, and have its design on pictures Arena has of the groto at Notre Dame. But so far, he says, the city manager's office has failed to respond to his suggestions.

Arena's wife believes that most of the vandalism and thievery has been committed by curio seekers—more specifically, white curio seekers who do not respect the Mexican tradition of revering the site of such tragedies as being holy. She agrees with her husband that until the lot is officially converted into a memorial site, the altars will continue to suffer the insults of the disrespectful. Recently, a sign calling for such a memorial was splashed with yellow paint, and a blue cord used to discourage cars from parking on the lot is routinely torn down. Cars use the land as a parking lot. As his wife hauls water for a small rose bush planted in front of the altar, Arena looks on. "If people knew how much this place meant to us," he says, "I know they'd leave it alone."

—A.O.



Photograph by Craig Carlson

## A Buck From The Border

If you've recently tried to take a bus in a northerly or southerly direction in Chula Vista or National City, you now know that the hallowed San Diego Trolley taken away as well as given. The bus companies in those two cities realigned their routes in a predominantly east-west pattern to connect up with the trolley stations in 1981, and San Diego Transit has twice shortened its Route 32, which used to run from downtown San Diego to the border. It now runs only from H Street in

Chula Vista to the border. "If you want to go from, say, Broadway and Main in Chula Vista to Thirtieth Street in National City, you'd have a hard time," explains Tom Evans, president of Southwest Coaches, which last week inaugurated a seventy-stop bus route between the border and downtown San Diego. "There's no real north/south bus service in National City or the northern end of Chula Vista anymore, and no continuity of service in the South Bay." Evans continues, "The trolley is an express service, with relatively few stops. I think perhaps there was an overreaction by bus companies to the establishment of the trolley. It created a vacuum."

Into that vacuum Evans has stepped with four pink-and-yellow buses, appropriately named Transportes Amareillo y

Rosa. "We're certainly not going to beat any gringos away from the bus," he laughs, "but recognizing the heavily Hispanic population in the area, we realize that's our main market." Evans, whose company owns a fleet of thirty-eight buses, has a contract with the county to run express buses from downtown San Diego to Poway, Oceanside, and Escondido, and he knows he's taking a gamble with the new border route. (The company has been issued a permit by the Interstate Commerce Commission to operate the route.) "We're prepared to give it a full and fair trial, which could take months," he says. "The ultimate test is, will it

(continued on page 43)

## Under The Line

Could it be that the Over-the-Line tournament, held each summer on Fiesta Island in Mission Bay, is finally over the hill? In terms of public interest, at least, it might appear so. The tourney, held for two weekends in July each summer for the past thirty-two years, used to attract tens of thousands of spectators—mostly men—whose interest in the actual games seemed rather suspect.

After guzzling beers all afternoon, groups of men would gather, gauntlet-style, on both sides of the circular pathway around the game courts to leer at bikini-clad women; quite often, the catcalls would be accompanied with groping hands and camera-clicking fingers eager for a different kind of sport than the ball games would provide. The popularity of the

Over-the-Line competitions was such that it was difficult to walk, much less bicycle or drive about on Fiesta Island. Just last year, according to Fred Hill of the Old Mission Beach Athletic Club (OMBAC, the sponsoring organization), the games attracted an average of 23,000 people per day.

But this year's Over-the-Line tournament was markedly different. Although the number of teams and courts continued to increase—this year there were 950 three-man teams playing on thirty-four courts, as opposed to last year's count of 932 teams and thirty-one courts—for the first time in the tourney's history, the number of spectators failed to increase proportionately. According to San Diego Police Sergeant Keith Crote, himself an OMBAC member, this year's first weekend of play (July 13 and 14) drew a daily average of only 15,000 people, and

(continued on page 43)



Illustration by Tom Foss

# STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:  
On a recent camping trip, we were surrounded by it seemed billions of ants. The question that arose was, if you could weigh every living ant on Earth at once, what would be the approximate weight?

Jack King  
Oceanside

Now, I dislike ants as much as the next guy, but let's ask ourselves, are we really being fair to these little creatures? You'll never meet an admirable ant in literature, or even in comic books (an Aesop's fable or two to the contrary). They are usually portrayed as deadly boring automatons or as voracious picnic rustlers. But ants do have their uses. They keep the ground clean, they turn over the soil, distributing nutrients and improving water absorption; they even assist in surgery. At least they do in Brazil, where a tribe of Indians uses the ants to close wounds. It's like this: the edges of the injury are pressed together and the ants are applied along the juncture; ants being the nasty creatures they are, they bite the wound (which action is their undoing). The Indians snap off the bodies of the ant, leaving the jaws holding the wound together until it heals. So there, Marcus Welby.

But one popular conception is true: there are a lot of ants. One reliable estimate says there are about  $10^{13}$  ants on Earth, or one quadrillion. A  $10^{13}$  number, but it becomes awesome when you consider that there are only  $10^6$  insects all told. Obviously ants are doing something right.

The problem we run into in answering this question is that nobody seems to be able to say how much an ant weighs. That's understandable, considering the thousands of different species of ants in the world, ranging from more than an inch long to nearly microscopic. Furthermore, one species can cover a wide range

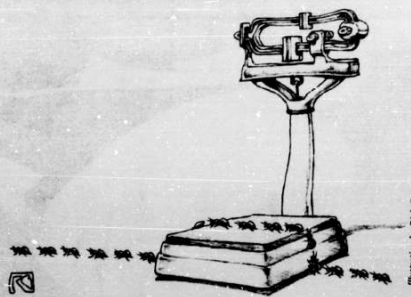


Illustration by Rick Cory

in size depending on the class of ant (worker, soldier, etcetera).

The Cincinnati Zoo has come to my rescue, though. At least, they've given me a hand. According to their researchers, one pound of "insects" contains 184,000 bugs. Of course that estimate contains some creatures much heavier than ants, so our final weight will be high. But if we multiply  $10^{13}$  by the average weight of an insect, we come up with  $5.435 \times 10^6$  pounds. Translated, that is five billion, four hundred thirty-five million pounds. That's one big chunk of ants. Anybody want to sell me some stock in Raid?

Dear Matthew Alice:  
Maybe you can explain it, I'm several years older than my sister, but my Social

Security number is actually higher than hers. That doesn't make much sense, since I naturally got mine long before she got hers. How come she rates better than me?

Elizabeth Columbia  
Coronado

It's never easy explaining how the government works, Elizabeth. But there is a glimmer of logic behind the Social Security system, at least as far as the numbers are concerned (I'll resist any political criticism — after all, they have a pile of my money, too). Your basic error is the assumption that the numbers are assigned in sequence. Only 280 million (only!) have been issued since the program started fifty years ago this month, and a glance at the cards of most of the people around you will show that their numbers are up in

the 500 million range. That's because the cards are numbered according to geography. Originally the first three digits signified the area of the country in which the applicant filed; since 1972, these digits signify the state where the applicant resides, although the cards are issued in Baltimore. California residents get cards beginning with a 5, whereas Midwesterners have cards that begin 47, 49, or something similar.

The next two digits refer to a "group number," which is used by the Social Security Administration to break down into blocks the millions of accounts, so that the workload is more easily handled in the various regional offices. The last four digits are the actual Social Security number, and identify you individually within the group (the two middle digits). Thus, group 64 has numbers from 0000 to 9999; the next group, 65, starts over at 0000.

You can be proud of your number, Elizabeth, because it is yours to keep forever and ever. No one will ever have your number, since you'll take it with you to your grave. It wouldn't work any other way, really, since all your work records (and many other documents) are filed by that number, and if someone thirty years from now were to inherit your number, you can imagine the confusion that might result. No, you're unique — at least in the eyes of the Social Security Administration. Of course, there are only one billion possible numbers, and no one is talking about what we'll do once we reach that number. We should be so lucky. □

Got a question you need answered? Get it straight from the hip. Write to Matthew Alice, c/o the Reader, P.O. Box 80903, San Diego, California 92138.

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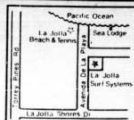
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## Bad Boy

(continued from page 1)

not, accused Orr of "McCarthyism" and described the mention of CED and Hayden as "a classic Jack Orr smear campaign."

Orr and other campaign consultants are masters at distributing such damaging information about their candidate's opponent in the final days of an election. These "hit pieces" arrive at voters' mailboxes too late for the opponent to rebut the often incomplete and misleading information. An angry Hedgecock even publicly indicted the Orr-produced mailers during the 1983 mayoral campaign when he protested that the hit pieces "are always effective, and Orr knows it, with voters who make up their minds at the last minute and have not been watching the other things in the campaign." Orr took that to be a compliment.

After Cleator lost the mayoral primary, Orr dissolved the campaign consulting firm he ran with partner Larry Sanderson. (The two had been jokingly nicknamed "Whore and Sanderson" by both detractors and admirers.) At that time Orr correctly predicted Hedgecock would win the mayoral run-off against O'Connor by capturing the votes and financial support of Republicans who voted for Cleator in the primary. "They don't like Roger, but they will also never vote Democrat," Orr said of these Republicans.

He has remained a force in local politics through an irregularly published newsletter he writes and mails to local journalists and political junk-

**Orr told reporters how Hedgecock was "closely tied politically to CED causes and activists" and spiced up his charges by invoking Tom Hayden's name. Hedgecock described that as "a classic Jack Orr smear campaign."**

ies. That newsletter gets credit — or blame — for derailing the city council campaign of Democrat Bob Filner. In the closing days of Filner's 1983 race against Gloria McColl, Republicans worried that Filner, who had won the district primary, might defeat their conservative favorite, McColl. Orr printed a lengthy item in his newsletter warning that "unless Filner is clearly exposed for what he really is — a radical progressive — Gloria McColl could lose." Orr detailed Filner's ties to the local branch of Hayden's Campaign for Economic Democracy (Filner's former wife was active in the local branch of CED), telling readers that "if more evidence is needed, simply pick up the phone, call CED headquarters, and you will receive a message of support for Bob Filner."

He also reported that Filner, an SDSU history professor, had pub-

lished articles in three "Marxist" and "socialist" scholarly journals. McColl's campaign, and the Union's editorial page, used that information to buttress their condemnation of Filner's liberal views and associations.

Orr wasn't being paid by the McColl campaign, and his willingness to take on Filner shows that his scathing attacks on Democrats and liberals aren't just the work of a political hired gun. While local conservative consultants Johnston, Lewis, and Rietz occasionally hire out to Democrats (Rietz ran Councilman William Jones's re-election effort; Johnston and Lewis handled media for Maureen O'Connor's mayoral campaign), Orr sticks with Republicans. He and former partner Sanderson directed the unsuccessful electoral efforts of Jerry Baker, Brian Bilbray, and Ross Tharp

for state assembly; Ed Malone for city council; and Cleator for mayor. He helped Cleator win election to the council in 1979, beat district elections in 1981, and helped re-elect former Congressman Clair Burgener in 1982. Orr feels most comfortable running campaigns with which he shares a political affinity, such as Libertarian/Republican Fred Schnaubelt's ill-fated state senate bid and a number of successful anti-tenet control campaigns throughout California and other western states.

Orr hasn't always been political. His introduction to campaign work came in 1966, when, as an English literature student and editor of the Cal Poly Pomona campus newspaper, strategists for Ronald Reagan's gubernatorial campaign asked him to "say good things" about Ronald Reagan. "I said, 'Hell, I'll be glad to,'" Orr recalls with a laugh. "He sounds like a nice enough guy."

Two years later Orr, then a disillusioned doctoral student at USC, called a pollster he'd met during the Reagan campaign and inquired about more campaign work. "He told me, 'Yes, if you'll shave off your beard, cut your hair and wear a suit,'" Orr says. "Wait a minute! This is me! ... How much does it pay?"

A shorn and clean-shaven Orr was hired by Republican strategists Stu Spencer and Bill Roberts to work on a congressional campaign in Inglewood, and for the next decade he shuttled across the country working various jobs. In 1979 he settled in San Diego, where he worked on the Reagan presidential campaign and connected with Republicans Jan Anton and Ed Gray, both close associates of GOP heavyweight Gordon Luce.

(continued on page 12)

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## Bad Boy

(continued from page 10)

president of Great American Federal Savings and Loan.

It was Gray who in 1979 called Orr to talk about Cleator's council race. "Ed said, 'The Cleator campaign looks in bad shape to me. What do you think, Jack?'" recalls Orr. "I didn't even know that, but I said, 'I think it's an unmitigated disaster!'"

The two talked politics, Gray made some phone calls, and the next day Orr and Sanderson got their first San Diego job, running Cleator's campaign.

### On Roger Hedgecock

I don't think people like Roger Hedgecock. I mean, you either love him or you hate him; I don't think there's a "like factor" involved there. I myself wouldn't sit down with Roger Hedgecock even if it were in my own best interests to do so, because I don't

*"Hedgecock is fearless even now. I used to compare him to Nixon, but I think that Nixon always feared how history was going to regard him, and I don't think Roger even cares. If he did, he would act differently; he would be concerned."*

trust the man and I think he's bad for the city. Roger forces people to do things because it's in their best interest, and then he tells them what their best interest is. For the most part, people attracted to Roger Hedgecock are those who lack position and seek to gain it from him by being "conscientious." Look at his staff members, for instance. For the most part, they're very weak people. Even Evonne Schulze. [Schulze was Hedgecock's director of community and neighborhood relations until July 5, when she left to run for the District 7 council seat.] Take her out of the mayor's office and what was she but a community college adviser? People like Hedgecock's campaign consultant Tom Shepard—they seek to gain position and advantage as a result of being with the big fish. Tom Shepard is the classic example of a pilot fish,

the kind that lives off the shark. He swims alongside the big guy; wherever the big guy goes, he goes. An exception, however, was Mike McDade [Hedgecock's former chief of staff]. He's just an extremely nice man, charming, with integrity—and he guards it constantly.

Hedgecock, however, is a politician of extraordinary vision, simply because that's the kind of person he is. He's the sort of person who says, "Let's go. I don't know what's out there, but let's go in that direction. I'm so confident of my own capabilities and skills that whatever happens out there that might involve public policy, I'll make it right." He's a very intelligent person and he fears nothing. He's fearless even now. I used to compare him to Nixon, but I think that Nixon always feared how history was going to regard him, and I don't

think Roger even cares. If he did, he would act differently; he would be concerned. But he doesn't even show a twinge of remorse for being caught in the act of doing things for which he's been critical of others in the past. Take his rhetoric of "I'm running against a fat cat. I'm running against a millionaire." At the same time, he's accepting extraordinary largess from people with millions, like Dominelli and Hoover. And had he not been caught, he'd still be trumpeting that. At the same time he's criticizing people for taking money from developers, real estate interests, and the power brokers, he's got very high-powered campaign people seeking out precisely the same donations. It's the worst kind of hypocrisy in the world. One could argue that he doesn't show any remorse because he doesn't believe he's done anything wrong. He believes that people like himself are above everyone else.

In the special election of 1983, Roger knew he had to be the person to follow Pete Wilson. He had to look like Pete Wilson and act like Pete Wilson, at least so far as the public was concerned—because the public liked Pete Wilson. And Hedgecock succeeded brilliantly.

Of course the Hedgecock that the public didn't see or hear never stuck to him. He's got a certain amount of Teflon all over him as well. But there's a very definite meanness of spirit. For example, if someone opposed Pete Wilson, Pete criticized him for opposing him on that particular issue. It never carried over. But if you oppose Roger Hedgecock, if you question his judgment at all, it's that way for life.

The drive, the god-send politician's genes, the "want" are all similar in

(continued on page 14)

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## Bad Boy

both Wilson and Hedgecock, but you know, they broke the mold and threw it away after Pete Wilson. Pete was a tough man who appeared to be mild mannered. A very tough man. Here's one example: I think it was during the city council appointment of Susan Golding, when she defeated Gloria McColl. Wilson rapped the gavel and said, "Now, with the council allowing me this prerogative, I'm going to address the candidates en masse and make the following statement: If any of you candidates would support or would vote for rent control — under any circumstances — you will not have my vote. If any of you candidates would support or would vote for district elections — under any circumstances — you will not have my vote. And if any of you candidates support the right to strike or the right to collective bargaining for public employees, you will not have my vote. Now, with that I open up this meeting to the councilmen."

Well, that's strong language, that's putting it right out there for everybody to see. And the candidates went, "Oh no! Never! Never, rent control! No district elections! Bad, boo! And no, no! No public strikes are allowed!"

In the last election, Dick Carlson couldn't compete with Hedgecock. Roger had the advantage of incumbency, as well as the advantage of a tremendous amount of study, coupled with his extraordinary vision. And nobody else was prepared to run against him, nobody figured he could be beat. Even with all the bad press, no one was sure that he was guilty. Roger did a superb job of turning the tables on the prosecutors, he turned it around. Of course, the Hedgecock people all say that this lawsuit wouldn't take place in any other city. But of course it would, with this kind of evidence and information. But Roger is shameless and fearless, and conjured up this perfectly good public relations scheme in which this is all a

plot against him. Everybody's plotting against him. So sure, whether it's begrudging or not, many people involved with politics in this town have a healthy respect for Roger's abilities. Dick Carlson was not terrible, he's a fine gentleman. But his campaign was a joke. He had an excellent campaign consultant in Ken Rietz, but I suspect that ninety percent of Rietz's recommendations were simply ignored. Then, too, Carlson was not preparing himself on the issues, and besides, he made some terrible gaffes. Moreover, Dick Carlson didn't look like a San Diego candidate, and Roger knew that precisely. Roger made an excellent campaign of portraying Dick Carlson as a man who not only didn't know what he was talking about, but probably never would. It was an excellent tactic, a brilliant tactic, to paint a picture of your opponent that sticks to him. I don't know who

came up with that "No Fat Majors" sticker, but that, too, was a stroke of genius. Reprehensible, yes, but in terms of the campaign process, brilliant! First, "He doesn't know what he's talking about," then, "He's portly." And it stuck.

And Carlson got a lot of bad press from the media. The piranhas leaped on him, and it sounded just like a bunch of newspaper and television reporters saying, "How does that reporter have a right to run for mayor?" [Carlson is a former television news anchorman and print journalist.] I think there was a media prejudice involved.

### The Democratic Party

In contrast to the Republican Party, the Democratic Party is controlled by complete niggles and wig-out down here. If it were to return to the traditional values of the Democratic Party,



if labor had a strong position in the party's state or county organization, then the party would be stronger. But labor is disenfranchised in Southern California, and less effective. We don't have enough smog to throw a book at, we've got great recreational facilities, a relatively low crime rate, and a very high educational and income level. Downtown's going to be beautiful, absolutely beautiful. True, I agree that some of the things done down there, and the way they're done, favor certain people over others. That's the natural state of things. But the Democrats, they have to go out there and say, "This is terrible! And look! This is really terrible!" Now, some Democrats. Assemblyman Sieve Peace, San Diego City Councilman Mike Gotch, and Assemblywoman Lucy Killea, for example, say instead, "This is a great place and we made it happen." But you know, these people,

who are successes in town, have no role in the party. After a Democratic Central Committee meeting, everybody goes out different doors; they have no unified purpose within their party, and they're mean spirited for the most part. Every faction and sect known to mankind would be biting at [former county chairman] Phil Connor's ankles, saying, "If you don't do this, we're not going to be involved in that." That party needs to be restructured.

The Democrats are into rights for cats and rights for gays and rights for Indians and rights for women. And in many instances, all those revolutions are over. Right now they still have no currency with which to work; about the only thing they've got is the Managed Growth Initiative and the campaign to stop La Jolla Valley, and most people in San Diego County don't even know where La Jolla Valley is

and what the developers are going to do.

If I were the Democratic Party, I would have run against Roger Hedgecock, saying, "That Republican Roger Hedgecock," and I'd have put together a campaign against "that dirty Republican Roger Hedgecock." I'd unify the Democrats. I would have taken advantage of the fact that he was under the gun. But to these Democrats, Hedgecock is a Democrat. As far as they're concerned, he's really a Democrat and is just registered as a Republican.

### Young Politicians

There are a number of influential young politicians in the city and county. People tend to like County Supervisor Brian Bilbray, for instance. He's a very honest guy, he's got a brain, he learns fast, and he's got



## Bad Boy

(continued from page 12)

both Wilson and Hedgecock, but you know, they broke the mold and threw it away after Pete Wilson. Pete was a tough man who appeared to be mild mannered. A very tough man. Here's one example: I think it was during the city council appointment of Susan Golding, when she defeated Gloria McCall. Wilson rapped the gavel and said, "Now, with the council allowing me this prerogative, I'm going to address the candidates en masse and make the following statement: If any of you candidates would support or would vote for rent control — under any circumstances — you will not have my vote. If any of you candidates would support or would vote for district elections — under any circumstances — you will not have my vote. And if any of you candidates support the right to strike or the right to collective bargaining for public employees, you will not have my vote. Now, with that I open up this meeting to the councilmen."

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## Bad Boy

(continued from page 15)

style. I mean, what guy in San Diego can get away with having a bulldozer as his logo?

Steve Peace is also very promising. He's an art to watch when he goes, say, to the chamber of commerce or Rotary club with the good fathers of the Republican Party sitting there, and he charms them out of their socks. And he does it because he knows what he's talking about. He's also got traditional American values. The story about him being appointed to the Whip under [Assembly Speaker] Willie Brown is just a riot. When Brown offered him the job, he said, "Can I take the weekend to think it over?" And he said, "And then I was walking down the hallway and I said to myself, 'Dumpty, he just offered you the third most important leadership position in the assembly and you just asked if you could take a weekend to think about it!'"

Mike Gotch, too, has a very promising career if he maintains his moderation. But compared to Roger Hedgecock, who's got a furnace in his belly, I think Mike's spent too much time looking in the mirror.

If Susan Golding stays in one place long enough to develop a good record, I think she's got an excellent future in San Diego. She's tough, smart,

**"Mike Gotch has a very promising career if he maintains his moderation. But compared to Roger Hedgecock, who's got a furnace in his belly, I think Mike's spent too much time looking in the mirror."**

and she wants to be elected. She wants to make decisions, she likes to make decisions. Most politicians are forced to make decisions that they really dislike making. I saw [San Diego City Councilman] Bill Mitchell once walk into a committee hearing and stun the whole audience, saying, "I'm sorry I can't stay and I agree with both sides." Now, Roger likes to make things happen or he likes to kill things. Susan likes to make things happen or she likes to stop things. Same with Brian Bilbray and Steve Peace. They enjoy it.

Someone else who's coming along is [San Diego City Councilman] Ed

Struikma. He'll be good. To me, he's amazing, because he really doesn't come from a background of extraordinary political, intellectual, educational, or social resources. Yet he maximizes everything he's got.

And former City Councilman Fred Schnaubelt — while he's no longer an elected official and his influence has waned, he's one of the few people in San Diego right now who can compete with Roger Hedgecock on the basis of energy, expertise, wit, and an extraordinary amount of study. But given the Libertarian philosophy Freddy espouses, I think that's always going to come back to haunt him. His

was the funniest campaign I ever ran. It was for state senate. We held a news conference and Don Harrison, who was then with the *Union*, said, "Well, Fred, let's see if you're still the most honest politician in San Diego. Do you believe we should legalize marijuana, gambling, prostitution, and pornography?" And Fred said yes. And the campaign was over.

### Memorable Campaigns

My most fun campaign was the district elections in 1981. The problem with district elections is that they diminish the overall power of the councilmen, create limits that allow for one-issue candidates rather than multi-issue candidates. You diminish their power rather than enhance it. In San Jose, for example, the city lost \$60 million through bad investments. Why? Because no one considered that "their responsibility." It was a "city-wide" problem, they'd say. "That's not my district." In these other cities with district elections, the council members are very weak. Roger Hedgecock saw that, and I think to this day that's why he was for it. He must have said, "I'm going to be mayor someday and I don't want a bunch of strong councilmen out there. What I'd like to have is a bunch of little drones who are all concerned about their own little districts, and they have to come to me as the city-wide elected person, and I'm the focal point. Whereas, these people will now

(continued on page 18)

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Mon-Sat 7:30 am-9:00 pm  
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Beer & wine. Price range: \$2-\$13.  
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1407 Second Ave. — 234-0884  
Lunch M-F 11:30 am-2:30 pm  
Dinner M-Sat 5:30-10 pm  
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Price range: \$11-\$27.



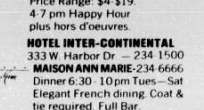
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Chinese, Full Bar.  
Price range: \$7-\$15.  
Live entertainment Thur, Fri, Sat.  
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Friday & Sat Dinner till 12 pm  
Sunday Brunch 10:30 am-2:30 pm  
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310 Fifth Ave. — 238-0568  
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807 W. Harbor Dr. — 233-4300  
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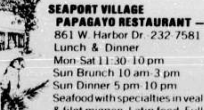
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Sunday 10 am-10 pm  
Fresh mesquite broiled seafood, Full Bar. Price range: \$4 to \$16.  
Dancing 9 pm 2 a.m. every night.



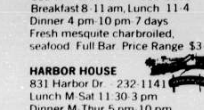
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1533 Pacific Hwy. — 239-8103  
M-Thur Lunch 11-3  
Dinner 4:30-10 pm  
Fri & Sat Lunch 11 am-3 pm  
Dinner 4:30 pm-11 pm  
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**PIRETS**  
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**GOLDEN LION TAVERN** —  
801 Fourth — 233-1131  
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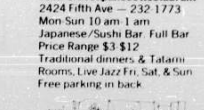
**JELLY BEAN EXPRESS**  
1200 Front Street — 235-0311  
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**ATHENS MARKET**  
414 E St. — 234-1955  
Lunch M-F 11:30 am-3 pm  
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Fri & Sat until 11 pm  
Authentic Greek. Beer & wine.  
Price range: \$3 to \$12.  
Belly dancing Fri & Sat.



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## Bad Boy

(continued from page 18)  
fade into obscurity because they're only representing a certain district, rather than the city at large." As I said before, Roger is probably one of the most brilliant politicians this country or state has ever seen. He doesn't think backwards.

Well, it was a month out, we were down two-to-one, and my adversaries were so pompous and self-assured. I was the campaign consultant and the committee restrained me up until about a month before the election. They exerted extraordinary restraint in not allowing me to do what I considered necessary in order to defeat the people who were backing the district elections — our good friend Tom Hayden and the Campaign for Economic Democracy crowd who all came down here to do a CED handbook, if there is a CED handbook: first you diminish the power of all elected officials, okay? And the best way to do this is by district elections.

Finally, I didn't just sit back and let them just hang themselves. I took the offensive. We won big.

Ross Tharp was the most difficult candidate I ever worked with. [Tharp, a Superior Court judge, ran against Larry Kapiloff for state assembly in 1980.] I finally had to say, "Ross, you

**"Some guy came in to me and said, 'Why don't I just hire your firm for \$100,000?' That's illegal. If any campaign consultant were to tell you he hadn't been approached with illegal money numerous times during every campaign, he'd be lying."**

don't like me. I don't like you. Good-bye." That was my only confrontation of that kind with a candidate, but I just had to get out. And personality conflicts aside, he tried to run the campaign. He'd come up and say, "I've got these billboards. First we're going to put a TH on the billboard, and then, two weeks later, we're going to put an ARP on the billboard." And I ask, "Why? What kind of dumb idea is that? Why not just put THARP up?" And he says, "Well, I'm going to get people interested." So I say, "Well, you'll get people interested if you put THARP up, and by the way, Ross, we've only got ninety days."

With Ed Malone [who ran for San Diego City Council against Bill Mitchell four years ago], I had to have

philosophical discussions about everything every day. I only put up with it because Malone is such an intellect; he didn't come to me with cheap ideas. It always came down to very intelligent debate. For example, in my opinion, money is simply a resource to accomplish a communications project. Malone raised money unwillingly because he felt personally that it was degrading and corrupt. He was good at pointing to things that demonstrated corruption. He'd ask me, "If I take money from a certain group, won't it appear then that I'm a tool of that group?" And I'd say, "It will undoubtedly be stated by your opponent that this happens to be the case, but that doesn't make it true, and it's not true it's not important, okay?" And

he'd say, "No, even if it's not true, it's still important." He was concerned not so much about bad publicity but about the appearance of things that compromised him. Now, with Representative Bill Lowery, I don't care who walks through the door with money. Bill will take it and spend it on his campaign. And Freddy Schnaubelt is a classic example of a guy who would take builders' money and then vote against them. And make them like it and come back and give him more money!"

### Regulation of Political Campaigns

There is a basis for corruption in political campaigning. There's so much rotten in the business. For instance, there are two types of campaign managers or consultants. The first are, again, the pilot fish. They hook up to one candidate or to the Republican National Committee, Democratic National Committee, or to a PAC [political action committee], and they feed off that client, they feed off that host. Now, once I help to elect a person, I'm done with him. I don't feed off him. I don't constantly try to influence him in the manner in which he might vote on a particular issue. In many cases I have no interest in doing that. It takes up too much time. Besides, there's an inherent conflict of interest between being a campaign manager and being a lobbyist, not to mention corruption. I won't do it! I'm

not a lobbyist, that's not my business. If I go in to my candidate, she's the donor, and say, "Look, my friend is dying. He needs this vote. You're my friend, we have a future together," well, I think that's corrupt. On the other hand, I don't think you can stop it. I don't know of any way it could be stopped, regardless of the law. I'm not even sure that it's in the best interest to. But it's a personal influence there; it's neither evidence nor information that an ordinary lobbyist supplies, but personal influence.

As for the standards of campaign consultants, no licensing or controlling is going to do away with his pieces. And I wouldn't ask to do away with them. One's man his piece is another man's truth. What I do think should happen is that the people who send these out ought to be required to sign their names on the bottom of it. And his candidate should have to put

on the bottom, "I have reviewed the material that is enclosed in this campaign literature and have approved it for distribution to the general public."

For instance, the hit piece Susan Golding did on Lynn Schenk, the one that said Schenk was under investigation for trips — an obvious lie. Who was behind that? Did it say who? No. Really, I don't think you can prevent his pieces any more than you can prevent a husband from blowing off his wife's head or vice versa. There is no deterrent strong enough to keep irresponsible people from taking irresponsible actions in a heated situation, so you institute penalties; heavy fines, for example. And if it can be demonstrated that there was a conscious design to mislead the public, then the fine ought to be extraordinary. If Golding and Dick Silberman and Dave Lewis and Dan

Greenblat had had to sign that document, they would have read it very closely; they'd have given it second thoughts.

There are two other main areas of real grief to me. The first is kickbacks, which as far as I'm concerned, is the more reprehensible. For instance, consulting firms will create phony firms through which they'll buy campaign materials, marking the cost up each step along the way. The candidates get ripped off and the contributors get ripped off.

Let's say, for example, that I buy campaign buttons from Campaign Novelties, Inc. Well, Campaign Novelties is actually my company. Campaign Novelties has bought the buttons from another organization, then marks up the cost twelve, fifteen, seventeen percent, and Campaign Novelties, which I own, sells the buttons to me, the Jack Orr Company. Then the

Jack Orr Company marks the cost up another twelve, fifteen, seventeen percent, and sells to the candidate. And he's paying twice as much.

There's another campaign scam that happens here all the time, and it's not so hidden. That would be if I, the Jack Orr Company, were to make a deal with a local printer to mark up his prices and then I'd do the same with mine. We'd both get something, and he'd just be paying me in the back door.

Right now these abuses aren't controlled, but they should and could be. It's their, it's no different from walking in and robbing the petty cash.

During the special election campaign, when I was working for Cleator, some guy who wasn't a client of mine came in to me and said, "Why don't I just hire your firm for \$100,000?" And the first thing I said me, the Jack Orr Company. Then the

(continued on page 30)

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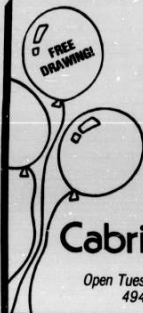
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## Bad Boy

(Continued from page 10)

was, "That's illegal!" He wasn't even a friend of Cleator, he just wanted Cleator elected, not Hedgecock, especially not Hedgecock. He was a very wealthy man. He could have come in and said a million dollars! That sort of thing happens routinely, if any campaign consultant were to tell you he hadn't been approached with illegal

money numerous times during every campaign, he'd be lying. And because of instances like this, I think campaign consultants should be forced to disclose their client lists, much like a candidate will disclose his or her contribution list. So disclosure is everything, okay? But that's what most politicians, and especially campaign consultants, don't want.

I also think these local Mickey Mouse campaign laws should be repealed, those that say there is a \$250 contribution limit that can only come from an individual and can't come

from a corporation or a business or a partnership or a political action committee, when, at the same time, the Supreme Court now rules that a PAC can essentially do anything it wants to under freedom of speech. Now under the new Supreme Court ruling, a county central committee can give as much money as it wants to a campaign, so long as it's disclosed. There's lots of room for abuse there, but the key is the disclosure. You can't prevent anyone from violating the law in any respect, but you can provide for penalties and compensation. And

along the way you can make provisions for the public to look in and see what the hell is going on.

Then there are the bizarre reporting requirements. I say open the books. Open them up at all times. Now all of a sudden the campaign treasurer will say, "Oh my god, that's going to be a lot of work." Of course it's a lot of work. But as a matter of fact, it's necessary, so that we can see — in terms of finances — what's going on at all times. I can guarantee that if the process is opened up, reporters will be down to the office all the time. That

way, if disclosure were open at all times, I would allow anybody to give any amount of money to any candidate.

Moreover, if you try to limit the amount that an individual candidate may contribute from his own resources, then you might as well step down and say, "Next, all candidates will have only fifty volunteers." Campaigns will be turned into a Monopoly game, with everybody getting the same amount of money and starting at the same place. That would be very boring, and to what extreme would it

go? For instance, everybody knows that tall people are more impressive than short people in public events. Does that mean I get to stand on a stool and Ed Malone has to crouch during public events? Next they could dream up a campaign law so that everybody had to be five feet tall, and X-number of women had to run. That's nonsense. Limiting resources limits the vitality.

### Life Imitating Art

You know, I didn't see the film *The Candidate* until some five years after

it came out because I was convinced that there was no way that anybody could ever make a movie about politics that would actually show what really goes on. But I was appalled. Every single thing, event, and statement in that film I had either seen or heard personally, except for at the end, when Robert Redford, who had just gotten elected to the U.S. Senate, asks, "What do I do now?"

Well, I had been in Utah working on radio spots for Orrin Hatch's 1976 senatorial election. When I'd finished his radio spots, I began working for

the Republican National Committee. I didn't see Orrin until the elections were over. On election night I was in Chicago when I heard that he'd won, and I thought that was great, absolutely wonderful. On the next Monday morning as I was getting on the plane, there was Orrin Hatch. He was coming through from Salt Lake City and was changing planes at O'Hare, and there he was, standing there, talking on the phone. I said, "Hey, Orrin! How ya doing? Congratulations!" And he looked at me and said, "Jack, Jack, help me! What do I do now?" □

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# THE BUG STOPS HERE

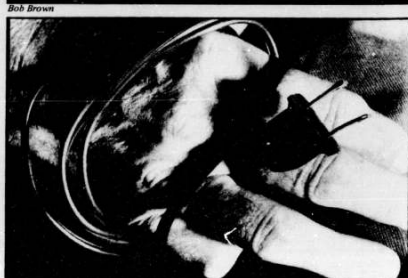
Inventor Bob Brown is back  
with another amazing plan  
to pulverize your pests

Here's an example of why some people think of Santee resident Bob Brown as a kind of Pied Piper — in reverse. In April of this year, Brown sold one of his electronic pest control inventions for \$179 to the city of La Verne, east of Los Angeles. The city's park supervisor, a fellow named Andy McLintock, buried the device, which is about the size of a small thermos bottle, in a playing field ravaged by gophers. He then connected the device to an electrical outlet, and as a result probably eighty-five percent of the marauding rodents have disappeared, McLintock estimates. McLintock says years ago he used similar equipment made by Brown, with similar success, but finally it got old and rusty. So McLintock was delighted to hear from Brown again recently. "People used to laugh at us, but they [Brown's contraptions] do the job," the park supervisor says. "Against gophers and ground squirrels they're very satisfactory."

Gophers are wily pests who foil almost all conventional attempts to exterminate them, so if Brown had merely invented a successful gopher-getter, this in itself would

have been remarkable. But Brown says his invention also repels mice and rats, cockroaches, termites, ants, and other annoying insects. He has been making such claims for ten years now, and what a roller coaster ride it has taken him on. Brown says his invention carried him from poverty to earnings of millions of dollars per year, and that it brought appearances on the *CBS Evening News* with Walter Cronkite, on the *Tonight Show*, in the pages of *Playboy*, *Time*, and other national publications. Then the fame faded and the money disappeared and he had to sleep in his car, live on public charity. Now he says he has beefed up his pest control invention — made it better than ever. And he believes he is about to enjoy a return of his earlier success.

Brown is fifty-eight years old, and confined to a wheelchair, his legs incapacitated by polio decades ago. This disability and his threadbare clothes tend to fade from one's perception, however, in the stream of words that flow from the man; he could have made his living in some other society as a storyteller. You don't have to listen to him very long



before you realize he's not one to pause and grasp for accuracy of speech. The details he offers contradict themselves — so blatantly that you get the impression Brown may not be trying to deceive, but rather that he cares more about the sound of his own words than how precisely they match up with reality. It's helpful to bear this in mind while judging Brown's story.

Bug control came into his life late, he says. He had made his living as a musician until around the age of forty when, he says, "I had to start using a wheelchair; I was too stiffed up." He retired to southern Mexico and concentrated on building guitars, both electric and unplugged. Sometime around the early 1970s, he moved back up to San Diego and opened a small guitar

shop near the downtown post office at Ninth Avenue and E Street. It was called National Instrument Repair. "Guys came from all over the country 'cause I'd known a lot of guys from Vegas, you know. The Grateful Dead, Steve Miller Blues Band — I did all their work." It wasn't much of a living, though, so around 1972 he retired again, this time out to Hipass, about fifteen miles beyond Pine Valley, with his wife and two young sons.

There he passed his days tinkering in a ramshackle workshop and selling an odd instrument or two, when one day his wife Annette announced that she wanted to sketch something for him. A person accustomed to receiving intuitive "messages," she grabbed an old back in the Box napkin, according to Brown, and swiftly drew a technical diagram, very unusual since she wasn't mechanically inclined. "But she handed me this schematic with all the ground marks and all the coil circular drawings — the whole thing. The bobbins. The dimensions in metric. I couldn't believe it. And I said, 'Well, what in the world's that

about?' And she said, 'I dunno. I'm supposed to draw it for you and you're supposed to look at it.' " Brown says, "It looked like a piece of business, something that you could do somethin' with." But he put it aside and almost a year passed when, he recalls, "One day here it was right in front of my eyes on the floor, the same damn napkin! I had had no idea where it had gone, with two small kids crawlin' and the trash and the guitar parts and the junk in my workshop. And yet this thing had come back into view again."

"So I got serious. . . . I wound up some coils. I had wire and everything. I'm probably the only one in the world that something like that could go by that would make sense in such a local way, 'cause there's not many coil winders and designers in the world. But I'd been building them since I was ten or eleven years old for myself."

Brown says he thought his wife's mystery diagram might yield some new kind of guitar pickup. When he finished building it, he plugged it into an outlet in his workshop and left the device to run overnight as a

test. The next morning he found the coil still functioning. He also discovered several little desert rats, the like of which inhabited the rafters of his shed, lying on the shed floor. "I'm not handy, so I left 'em kind of alone, wonderin' what was the matter with them, if they got poisoned or something." An hour or two after Brown had unplugged the electrical device, the rats got up and began to move around. Brown says it took him months to connect the two events. "I was slow; I was a musician. Didn't know diddly about this; to me bugs were just a lot of trouble. . . . Guys'd come out and

I'd say, 'Watch my trained rat,' and I'd turn this thing on and the [rats would] stagger around up on the rafters. It amazed all these musicians who didn't know any more about it than I did."

Slowly, however, Brown says he began to wonder about the contraption's powers. In a garden which had been overrun with gophers and other pests, he stuck one of the coils, "just a wire bobbin on a steel fence post, and by gosh, nothin' was eatin' our plants. Looked like an oasis out there; we had corn growin' and stuff that *cannot exist* in trouble. . . . Guys'd come out and



The new device

BY JEANNETTE DeWYSE  
Photographs by Craig Carlson

# THE BUG STOPS HERE

Inventor Bob Brown is back  
with another amazing plan  
to pulverize your pests

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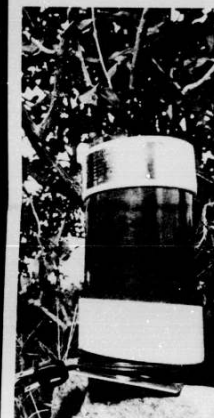
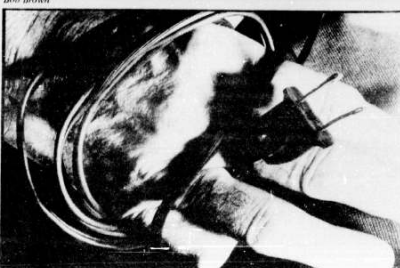
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Bob Brown



The wire device

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BY JEANNETTE DeWYSE  
Photographs by Craig Carlson



## THE BUG STOPS HERE

(continued from page 23)  
those mountains. No fences or anything around it." By 1975 Brown thought enough of this to begin the process of filing for a patent. He began selling small quantities of the devices out of his home. "We wound the coils on an old sewing machine, just handwork. . . . The whole living room was soldering machines and coil makers and bobbins. The wire's so fine that you can't even see it unless you put a light behind it. It's like hair, and if you break it you have to do it over again."

Despite the amateur nature of his coil-building operation, word of Brown's invention was spreading, often in surprising ways. Brown says one day a man driving down the road spotted the flourishing garden and stopped to ask about it; when he heard about the magical coil he asked to borrow one. Brown later learned that this man "took it to the Los Coyotes Golf Course up in the L.A. area, which is

owned by the Japanese . . . and it cleared some gophers outta the ground." Next thing, "boy, here come a Mercedes limousine with twelve Japanese guys in it, down to see what this was about. I thought, 'My Lord, what could this be?' You know, we didn't have a fancy nothin' out there! I tell you, it was a sit-u-a-tion! And I had a goat. When they got out, the goat got in the seat of this fifty-million-dollar car. Normally, they woulda killed me! But they said, 'Fine, fine, no problem,' and I knew we were in some kind of a deal!"

Brown claims it turned out that one of the men was the secretary of agriculture from Japan. "We had a time! It looked like a sitcom or something going on." They kept referring to "this machine of yours," and at first Brown kept thinking they were talking about guitar pickups. When he finally understood that their interest was in the antipest device, he sold them a few more coils for analysis. He says the Japanese never marketed his invention but wound up developing a similar product of their own. Articles about Brown's

contraption began to appear in various forums, and by mid-1977 interest apparently was high enough that someone called a press conference at the San Diego Zoo. (Brown says he doesn't remember who organized this.) "Must have been twenty people, all from real big news services. . . . You'd think the Pope had gotten married!" Among them, Brown claims, was broadcaster Barbara Walters, accompanied by a secretary. [Curiously, the reporter who covered the press conference for the San Diego Union has no memory of Barbara Walters' attendance that day.] "Someone had brought a little white mouse over from the zoo lab, and it bit Barbara Walters' secretary!" At the conference, Brown told the reporters that some months before, he had given the zoo three antipest units (which he had begun calling "Amigos") — for ants, mice, and gophers. When the reporters insisted on checking on how well the units had worked, Brown quailed, since he himself had not yet followed up on the devices' effectiveness around the zoo grounds. Nonetheless, when the

reporters inquired, a zoo employee declared that for months he hadn't seen any rats around the hay barn (where one of the Amigos had been installed). "He gave a testimonial," says Brown, "that you couldn't have paid an actor to do it!"

At that press conference, held in June of 1977, Brown estimated he had already sold 12,000 units worldwide. In the ensuing attention, he says calls and orders poured in. "We were getting 200 calls a day on the phones. . . . They were calling in from all over the world. . . . I got letters addressed just to 'Bob Brown, California.' By the end of that year, he says he had sold 35,000 units priced from \$300 to \$1,000. "We went from Social Security of a couple hundred a month to fifty grand a month. Imagine!"

At the peak of that business Brown says he produced the coils using a small army of subcontractors, many of them working out of their homes in the East County. "I thought I was gonna build an Amiga community or something — you know, like they did in Iowa where they made all the refrigerators. Not so. Didn't work that way." From the beginning, his

own administrative shortcomings plagued him, he now readily admits. "I didn't know what in the world I was doing. I should have been bottled up and put away somewhere and let somebody else handle things. . . . How could I give directions? I was making new decisions every hour. One lady [worker] said, 'I went to the bathroom a minute ago, and you've changed the entire process.' Brown says one day an employee shipped thirty-two cartons via United Parcel Service, filling orders, "and he forgot to put the units in the cartons! And he was in charge of the thing! I thought I could teach people to do anything, but it wasn't working."

By the beginning of 1978 another direction — the federal government's Environmental Protection Agency, which ordered Brown's units off the market, stating they were being falsely advertised and that they did not in fact repel pests. Today Brown tends to dismiss the EPA's charges airily. The agency never properly tested his equipment, he asserts, and in harassing him simply acted as a pawn of the

chemical pesticide industry. Brown further claims that the agency never took any real action against him. "They never did anything but slander me," he says.

The EPA tells a dramatically different story. Gerald Stubbs, a wildlife biologist who works in one of the agency's Washington, D.C. offices, remembers Bob Brown well. Brown was the first man to come up with an electromagnetic device alleged to repel pests — though by 1980 nearly thirty manufacturers, with an annual sales volume of several million dollars, had followed Brown into that business. Because the agency couldn't find any information in the established scientific literature for any of these claims, it devised a complex testing strategy. During 1978 and 1979, the agency sent fifteen different devices, including some of Brown's Amigos, to the National Bureau of Standards, where technicians x-rayed them and measured their electromagnetic output. They found that all the devices fell into two broad categories — those that plugged into household current and those that ran off twelve-

volt batteries. Stubbs says the standard bureau couldn't detect any electromagnetic field emanating from the battery-operated units. They did monitor some electromagnetic energy from the household plug-ins (such as those produced by Brown). But they concluded that just ten feet away from these units the field would be weaker than the earth's own magnetic field. "They also found that common household devices like a kitchen blender put out a comparable field," Stubbs says.

The Bureau of Standards only analyzed the physical properties of the devices; it didn't try to evaluate their effects on pests or other animals. For this work the EPA organized a cooperative testing program involving three other government agencies and two universities, pitting the electromagnetic devices against house mice, Norway rats, pocket gophers, subterranean termites, wood-boring beetles, fire ants, German and American cockroaches, drywood termites, and flour beetles. The conclusion: in more than twenty tests against the ten species, none of

the devices worked in field, laboratory, or simulated field tests. Negative results from such controlled experiments often do not affect entrepreneurs such as Brown, in part because the initial publicity is frequently much more widespread than notice of the subsequent testing, and also because of an abundance of testimonials from "satisfied customers." An example of the kind of uncertainty surrounding such anecdotal support for the antipest devices comes from the San Diego Zoo, where Brown held that well-attended press conference in 1977. The employee who told reporters that Brown's device seemed to be working has since left the zoo, but Dick Flanagan, a county pest control specialist stationed at the zoo, remembers the incident. Flanagan had started working at the zoo not long before that press conference, and his hankies rose when he read the statement about rats disappearing from the hay barn.

Although the zoo employee wasn't aware of it, Flanagan had recently placed some new bait in the barn (Continued on page 26)

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## THE BUG STOPS HERE

(continued from page 21)  
area and he figured that was why the rats had disappeared, not because of the Amigo. But to evaluate Brown's units more conclusively, Flanagan later tested the devices against twenty-three live rats in cages and found no effect at all. By that point, however, the press conference was only a memory.

Though Brown and EPA staff

members describe their disagreements differently, both sides concur on the outcome: before the federal agency could act physically to stop Brown from selling any more Amigos, Brown voluntarily went out of business, sometime around 1980. In addition to the government threat hanging over him, he says the turmoil caused by the business ruined his marriage; he got custody of one son while his wife got the other. For all the money that had come in, Brown says most of it went out again to cover operating expenses, testing, and attorneys'

fees. By the time he and his son left San Diego County and reached Florida, Brown says he was broke. "We lived in my car at the beach for six months. . . . I did make some units as I went along. I'd sell them here and there to homes, and that kept us going."

Brown chose Florida because "that's where the bugs are. Down there it's a state industry! There's roaches like mice running around." Even though his bug-battling business empire had just collapsed around him, Brown says he is to experiment more with his

inventions. In fact, he admits that his units had needed improvement all along. "About half of 'em worked well, but some would get on fire, and all kinds of research had to be done yet." He says in this regard the EPA had raised a valid question. "I couldn't say what made it work. At the time I was thinking a lot of things. I thought it affected [pests'] nerve centers. . . . But how it got to 'em, I never knew. And why it didn't work all the time I couldn't say. . . . I knew they'd work better some places. Some guy would report perfect results and another guy'd say

he wanted his money back 'cause it didn't work at all." In Florida Brown found that the performance of his devices was only mediocre. He says he then began to suspect that the nature of the soil might affect that performance; specifically, that a high iron content was essential. He says he moved to Georgia to test this hypothesis. Once there, "the ground was so much more helpful" that breakthroughs in insight came fast and furious, Brown asserts. For example, he says at last he realized that the coils had to be wound in a certain direction. "A coil

has a negative and a positive pole, just like the earth does. But we hadn't realized that it had to be set a certain way, because the earth is positive on the crust. And so you have to force the negative field against the positive, and the two react together. You know, opposites attract, like in magnets and people and everything else. That's the basic law of nature. When we put the right polarity to the ground, the thing just went right into the earth. Before, we had wound some one way, and they'd work great, and the next guy'd be left-handed and he'd wind 'em the

other way and it wouldn't work. Once you know it, it's silly. But when you don't know it. . . . He says he made other refinements, and in October of 1984 moved to Ensenada, Mexico, to test his improved machines. He returned to San Diego this spring; at the moment he is living in the home of friends, located in a hot and dusty section of Santee. And he says now he really understands how to build his pest control devices properly, and what makes them work.

In the beginning, he thought the coils were producing some kind of

ultrasonic frequency which was traveling through the air to get to the pests, but now he has decided that although "we do send it through the air, the earth is the transmitter. . . . It turns out that the rodents and the cockroaches and the fleas have antennas. They don't really have ears and eyes hardly; they're very blind. But when they're on the ground they use the magnetic fields that are in the earth. . . . They're following those just like road maps, and they use their antennas just like a compass." When the magnetic field

(continued on page 28)



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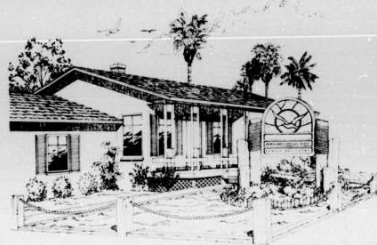
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JONATHAN SAVILLE

During hates modern American society and all its institutions. In his plays he picks off those institutions one by one: the Catholic Church in *Sister Mary Ignatius*, the culture of headshrinking in *Beyond Therapy*, and childrearing and family life in *Baby with the Bathwater*. He hates the Church, psychiatrists, and parents because they all victimize the young and helpless, teaching them lies, giving them guilt, screwing them up. Each of his plays, therefore, has the same structure: innocent heroes and heroines suffering at the hands of stupid, wicked, irresponsible

The issue in *Baby with the Bathwater* is bad parenting. John and Helen should never have had a child. He is feckless, she is crazy, and both of them are too self-centered and too incompetent to meet any of the child's needs. They alternately scream at it and cuddle it, smother it with attention, and neglect it. They are aided in this destruction by a nanny, representative of modern values, who declares that there is no right and no wrong, but only fun. The child grows up a wreck. His parents have forgotten to determine his sex, and though he is a boy they have brought him up as a girl named Daisy. Daisy spends most of his childhood lying in psychotic depression in a pile of laundry, while his mother grows crazier and his father becomes an alcoholic. As a schoolboy

It is all very hilarious, in its ghastly way, with something of the flavor of Swift's "Modest Proposal" for solving the Irish famine by eating Irish babies. But the laughs become weaker and rarer as the evening wears on, for Swift's lasting power is in his ability to balance fiction so perfectly that the humor constantly feeds the moral purpose and the moral purpose constantly feeds the humor, while Christopher Durang is incapable of such balance and indeed makes a principle of avoiding it. Everything in *My Sister Sam* and *The Boathouse* is intentionally overdone, and the overdone is made again and again and again, gradually losing their impact. The cruel jokes are piled one on the other, until the audience is no longer even shocked by them. Every scene is prolonged far beyond the needs of its content. In the first five minutes, Durang tells us so deeply into his head that we are not even aware of his face. We thoroughly enjoy his reiver of view

[illegible]

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Abbott and Costello could have had a field day with the printed menu at Korea House; its intricacies defy ordinary penmanship. There are forty-five items listed, but some have a green dot placed beside them. The first night we ate at Korea House we had conflicting advice from the waitresses as to the significance of the dots. One waitress assured us that the dot-

In addition, the menu underestimates the generosity of the management. Each entrée is accompanied with nine side dishes. This is not printed anywhere. In fact, entrées come with soup, rice, and the nine little side dishes, which may vary. If I've failed to elucidate the who, what, how, and why of Korea House, just go there and enjoy yourself. The food is good, inexpensive, and plentiful. Just try to remember that you cannot have the dishes that are dotted and that you have to order either two from the barbecue list of several items, or double of one.

Although the nine side dishes may change, the basic ones are two types of *kim chee*, Chinese radish, spinach, and sprouts in sesame sauce, anchovies, tofu marinated pork, potato salad or boiled potatoes, and a dish analogous to "sushi omlet" (the owners also operate Samurai in the same building, and it is not so apparent). All these side dishes contribute to making the meal more interesting, and provide different degrees of spiciness and texture. Two kinds of *kim chee* are served, a winter one (cabbage) and a summer one (greens), each hot enough with chiles to make you break out in a cold sweat.

Apart from the items that you barbecue and the table-side specialties, there are many other dishes, such as the marinated eggplant

People who like food on the blander side, should not overlook the short ribs (number thirty-one, \$7.50), which arrive in a covered pot. The meat is so soft that it

I should add that if you care to order the assorted Korean plate (number twenty-six, \$30.95), you'll get the dumpling soup, nine assorted side dishes, *chae chae*, barbecued beef, short ribs, and bean-curd casserole. But, you must order the Korean plate. In other words the Korean plate has to cost more than twenty-two dollars (again, this isn't printed on the menu, but the waitress will tell you about it). We had the assorted Korean plate on our first visit and hadn't realized that our barbecued beef à la carte would be repeated in the Korean plate. Because of the size of the Korean portion, you'd be better off sticking with the other items which will cost less than the twenty-two dollars and provide as much variety.

Located on Conroy Street in Kearny Mesa, Korea House has an eclectic yet pleasant atmosphere. There is a grotto at the entrance, a cocktail bar, an organist playing in the *ondol bang* (room with floor seating where you leave your shoes on the steps), French style chandeliers, wrought iron wall lights covered with mesh lanterns, and huge, covered vents to carry off the fumes of cooking. The offerings seem generically Asian rather than strictly Korean; this makes them palatable to the general public but not as pungent as some Korean aficionados *must* have, for

# Has the West Been Lost?



DUNCAN SHEPHERD

Most people seem satisfied that the answer to the decent box-office performance of *Pale Rider*, as against the performance of every other Western for as long as anyone cares to remember, is "Clint Eastwood." But what if the question were *Honkytonk Man*? *Bronco Billy*?

Or as old and buried a question as *The Beguiled*? Granted, those were then and this is now. But perhaps what that should tell us is that the more proper answer, to the current question might be "Dirty Harry" — that the most recent appearance of the latter in *Sudden Impact*, together with the attendant "Make My Day" bumper stickers, rock video, and so forth, made enough of a splash to carry the actor through the more somber straits of *Tight-*

ropes and now this minimalist (or at any rate ungenerous) Western. Let's wait and see whether Eastwood, who is willing to take risks but always seems to know when it would be prudent to team up with an orangutan or a cop. Neither answer — "Eastwood" or "Harry" — will shed much light on the larger question of the Western as a whole.

Meanwhile, *Silverado*, though it didn't get out of the gate as fast as *Pale Rider*, seems to have a similar sort of staying power. Could it be, would it be too much to hope, that the genre itself is an adequate answer to something? Or would it be more reasonable, in light of the Western's recent history, to find an answer in the realms of publicity churned out, and proportionate public interest churned up, over what is merely the latest two-movie trend? In that case, we could expect the media, soon tired of any story and ready to move on to a new one, to turn its trend-detecting antennae somewhere else, and to discover a new two-movie renaissance (let's say) the Hollywood musical — a genre almost as willed as the Western, if we mean the sort of movie where a man with a song in his heart can count on as much orchestral support in an open wheat field as on a concert stage. And in that case, too, we could expect the public to follow.

It is difficult sometimes for the long-term Western fan not to turn belligerent toward the uncaring new generation, to want to strike at them where it will hurt most, specifically to accuse them (supposedly so open to the possibilities of time travel, alien arrivals on Earth, and whatnot) of a failure of imagination. That, above all, a Western ought not to be judged on its approximation to *The Way Things Were* any more than science fiction should be judged, like the daily weather report, on its approximation to *The Way Things Will Be*, on its accuracy of prediction, on its probability of "coming true." (Or any more, I might add, at

the risk of weakening my position with the art-is-a-mirror majority, than concern poetry "straight" or "serious" fiction should be judged by *The Way Things Are*.) Internal logic is the main thing, and the Western is, or used to be, pretty near artight. A little realism, of course, is quite permissible as a sort of stiffening agent or coagulant. But too much of it, and the rules of the genre will no longer apply. What you will be left with instead is a social drama set in a society remote from our own, a mere "period piece" or "costume picture," nearer in spirit to *The French Lieutenant's Woman* or *The Return of Martin Guerre* than to *Shane* or *Sage-coach*. And chaps and spurs, no less than jodhpurs and spats or *culottes* and silk pumps, will be a troublesome obstacle to the average viewer in Calvin Kleins and Reeboks.

The theory that I have begun to toy with lately, and would be glad to have someone snatch out of my hands and smash to bits, is the evolution of the Western may have depended on a certain distance from its historical time-setting, a precise tension between the remembered reality and the fabricated myth. (The time-setting of these tales, certainly, is as crucial as their place-setting: anything after the start of the First World War will have a hard time justifying itself as a Western.) As the historical vantage point has advanced in time, the argument would go, the perceived tension between reality and myth has slackened. Not that the modern observer can no longer distinguish between the two, but rather that they both seem increasingly remote and irrelevant, the reality only slightly more so than the myth. And indeed the modern observer, or modern filmmaker anyway, is apt to make too clear a distinction, with ruinous results in either direction.

It seems plain enough in hindsight that the twin harbingers of the decline of the genre, as well as the opposite examples of what went wrong with it, can be pin-

pointed as the Hollywood "revisionist" Western and the Italian "spaghetti" one. The problem with the former might be summed up as prescribing a too-large dose of reality, which often came down to a too-large dose of dirt or blood or both: a representative example of this type, especially in the shortage of people who wanted to see it, would be *Dirty Little Billy*. (But there was also another, round-about approach to reality, by way of irreverent spoofing of the myth: our representative example here, starting off on the same note as the other, might be *Dirty Dingus Magee*.) The problem with the Italian Western on the other hand, despite its devotion to grizzle and grime and the like, was too small a dose of reality, too much undiluted myth, too invincibly cartoon-like a hero, too abstract a landscape. I admit that at that time I enjoyed some of these imports, feeling a certain bond with their aesthetic appreciation of the genre, thinking they were no more than a passing fad, never dreaming they

were undermining the institution. Even now, I suspect that the cartoonish Italian Westerns, like the realistic or parodic homegrown one, did not so much counter the genre's fall from favor as reflect it. Maybe they accelerated it. Either way, it would seem to have been inevitable.

The depressing feature of this explanation, as the Western fan will be quick to note, is that the diagnosed ailment will only get worse. It is a favorite truism in critical circles that film fashions move in cycles, and that the Western therefore will be back as sure as granny glasses. I don't know. I would not want to hold my breath until the return of the newsworld, the cartoon, and the selected short subject, and when I want to see something in black-and-white nowadays I have to turn on the television, and when I want to see something silent I have to turn on the radio and turn off the sound. Times do change, and genres do languish and perish.

There has not been a worthy Western by my reckoning since Walter Hill's *The*

*Long Riders*. Before that, you would have to go back to John Wayne's final film, *The Shootist*, and already you would have gone back a decade. And perhaps it would be appropriate at this point to add a corollary to the changing-times theory, to the effect that the Western went from maturity to decrepitude as the filmmakers who helped shape it — the John Fords and Henry Hathaways and Howard Hawks — grew old, stopped making movies, died. Don Siegel, who made *The Shootist* as well as a fair share of Westerns before that, will be seventy-three this fall and hasn't made a movie in three years. The example of Walter Hill, on the other hand, provides possibly the last, best flicker of hope. Desperation, certainly, mustn't tempt one to stretch the boundaries of the genre to include that same director's *The Driver*, *The Warriors*, and *Streets of Fire* as Westerns in disguise. Still, the desire to make Westerns seems apparent, even if his actual Western received little encouragement.

Obviously, those filmmakers who are old enough to have acquired a taste for Westerns in their youth would seem to be the most likely to want now to make them. And just as the new generation of filmmaker has given us a wealth of movies about coming of age in the Fifties and Sixties, it seems dimly possible that those same filmmakers, so quick to pay homage to some of the other genres they grew up on, will want to make Westerns of the kind they were seeing when they were coming of age. But time is a factor here, and very soon what we refer to as the new generation of filmmaker will be a generation that did not grow up on Westerns. Lawrence Kasdan, who fits the type all the way to having already made a Sixties nostalgia film and an homage to the film noir, namely *The Big Chill* and *Body Heat*, is one who did. Which brings me around, at long last, to the matter of his *Silverado*. Or perhaps I should say the matter with it. But perhaps I should say no more till next week.

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RINGS



# The Essential Newman



Randy Newman

JOHN D'AGOSTINO

It was near the end of Randy Newman's second show at Humphrey's last Friday night, during his rendition of "Lonely at the Top," that I unexpectedly flashed back to my introduction to his music some fourteen years earlier. In 1971, I was a smart-ass college kid working nights at a small record store in Claremont, and considered myself pretty knowledgeable about popular music. One late afternoon, a "racker" from the Los Angeles offices of Warner Brothers Records came into the shop to inventory our stock of that company's product. He was about my age, but had the slick, self-satisfied, superior air I naturally associated with those who worked the "other" side of the record business. He had reason to be smug — Warner and its affiliated labels were growing fat off the labors of such young artists as James Taylor, the Rolling Stones, Crosby, Stills, and Nash, Gordon Lightfoot, Black Sabbath, Jethro Tull, and the late Jimi Hendrix's catalogue. The racker had brought the customary grab bag of promotional doodads — buttons, posters, stickers, cardboard cutouts and stickers

— but he must have sensed my disappointment at the lack of free promotional albums in the batch. "Here," he said, tossing onto the counter a record he had retrieved from the back seat of his car. "It's not much, but it's all I have with me this time." He proceeded to stroll the aisle with his clipboard.

"Who's this guy?" I asked.

"Andy Newman," he replied incorrectly and with resonant indifference. "Some new songwriter. Real weird stuff. Album's a stiff if I ever heard one. I think the only reason he got signed is because he's an old friend of [Warner Brothers producer] Lenny Waronker. Don't worry," he added with a snort, "I'm not going to order any of those for your store."

I looked at the album. It had a generic white jacket onto which Randy Newman's name and the album's song titles had been sloppily stamped or silk-screened in black ink, giving it the slapdash look of the "bootleg" albums that were, at that time, in illegal circulation. I noticed that the first song was "Mama Told Me Not to Come," which I recognized as having been a big hit for Three Dog Night a year earlier. Later, when the racker left the store, I played the album and began to un-

derstand his attitude toward the artist. The songs were sparse, stark, spare accounts of cryptic exchanges between their protagonists and an assortment of odd, nameless, and quickly forgettable characters. Accompanying himself on piano, Newman didn't so much sing as crank his lyrics in the manner of an elderly southern sharecropper doing a bad Bob Dylan impression.

But as I continued to listen, I gradually was drawn into the arcane world bordered by the opening and closing chords of Newman's strange little tunes, tunes that seemed to defy songwriting tenets. Capricious ditties that called for a light touch were instead anchored by dark, ominous piano voicings. Sad songs about returning home to visit one's penniless, elderly father and about a pathetic, overweight orphan boy were dressed in flouncy pianistic fripperies and given a waggish gab. One's emotional impulses were repeatedly thwarted as they caromed about in Newman's musical house of mirrors. In its deceptive simplicity, Newman's Scott Joplin-ish, midnight-at-the-bordello piano playing created an undercurrent of bitterness, fin de siècle sadness that imbued his wry lyrical twists and whimsical pianistic curls with a peculiar poignancy. "I'll Be Home," "So Long Dad," "Living Without You," "Lover's Prayer," "Maybe I'm Doing It Wrong," "I Think It's Going to Rain Today" — the songs tickled by railroad cars, linked by muted applause and rolling resignedly but anxiously through the deepest tunnels of the heart. By the time I had heard "Lonely at the Top" for the second time, I was no longer smirking at the chutzpah of an unknown musician who would write a song with that title. I had instead settled into a pensive mood that stirred melancholy with the sort of relief one feels after a discomfiting and long-avoided truth has been confronted and accepted.

A decade and a half later, Newman sat at a piano on the outdoor Humphrey's stage singing "Lonely at the Top" to the same wistfully jaunty ragtime rhythms heard on the Randy Newman/Live version, which the then-broke songwriter had recorded at New York City's Bitter End nightclub. Of course, after fourteen years the song's ironic perspective had flip-flopped, and at this time neither Newman nor his audience laughed at the line, "All the money I have made." Indeed, since 1971, Newman has far surpassed the dismal prognostications of that astute Warner Brothers racker. Once the industry and the public discovered Newman's talents he enjoyed a string of successes that have left him, at age forty-two, artistically fulfilled and financially set for life. He's had his songs covered by famous singers (Barbra Streisand, Art Garfunkel, Three Dog Night, Harry Nilsson, Peggy

Lee, Judy Collins); he's had hit singles (1977's "Short People," 1983's "The Blues"), a best-selling album (*Little Criminals*), and a popular video on MTV (1983's "I Love L.A."); he's seen a theatrical cabaret production built around thirty of his songs (*Maybe I'm Doing It Wrong*, which played last summer at the La Jolla Playhouse and at the Rove Theatre in Hollywood); he's scored two major motion pictures, *Ragtime* and *The Natural* (the former earned him two Academy Award nominations); and he has the unflattering kudos of critics and fans. As Newman himself admitted in a song from 1983's *Trouble in Paradise* album, "My Life Is Good."

Yet for all his accomplishments and acclaim, Newman is basically the same person and performer he was in 1971, to which his inclusion in last week's concert of no fewer than six songs from *Randy Newman/Live* would attest. For most artists, that would be a sure sign of creative stasis, but Newman's loyalty to his older songs, even as he embraces his newer ones, is a measure both of his contentment with his lot in life and of his assuredness that he was on course from the beginning of his career and needn't alter his perspective now. Good material doesn't worsen no matter how much the times change, and although he has recorded and performed in concert with world-famous rock musicians and symphony orchestras, the essential Newman still is best appreciated when he performs as he composed: alone at a piano. Dressed for his Humphrey's shows in a faded, Hawaiian-print shirt, jeans, and sneakers, Newman had the insouciant appearance of a lunch waiter at a beachside bistro, and he would prove to be just as accommodating throughout his ninety-minute set.

After opening with "Lover's Prayer" from 1970's *12 Songs* album (which provided several of the songs for the subsequent live project), Newman began the piano introduction to "Yellow Man" from that same record, during which the stage lights drenched the singer in a sudden shower of yellow. "Very creative lighting," mused Newman in the first of many, self-deprecating remarks he would interject during the concert. "Makes me look like I have hepatitis." Sitting in profile and facing away from the pleasure boaters moored nearby, Newman struck a figure familiar to those present who had followed his career for many years. With his graying tussle of hair, his mouth characteristically turned down at the corners, his head tilted back, and his neck craned up and out toward the piano-mounted microphone, Newman singing looked an old pond turtle coming up for a gulp of air. His singing, too, had the identifiable creaky, unadorned sound and clipped, indeterminate drawl that carry the mordant

irony in his lyrics better than any of the "roody" voices that have interpreted his songs. Given the exceptional sound reproduction qualities of the Humphrey's setup, one was privy to the most subtle nuances in Newman's seemingly flat delivery. It was an auspicious beginning to what promised to be a good show.

But any thoughts that this was merely going to be a pleasant evening's diversion were dashed by Newman's third selection, "Marie," a ballad from Newman's controversial 1974 album, *Good Old Boys*. "Marie" is a song from the point of view of a shiftless, "white trash" southerner emoting in a moment of vulnerability at his long-suffering wife:

I loved you the first time I saw you  
and I always will love you Marie  
Cradled in lullabylike music that ties the heartache of the post-bellum South to the pastoral grace of ante-bellum gentility, "Marie" is a song that could put a lump in a longshoreman's throat. And the fact that Newman could reach down for such a moving lullaby of pathos immediately after teasing the audience with the sardonic charms of "Lover's Prayer" and "Yellow Man" says a great deal about the artist's genius in blurring the lines of distinction between contrasting emotions.

Newman picked up the crowd's spirits with the familiar, prancing chords to his 1977 hit single, "Short People," another of his many misunderstood songs that was intended to skewer ridiculous prejudices

but instead angered a number of people of smaller stature who took it literally. Again, Newman couldn't resist the temptation to goad, this time between the lines of the song. After singing, "don't want no short people 'round here," Newman added, "Sounds like I mean it . . . I do . . ." Later in the same song, which in its recorded version features background vocals by two members of the Eagles, Newman said, "This is where you'd hear the winny voices I gave the Eagles." Clearly having fun, Newman followed "Short People" with "Love Story," from his 1968 debut album (it was covered with some success two years later by Harry Nilsson). When the purposefully simplistic depiction of a young man's proposal of marriage to a girlfriend reached the line, "We'll hire a band," Newman's voice fell far short of the last high note, and he kept jabbing at "band" until he hit it, much to the amusement of the audience.

Much as his career had done for years, Newman's concert kept his audience off balance and uncertain of his motives. Before the cheery applause that answered "Love Story" had faded, Newman was knee-deep into "Birmingham," a country-western-ish song from *Good Old Boys* in which the protagonist is a steelworker fiercely proud of his southern ways and especially of his hometown. But the show's emotional roller coaster took another dip with "Real Emotional Girl" from *Trouble in Paradise*. Although the song has steel-gray tonal colorations and sounds pretty sad, it exemplified the confusion that frequently greets Newman's lyrics when many in the audience chuckled at the line, "she wears her heart on her sleeve/very little thing you tell her

she'll believe." By the end of the tune, most apparently had come to realize that the song is not supposed to be humorous (they would, however, make a similar mistake on the evening's final song, "Davy the Fat Boy"). But as if to exonerate the crowd for its misplaced mirth, Newman immediately introduced as "a diseased love song" the tune "You Can Leave Your Hat On," a sure-fire crowd-pleaser from 1972's *Sail Away* album in which a man tells a woman just prior to their having sex that she needn't take off all of her clothes.

When Newman followed that song with "Christmas in Capetown," a typically Newman-esque slash at prejudice in which the injustice of South Africa's apartheid policy is viewed through the eyes of the system's apologists, one discerned an evolving pattern to Newman's song selection. Not wanting to create too "heavy" an atmosphere, the songwriter would intersperse "fun" songs ("Simon Smith and the Amazing Dancing Bear," "I Love L.A.," "Political Science," "Rider in the Rain," "It's Money That I Love," "My Life Is Good") among the sociopolitical statements ("Burn On," "Louisiana, 1971," "Baltimore," "Redneck"), "diseased" love songs ("Guilty," "A Wedding in Cherokee County," "The Girls in My Life, Part I"), and heartstring-pullers ("I Think It's Going to Rain Today," "Davy the Fat Boy"). Of course, it's a credit to Newman's magic and the dimensions of his skills that several of these songs qualify for more than one of these categories.

Thankfully, Newman didn't stoop to the show-biz practice of mitigating in performance the serious messages underly-

ing his more sobering efforts; he let the grim particulars of his weightier pieces settle on the crowd like the dampness blowing in from the nearby harbor. But he did take numerous opportunities to play with the audience, letting them sing the chorus to "Rider in the Rain" and poking fun both at them ("Of course, we regard San Diego as a part of Los Angeles," he jabbed after a rousing version of "I Love L.A.") and at his own reputation as a songwriter. In introducing "God's Song (That's Why I Love Mankind)," Newman said, "This is a song in which God is going to speak to you through me." When that ungracious wisecrack elicited laughter, Newman added, "I was surprised, too . . . it's a great honor." In the middle of "The Girls in My Life, Part I," which Newman had described beforehand as being part of a song cycle "just like Schubert and Brahms used to write," he sang the silly line, "was a little girl, maybe five-foot-two/had the cutest little feet, made my heart go tweet-tweet." Then he mumbled, "Schubert wished he could've written shit like this." And finally, near the end of the concert, during a raucous and whimsical little piano solo in "Lonely at the Top," Newman declared, "You'd think I'd be embarrassed playing solos like this, but it doesn't bother me at all . . . real pianists know how hard this is." It was at that point that I realized my first Newman experience fourteen years earlier, and specifically the comments he made to the Bitter End audience before playing "Yellow Man." "This is sort of a pinhead's view of China," he said, "with nice, 'inside' Chinese music in it and everything. You'll learn a great deal." We sure would.

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# The Richard Different



Paxton Whitehead  
JEFF SMITH

In the first scene of the Old Globe Theatre's *Richard III*, it is hard to take actor Paxton Whitehead seriously. He certainly looks the part of Richard, hunched and deformed, like an ancient Elephant Man without a redeeming soul. But Whitehead rushes through the memorable lines of the opening speech ("I, that am rudely stamp'd...") as if he were in a

hurry to get through this old history play as quickly as possible. He fiddles with his words and doesn't seem to care on what about their import or their hallowed source. Whitehead is popular. He kids with us, spoofing the other characters on the stage and, it would seem, the production. His words are harsh, but his tone is playful. And we relax, since it is apparent that this evening may turn out to be a generally pass for a Shakespearean production. And thus, even though we can't take him seriously, we'll follow along for

the role. It could be fun.

As we watch Whitehead play his character in an unexpected key, it is hard to believe that this Richard is a drooping misanthrope urged by his physical deformities to reshape England into his own bid to kill off all the Lancasters (by 1471, turn on his own clan, the House of York, slaying and beheading his brethren with cold precision, and finally emerge as his country's most despised ruler, in 1483. Sure, he expresses a vaulting ambition so ruthless as to be unimaginable, but there's a kidding, buffoonish quality in his voice—a ready wit and the bite of a genuine satirist—that makes his speeches sound like mere rhetorical puff. In effect, Whitehead disarms the audience into believing that his character is incapable of evil. What we fail to notice, lulled by Whitehead's playfulness, is that his peers also believed that Richard, Duke of Gloucester, was equally incapable of the demonic chaos he would spread across the land.

Whitehead's performance is outstanding. In many ways, Shakespeare's Richard III is a two-dimensional character. He is a cynical, calculating, supremely embittered man given to flash-points of pure evil. And he has usually been played on an exaggerated, epic scale, with his viciousness so vast as to preclude belief. What Whitehead has done, brilliantly, is invert the traditional emphasis. Instead of giving us a raging Grendel gone amok, his Richard lurks behind a comic facade, a light surface that teases us away from the inner villainy of the character. At the Old Globe, one begins to see the reality behind Richard's words only when two of his henchmen brutally murder his brother, the Duke of Clarence, in the tower. Up to this point, and even beyond, Whitehead dissembles in the role. He seems other than he is. And thus, unlike more melodramatic portrayals, this Richard's wickedness is understated and exact—and all the more terrifying for being so.

John Houseman, director of the Globe's production, is not the first to envisage this

reading of the part. In 1802, Charles Lamb noted in a review that "nowhere, in any of his plays, is to be found so much sprightly colloquial dialogue, and so many quips of genuine humor, as in *Richard*." What Houseman has done is to restore their place in the play by having a "comic actor" (who has always been much more in the role. This choice—similar to the La Jolla Playhouse's casting of Billy Irwin as Galy Gay in *A Man of Man*—frees the text from previous encrustings and opens up the character for a more multidimensional treatment. And Whitehead has taken it from there. In the first act he enlists the audience as an ally, a move that terminates abruptly when Richard gains the throne, orders Buckingham to kiss his hand, and throws back his head in a gesture of triumph. In the second act, we are no longer Whitehead's confidant. The comedy ceases. Richard becomes suspicious, then paranoid. He trusts no one, especially the audience, because now we know too much.

Whitehead's shift in the second half of the production is also impressive. In *Richard III*, Shakespeare has telescoped fourteen years of British history into two and one-half hours. For most of the play Richard rises, without real opposition, to power. But his two-year tenure on the throne, in the Globe's production, sprints by in an instant. Whitehead shows us clearly that, once the king has achieved his aims, they are not enough. Nothing is gained, and what Richard has actually gained is a host of inner oppositions, new suspicions, and boomerangs of guilt impelled by the "worm of conscience." To reflect these changes, Whitehead speeds up his lines and allows the dark interiors of the character to come forward. As these expand, the proud Richard of the first half, who seemed able to do anything, shrivels before our eyes.

Houseman's direction is polished and offers several arresting images—Richard's initial entrance, a flickering shadow; the first exchange between Richard and Margaret, which is played, ghostlike, across a scene on stage; and Richard's de-

mise. But in emphasizing this new Richard, Houseman has stretched some contrasts too far. Except for Richard, who mocks their mannerisms, everyone on stage behaves formally. Their oratorical speeches lack variety. They declaim and lament in a high-blown style that, though it provides sharp relief for Richard's quieter, more subtle antics, causes one to forget those factors that prompted their wailings. Richard has inflicted a stampede of hurt on England. He has shredded many lives and ruined whole houses. And yet the reactions of the characters, continually expressed at full volume, too often convert their individual suffering into a white noise that erases the particular nature of their grief. Richard regards people as "simple gulls." The production treats their woes generically. By toning down their shrill laments, the production would be much more effective not only in balancing itself but also in humanizing their pain.

There is a sameness to the griever's tone that the production overcomes only in part. Deborah May (also terrific in the Globe's *Allen Angels*) rightly earns sympathy as Lady Anne Neville, one of the most objectified and abused women in

dramatic literature. Kandise Chappell's Duchess of York, who has watched her son Richard order the death of his own brother George, Duke of Clarence, gains credibility by being almost frozen beyond sorrow. But Frances Conroy's Elizabeth is prone to chewing her speeches in ways that detract. The total problem is not individual, necessarily, but collective. Taken together, these voices overload the stage and lose differentiation. One that breaks through, however, is that of Jacqueline Brooks, whose talents have not graced a Globe stage in eighteen years. Brooks plays the Dowager Queen Margaret, the only character in the play, until the end, to register the slightest effect on Richard's conscience. Like an ethereal Cassandra, who has come from the future with a prophetic awareness of Richard's villainy, each of Brooks's pointed curses stings, and her performance, in general, is truly compelling.

Brooks's most powerful moment comes in Act Four, scene four, the play's pivotal scene. Margaret unites with the Duchess and Elizabeth, and encourages them to give full vent to their vindictiveness against Richard. Her moving litany of human loss propels the play's final action

powerfully (for a concise description of all the personages in the play, see Diana Madden's useful essay in the Globe's souvenir program). Among those actors whose characters have been cursed by the king, three stand out. Richard Kneeland's Duke of Buckingham is both an agent of the king's deceptions and the piteous object of his most bitter wrath. At each extreme, Kneeland is excellent. Two other actors also play extremes effectively. Thomas S. Oleniack and the amazing Larry Drake have both been double-cast, as a villain and a noble. Oleniack is the sadistic First Murderer and the Earl of Richmond, whose victory at Bosworth Field enabled him to become King Henry VII. Drake is the aged, ashen-faced King Edward and also Sir James Tyrrel, to this day one of the most hated figures in English history for having murdered King Edward's two sons. All four of their characterizations come alive at the hands of these gifted actors.

Douglas W. Schmidt's scenic design also seems to come alive. At first glance, under Greg Sullivan's excellent lighting, the stage resembles the charmed remains of a crown. On closer inspection, it becomes a massive, silvery Gothic struc-

ture, supported by flying buttresses and apparently so solid as to be immovable. But as the scenes unfold, so does the set, into a number of different combinations, and, finally, in an explosion that mirrors the play's finale, into ancient, Stonehenge-like pillars. The set is a marvel of creative invention, as are Lewis Brown's costumes, Conrad Susa's music, Michael Holton's sounds, and, most of all, Paxton Whitehead's unforgettable portrayal of Richard III. Shakespeare's version of the king may not be accurate historically (for a contrasting picture, read Josephine Tey's scholarly mystery, *The Daughter of Time*). He took his information from an account by Sir Thomas More and from Holinshed's *Chronicles*—and both men did a bang-up job of public relations for the line of Tudor kings and queens who came into power following Richard's death. They—*and Shakespeare*—saw Richard as "a deep dissembler, lowly of countenance, arrogant of heart, outwardly companionable, where he inwardly hated, not [hesitating] to kiss whom he thought to kill." It is as if they had seen Paxton Whitehead play Richard at the Globe. I urge you to do so as well.

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## QUARTER NOTES

BY JONATHAN SAVILLE

### BOSTON POPS IN SAN DIEGO

The Boston Pops has been celebrating its hundredth year with a nationwide tour, which ended here at the Civic Theatre last week, as well as with a weekly PBS television series, so that with our own San Diego Pops making their local noise out on Hospitality Point several evenings each week, we are clearly in the middle of Popsomania, a mental aberration that chronically waxes every summer, only to wane when cooler weather brings back good taste and Beethoven. Their San Diego appearance showed the Boston Pops at their worst, which is still a good deal better than the San Diego Pops at their worst (a status the local organization achieved superlatively a few weeks ago in their program devoted to music connected with Walt Disney). This is still the Boston Symphony, with its superb instrumentalists and its magnificent discipline, even when it is playing "Swingin' on a Star" or "Raindrops Keep Fallin' on My Head." But as is the case with all concerts of this ilk, the musicians are inevitably victimized by those



John Williams

Oscars," arranged by Morton Stevens), which had this great orchestra exerting itself with the same seriousness and intensity they would devote to Brinilde's "Immolation" scene. This sort of travesty does justice neither to the songs (which are lovely enough in their proper context) nor to the grand tradition of serious music that has resulted in the modern symphony orchestra and is its raison d'être. Still, there was nothing on the program at the Civic Theatre quite as bad as the recently televised performance of the Boston Pops' "Battle Hymn of the Republic," that marvelous song, there gussied up and phoneyfied to the point of nausea, with the pitch being pushed upward by a half-step in each verse and chorus. That same telecast included an interesting film documentary about the history of the Pops, with some charming footage of Arthur Fiedler, who mounted the podium in 1930 and led the Boston Pops for a half-century thereafter. The sight of Fiedler, who sparkled with personality and was a brilliant musician, made the Pops' current conductor, John Williams, seem all the more dreary and humdrum. Williams is basically a time-beater, and his

introductory remarks had all the animation of a sea slug on Secolal. Admittedly, that low-key approach is to be preferred to that of the San Diego Pops' Matthew Garbutt, who reached his all-time low at the Disney concerts here when he suggested to the audience that "A Night on Bald Mountain" was by Mickey Mouse-orgy. However, the failings of Pops conductors as public orators are notorious — why don't they all shut up? — and John Williams's gray, monotonous, exhausted speaking voice is the least of what one has to reproach him with. Programming has suffered a severe regression under his leadership, so that the Civic Theatre concert included nothing but inflated pop tunes and Mr. Williams's own movie music. Arthur Fiedler used to give his programs some substance and dignity, keeping his musicians from behaving entirely like fools, by asking them at least to play "light" classics — overtures, ballet music, Strauss waltzes, music of some honesty and intelligence. Of course, Fiedler was a real conductor (his occasional recordings of serious works, such as the Dvořák New World Symphony, were superb), and John Williams evidently is not. His

interpretive technique consists of getting the orchestra to play loudly, and then more loudly; the beat is utterly steady, as though regulated by machine; and every bit of phrasing is as banal and thoughtless as it could be. One's blood curdles at the idea of this man conducting *Swan Lake* or the "Forest Murmurs" from *Siegfried*.

He is just as machine-like when conducting his own music — appropriately enough, since that music itself seems to have been ground out by a computer into which the programmer has fed data on the worst movies and the lowest popular taste. Just as there are Pops conductors who are real conductors, so there are movie-music composers who are real composers. Bernard Herrmann, for example, or Erich Wolfgang Korngold, or Miklós Rózsa. But could anything be emptier, more formulaic, or cheaper in its devices of working up shallow audience emotions, than John Williams's *Star Wars* score (not to speak of *Return of the Jedi*, that Xerox copy of a blank sheet)? Mr. Williams's touch is so magical, in fact, that it turns all music it touches into an image of his own. Witness his "Overture, Cadenza, and Variations from Fiddler on the

Roof," which took all the bounce and pungency out of those charming musical-comedy melodies, converting them into a pseudo-Wieniawski violin concerto, and giving concertmaster Joseph Scheer the chance to show off his exceptional talents on a piece unworthy of Jack Benny.

The Civic Theatre was utterly packed for this concert of the Boston Pops, and the audience applauded wildly after each number.

### WESTMINSTER CONCERT SERIES

Westminster Presbyterian Church in Point Loma presented a concert of chamber works by Bach and Handel last week. The concert took place in the church's small outdoor amphitheater, under a luminous, pink, late-afternoon sky that gradually turned gray as dusk came on. Against a backdrop of noble trees, stirred by a freshening breeze, the musicians — most of them

quite young — performed sonatas by Handel and Bach and the Bach Sixth *Brandenburg* Concerto. The program began rather disappointingly with a Handel Sonata in C, performed on the viola by Peter Chase, with Howard Cohen at the keyboard of the little harpsichord. Mr. Chase demonstrated a good command of the music's technical requirements, and his intonation was right on the mark. But his tone was dull and unresponsive, perhaps the fault of his instrument, and there were other even more damaging weaknesses in his performance. Mr. Chase seemed never to give the music dynamic shadings or to inflect it so as to indicate its direction and shape. He played at the same unvarying dynamic level, throughout both the slow and the fast movements of this sonata *du chiera*. Hence, the usual articulation of the melodic line through phrasing was virtually absent. Even in sequences, variations in shape and changes in dynamics were

not used to indicate the relation of the successive phrases, namely, that the second was an imitation of the first at a higher or lower pitch. Nothing in the playing ever indicated to the listener where one was in the structure of each movement — a repetition, a contrasting section, a return to earlier material. Mr. Chase even eschewed a concluding ritard or flourish or cadential gesture at the end of movements, which had the general shape of seasawing along at an even pace until they abruptly stopped. Here is a young musician of considerable natural talent and with a firm basic technique, who now needs to undertake an intensive and detailed study of music making, which is something that goes far beyond simply playing the notes on pitch.

He might have learned much in this regard from listening to Marcia Zeavin's performance in the Bach G Major Sonata for Cello and Harpsichord. Now and then Miss Zeavin slid a bit away from precise intonation,

and some of the rapid passage-work seemed slightly congested. But the cellist excelled in giving meaningful shape to the music, bringing out the grace in the dance-like triple-time first movement, conveying a sense of exuberant liveliness in the second, along with a controlled dramatic quality, or shaping the lyrical line of the third movement as though she were an accomplished singer. The expressivity and shapeliness of this playing resulted from a subtle deployment of dynamic shadings and of rhythmic rubato, making each phrase sound vital and spontaneous. With all this, Miss Zeavin stayed within the decorum of Baroque performance, avoiding any unsuitable romanticizing of the music; yet she realized, that "un-Romantic" or "pre-Romantic" does not mean expressionless and mechanical. In both this performance and that of the Handel, the contribution of harpsichordist Howard Cohen was perhaps

less than fully satisfactory. Mr. Cohen seemed to be a pianist, not really comfortable with the smaller and more delicate instrument and its peculiar demands; he tended to break chords; and the rhythm tended to limp. The concert concluded with the *Brandenburg* Concerto, performed by two violas, three cellos, and continuo. There were many virtues in this performance, notably the rhythmic drive and bounce and the clarity with which the musicians brought out the music's by no means straightforward balance between the violas, functioning partially as a solo group, and the other instruments. The ambience seemed perfect for this wonderful music as the sky darkened, the leaves rustled, and the hush of the Point Loma evening drifted in. But summer evenings outdoors in San Diego may not be ideal for the health of string instruments, for there were woeful intonation problems that got progressively worse as the piece went on. □

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## LETTERS

(continued from page 3)

### Run-On Letter

I have enjoyed many of the articles that the *Reader* has issued. Recently, I have started to review and correct my use of the English language as a spoken and written medium. Having my nose in a textbook is one thing. To know what others are currently doing with the language is another. Thus, I turned to the *Reader*. I found examples of run-on sentences, confusion, and incorrect grammar. Were these examples of jargon, colloquialisms, or an occasional faux pas, I would not have taken them to heart. However, I am not an expert in grammar or usage, there are examples in your latest issue that I want to bring to your attention.

Notice the first two sentences of the opening story, "The Baby Came Early" (July 1).

One day this past January I walked into Children's Hospital to see my infant son, born three months prematurely.

When I read that I thought it was the father who was speaking and "he" was describing his experience of walking into a hospital to witness his son being born, which happened to be occurring three months prior to normal term. I was confused when he (she) pumped breast milk. When I understood that the mother is the subject of the sentence, the sentence can now be taken to mean, possibly, that the baby was born three months prior to the date of her currently walking into the hospital, or that she came to visit her son, who had been born three months prior to term. I believe the latter is the intended meaning. If it is the intended meaning, the following sentence would be correct and clear:

One day this past January I walked into Children's Hospital to see my infant son, who had been born three months prematurely.

This latter sentence clears the issue that the baby is not in the act of being born now, and that the

subject of the parent can be the mother or the father.

The very next sentence is confusing as well.

Within the intensive care unit, he was in a small room that accommodated four babies, and all four were sleeping when I arrived.

The structure of the sentence is confusing. It is also a run-on sentence. The first phrase, "Within the intensive care unit," is awkward in its current position. The use of "four" is redundant, although acceptable for emphasis. To clear the brain try:

When I arrived he was in the intensive care unit that accommodated four babies, all of whom were sleeping when I arrived.

Still not clear is if there is another intensive care unit that accommodates more or less than four babies, or if this is the only unit.

### Confections

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My sister's spell is on. But the implication was that the world would almost certainly die for the baby, rather than bringing it to the hospital, to the indignation of people like herself.

The above is the last sentence of the same paragraph. It is a run-on sentence. The colon should be a period. Each sentence is a complete thought and can stand on its own grammatically. The word "bringing" should be "bring." I think this is called a dangling participle. That is, it has no point of reference. The subject is "it" which refers to "baby." It is bringing to the hospital. "It" does not float. The comma after "hospital" appears to be a substitute for "and." It does not. To complete a parallel construction, insert the word "and." "She would choose death rather than bring it to the hospital and (to) the ministrations.

The use of the word "ministrations" is questionable. It refers to the activities of the ministry or high government officials. Ruminating upon this state of affairs, I was willing to forgive and forget. Isolated mistakes, even if major, can happen. I looked elsewhere to assuage my troubled brow. By whim, I turned to page five, "Learning To Be Organized."

The first paragraph has three words by themselves that swim alone. They are without subjects, verbs, or objects. The words are: "Colonialism, capitalism, communism." A colon at the end of the prior sentence in the story would have made the point, kept the meaning and communication intended, and been correct usage.

The first sentence of the second paragraph of the same story reads as follows:

After nearly two years of organizing, the federation has proven at least one thing: it's going to take a lot more time to realize its goal of uniting the Vietnamese community.

As stated, I enjoy the articles that appear in the *Reader*. Better, I enjoy the content of the articles that appear in the *Reader*. However, to witness the slaughter of the innocents, the words that appear in print, saddens my soul. I do urge you to raise your standards.

Robert William Burke  
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## City Lights

### Just A Room

(continued from page 1)  
each month and Tolson spends forty dollars for four cartons of cigarettes. Phone calls cost four dollars a month, and there's six dollars for laundry and ten dollars for toiletries. Bitterly bare to the doctor's office is another \$3.20.

Tolson is often broke by the third week of the month, and is reduced to eating his meals at one of the charity soup kitchens. "Ain't none of them clearly superior to another," he says. "All of them have different degrees of humiliation, so it's just a tradeoff between 'em."

At the Catholic Worker, Tolson has to stand in line for an hour, "and people is always cutting in." The crowds outside the Rescue Mission are dangerous enough that Tolson refuses to walk the three blocks from his hotel at night. Instead, he'll fill up on soup and bread at the Rescue Mission's noon meal, where he doesn't have to listen to a lengthy sermon. "I just go home to my room and read at night, and don't eat," he says.

A small apartment with a kitchen would allow him to save on food costs, but Tolson says rents for such units in Southeast San Diego that he'd want to live in now approach \$400 a month. Even if the rent were affordable, he says he couldn't save the first and last months' rent and security deposit required to move in.

Besides, Tolson says he couldn't find a landlord who would accept him as a tenant. "If you have a mental disability, they don't want to take a chance," he says. "They don't want you to bring the neighborhood down."

Tom Cole arrived in San Diego from Florida in mid-May. The forty-two-year-old Cole has lived on government disability checks totaling \$568 per month since 1971 when he was discharged from the Marine Corps. "It has to do with physical and mental problems," says Cole. "I had the paperwork way back when, but lost it."

Cole's first stop in town was the Golden West Hotel on Fourth Avenue and G Street. When the desk clerk told him all the cheaper, \$200-per-month rooms were taken, he walked a block north to the Paris Hotel, on Fourth Avenue and F Street. Again, no monthly rentals (at \$230) were available, so Cole settled for the weekly rate of \$68.48, or \$274 a month. He says the room — with a sink, medicine cabinet, and walk-in closet was "clean, but part of the furniture was broken. And the mirror and windows were cracked."

Cole, who's tall and slender and wears aviator-style reflector sunglasses night and day, put on twenty-five dollars for toiletries — soap, detergent, toothpaste and brush, deodorant — and took his breakfast and dinner most days at the Sandwich Factory on Fourth Avenue near Broadway. Morning meals were the \$1.99 or \$2.25 special of eggs, bacon, and toast or a ham-and-cheese omelet. Dinner specials, about four dollars, varied from baked

chicken to sirloin tips on noodles. Cole says he "tried to eat two meals a day because I couldn't afford three," though midday snacks still cost a dollar or two. Food for the month cost more than \$200.

Though Cole says he never rode the bus anywhere (\$1.60 round trip), saw a movie, or bought books, liquor, or cigarettes, the cost of doing his weekly laundry (seventy-five cents wash; fifty cents dry), buying personal items at Drug King and Longs, and a few pieces of clothing from the Goodwill exhausted his remaining fifty dollars. By mid-June, less than a month after cashing his check, Cole had run out of deodorant, shampoo, soap, and body powder. He ate at the Rescue Mission three times in the last days of May, and was given two sacks of groceries by Catholic Community Services. Those foodstuffs, which included five cans of stew and vegetables, a brick of cheese, a few sandwiches, and some cookies lasted every half hour. And they didn't like the crowds at the soup lines, then went an entire weekend without eating.

His disability checks for June and July didn't arrive due to a paperwork foul-up, so Cole lost his hotel room. He has slept and eaten at the Salvation Army and Rescue Mission since late June, while he waits for his checks to resume. Room for the Paris Hotel have meanwhile increased from \$230 to \$260 per month, and from \$250 to \$280 for last guests at the St. James.

—P.K.

## The Border

(continued from page 3)

"make money? We think it will." The new route is basically the same as San Diego Transit's old Route 12, and takes about an hour to complete. It costs one dollar to go all the way from the border to downtown San Diego. (The trolley costs \$1.50 and takes about forty minutes.) The route goes up San Ysidro Boulevard, Beyer, and Broadway to National City Boulevard, then up Main, Twenty-sixth Street, and Logan to Sixteenth Street, to Market in downtown San Diego all the way down to First, up First to Broadway, then to Fourth, and back to Market for the return trip south along the same route.

The basic fare of seventy-five cents will get riders from downtown to the southern end of National City, or from the border to the northern end of Chula Vista. Many of the stops along the way are the same ones formerly used by the city bus companies. Even's buses run every half hour. And they can be hailed.

—N.M.

## Under The Line

(continued from page 3)

daily attendance during the second and final weekend (July 20 and 21) saw the count down to a mere 7500 spectators. First-time visitors might indeed have wondered what all the hoopla had been about: young women were able to walk around without great provocation from crowds of men, and even camera-toters politely asked permission before they clicked the shutters.

## interest — or, realizing they weren't welcome, they simply chose not to come." Crote adds that to OMBAC officials, the resulting smaller crowds were perceived as a blessing. "The rowdy element doesn't buy programs, T-shirts, or hats, so it didn't hurt us financially," Crote says. "We'd much rather have a small crowd of people who are genuinely interested in the games than a larger crowd that cares only about the side show."

—T.K.A.

—Paul Krueger, Neal Matthews, Thomas K. Arnold, and Abe Opincar

—N.M.

—P.K.

—N.M.

—P.K.

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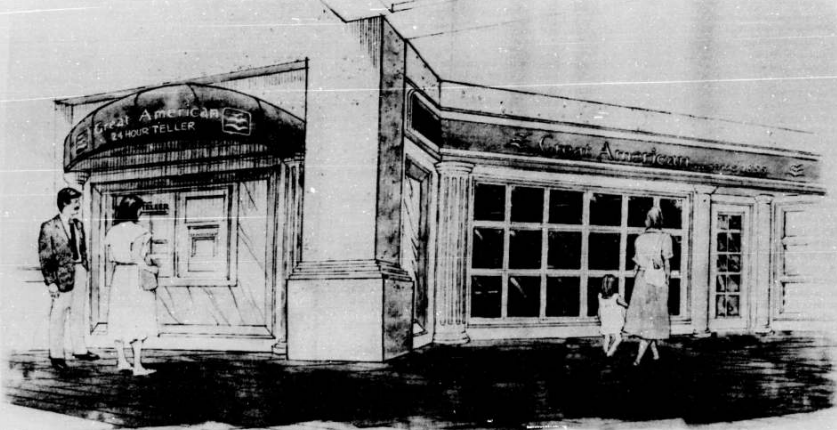
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## Section 2

### Events, Theater, Music, Film

#### Klezmer Music

The music of the Klezmerim is about as motley as a sound can be. This six member ensemble, founded in Berkeley in 1975 by Lev Liberman, seems to have its musical roots all over the globe. Imagine traditional Dixieland jazz transported to a smoky cabaret in 1920's Berlin; add a touch of ersatz Oriental sensuality and a generous dollop of east European Chassidism — all rendered with tremendous energy and great good spirits — and you begin to get the idea.

Originally, klezmerim were roving street musicians, and klezmer bands were a common sight and sound in the cities of Europe before World War I. The Yiddish element was strong in their music, and apparently the level of playing was high. When



The Klezmerim

Liberman discovered a box of 78-rpm recordings that had been made in the Twenties, he was impressed by the excellence of

the musicianship he heard, particularly since recording techniques of that time permitted no editing. Liberman

and his colleagues learned by imitating these old recordings, and soon they, too, were performing on the streets of San

Francisco.

Within a couple of years, the Klezmerim — comprising clarinet, saxophone, trumpet, trombone, tuba, and percussion, as well as piano and occasional vocals — had moved indoors to clubs and concert halls, and the ensemble had released its first record. (The Klezmerim's most recent, *Notes from Underground*, is on the Flying Fish label.) Performances from Carnegie Hall to San Diego's own Center for World Music have drawn enthusiastic reviews, and a listen to the group's latest album makes it easy to understand why. The Klezmerim's music, described by Liberman as "funny, raunchy, cartoon, marching, Yiddish, Russian, cabaret" music, is almost irresistibly entertaining. It is witty, raucous, sardonic, and extremely well played, with David Julian Gray's "laughing clarinet" being especially

(continued on page 9, col. 1)

#### Art Of Tribes

The story is not new. The headlines are filled with tales of native cultures biting the dust, and news features detail the trials and tribulations of industrialization and post-colonial democracy in the Third World. The historical clock speeds up, winds down, and, ultimately, societies prove more fragile than flesh. While we may believe that we will stand again someday after death under a new heaven, upon a new earth, the societies that produced us will have passed away. There is no hope for the resurrection of

cultures that have vanished.

This is why the International Gallery's "Spirit Images of Melanesia" exhibit is important. The show, which will open tomorrow, Friday, August 9, is about time and the tricks it can play. The native art of Papua New Guinea is endangered. Time there, as it may be reckoned by changes in style or alterations in custom, stood still for thousands of years. Then, quite suddenly, in a matter of decades — overnight in historical terms — the island, the second largest in the world, changed forever. As radium decays at a steady, predictable rate, so the islands passed their lives in a similarly

(continued on page 9, col. 2)

#### Blood & Dirt

Dirt clods taste good to most children, but as age imparts social mores to the taste buds, dirt becomes repulsive to most adults. Here's where one of my own eccentricities resides: I still like dirt. Not that I eat it for lunch or anything, but the taste of a gritty clod still offers all the appetizing mystery it held for me twenty-five years ago. And along with this taste for the earthy goes a whole spateful of down-and-dirty proclivities. I'm the guy who loves to clean fish. All those squishy organs (my favorite is the balloonlike

buoyancy sac) slipping through the fingers and smelling of life, not death, they bring me closer to God. I'm also attracted to pond slime. Give me a stagnant pool and a free afternoon, and I'll terrorize the kids with my famous green slimy monster act. And blood sports, oh yes! A good bullfight is the ticket to higher spiritual consciousness, as is a brutal prizefight pitting boxers of equal ferocity. But there's been one such sport that I've always hankered to witness, and until now haven't had the chance to cockfight. The next three weeks are going to be happy ones for creatures like me. Beginning Saturday, August 10, and running through Sunday, September 1, cockfights will be staged nightly in Tijuana at the first ever Fight of the Californias. The fair, which is billed as

"Mexican style," will feature rides, a midway, and dozens of food and handicraft booths offering Mexican specialties.

There will also be singing stars performing nightly shows. Vicki Carr opens the fair with appearances on Saturday, August 10 and 11 (after a parade from the jai alai palace to the fairgrounds starting at 11:00 a.m.) and Mexican singers, including Carmen Salinas, Vicente Fernandez, Alicia Juarez, and heartthrob Juan Gabriel will crown prior to the real action and the fair's showcase, the cockfights.

Fair organizer Faco Barron says this is to be the single biggest cockfighting event in the history of the republic. Really, he said that. Thirty teams from throughout Mexico, California, Alabama, and Louisiana will vie for guaranteed \$3000 purses in the eighteen-foot-wide ring. The arena holds 4400 people, most of whom will be betting frantically on their favorite cocks. Barron says the event is attracting spectators all the way from southern Mexico. Organized by the convention and tourism bureau of Tijuana, it is hoped that the fair will draw heavily from both sides of the border. Of course, squeamish Americans who can't stand to see dirt, much less eat it or watch blood spilled upon it, will be staying away in droves. Barron knows this, but says the 4400 seats will be filled anyway. One thing that's a sure bet is that some outraged gringo animal

righties will be scandalized by the presence of cockfighting-to-the-death right in their own backyard, and will mount some form of protest. I say, lay down, C-note that the animals won't whimper publicly, and, partner, I'll cover you. But I'm avoiding the pissing contest of so-called "it's-crucially-to-animals. If you're against it, stay home."

This is the part of the story where a non-dirt-eating writer would explain how far back in history cockfighting goes, and how many countries in Europe, Asia, and the Americas are fanatical about it. Not me. Being a betting man, I'm inclined to pass on a world from a Tijuana buddy, watch for a guy in the audience named Manuel Rubio. He'll be had to miss, since he weighs in at around 320 pounds, and became famous four years back by laying down a one-million-peso bet on one cockfight. Those were the days when the peso was worth the cheap alloy in which it was minted, the bet represented about \$15,000. My friend didn't remember whether or not Rubio won, but to a guy who can afford to bet like that on a chicken, winning or losing can't mean that much. The way I figure it, living on ground zero makes a character like Rubio perfectly logical, and he appeals to my own tastes for dirt and blood. Two roosters trying to tear each other to shreds will be fun to watch, but, as in boxing and bullfighting, the audience will

(continued on page 9, col. 3)



Photo by Craig Carlson



Illustration by Tom Voss

## READER'S GUIDE

Contributors to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all material. Send complete information, including a description of the event, the date, and time it is to be held, the precise address where it is to be held, a contact phone number, and a phone number for public information to: READER EVENTS EDITOR, P.O. Box 80853, San Diego, CA 92158.

### Dance

**Jazz and Ballet Students** will present a program of traditional and modern dance works today, Thursday, August 8, 5:30 p.m., Educational Cultural Complex, 4343 N. View Boulevard, Southeast San Diego. Free. 230-2456 or 230-2828.

**International Folk Dancing** is held today, Thursday, August 8, 7:30 p.m., Ballou Park Club, Ballou Park. For details phone 449-4631 during business hours.

**"Dance Jam"** create your own dance style in an evening of freestyle, recreational dancing every Friday night, 9 p.m., 3255 Fifth Avenue, Hillcrest. 239-1713.

**Modern Jazz and Afro-Jazz Dance Works** by Bay Area choreographer Elaine Ashe and Regina Bustillos are featured in the next Three's Company and Dancers' summer "La Te" series, Saturday, August 10 and Sunday, August 11, 8:30 p.m., at the company's studio, 3255 Fifth Avenue, Hillcrest. 296-9523.

**Ballet Folklorico Chantares**, under the direction of Valerie Peña and Yvonne Padilla, will perform a program of Mexican folk dance works, Sunday, August 11, at 1 and 2:30 p.m., in Marina Village, located on Quivira Road just off West Mission Bay Drive in

Mission Bay. Free. 224-7481.

**The San Diego Dance Club** meets every Sunday. Beginners' classes start at 8 p.m., and dancing to live music starts at 4 p.m., Lehi's Greenhouse, 2858 Camino Del Rio South, Mission Valley. 274-3235.

**Israeli Dancing** taught by Yoni Eshor, former choreographer for Israeli television and teacher in Israel and New York, is scheduled every Sunday, 7 p.m., at the Folk Dance Cafe, 2927 Meade Avenue, North Park. 281-5656.

**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. 276-7044 or 488-2617.

**"Circle Dancing,"** "Sufi" dancing is conducted every Monday evening, 7:15 p.m., 4872 Jackland Street, Mission Hills. 295-9677.

**More Israeli Dancing** is conducted every Monday evening, 8 p.m., Lawrence Branch Jewish Community Center, 4126 Executive Drive, La Jolla. 457-3230.

**The Caballero Club**, a dancing group for intermediate and advanced classes, meets each Tuesday, from 10:30 to 12 p.m., in the Rectal Hall at Balboa Park, with instructor Vicman Wolf. For details phone 449-4631.

**Contemporary and Ballroom Dancing** sponsored by the Healthy Set single nonmembers' club takes place every Wednesday from 5 to 8 p.m., at Lehi's Greenhouse, 2828 Camino Del Rio South, 292-7406.

**"Summer Symposium Workshop Concert,"** Stage Seven presents its second performance of the summer, Wednesday, August 14, at the City College Theater, San Diego City College, downtown. For program information and scheduling, phone 234-4647.

### Music

**"Twilight in the Park"** the summer outdoor concert series continues with the Air Force Band of the Golden West, tonight, Thursday, August 8, 8:30 p.m., New Tuesday, August 13, the hour-long concert features the bluegrass sounds of the Swamp Wing Chickens. Thieves on Wednesday, August 14, the Sidewinders perform rhythm and blues, and on next Thursday, August 15, the San Diego Historical Banjo Society entertains. Again, all concerts begin at 8:30 p.m., Spreckels Organ Pavilion, Balboa Park. This is another good event around which to plan a picnic. Free. 236-5471.

**Summer Pops**, the series of summer concerts by the San Diego Symphony continues with a musical program commemorating the hundredth birthday of songwriter Jerome Kern, including Broadway show tunes by Kern as well as

## TO LOCAL EVENTS

music by Irving Berlin, Cole Porter, and George Gershwin. The concerts will take place today, Thursday, August 8 through Saturday, August 11, beginning at 7:30 p.m., on Hospital Point on Mission Bay. For ticket information phone 699-4200.

**Flautist John Sebastian** Winston will present a recital of works by UCSD composers Roger Reynolds, Robert Erickson, Jon Yusa, and others, tonight, Thursday, August 8, 8 p.m., La Maison/Galerie 5, 3681 Fifth Avenue, Hillcrest. 298-0119.

**The Klezmer**, a six-member Berkeley ensemble, whose eclectic style finds precedents in Dixieland jazz, Eastern European Yiddish folk music, marches, parades, and mariachi strains, will be in town for a number of years, tonight, Thursday, August 8 through Sunday, August 11, with show times at 8:30 p.m., nightly and matinees at 2:30 p.m., on Saturday

and Sunday, La Paloma Theatre, 4711 First Street, Encinitas. 436-7788.

**More from the Flautist**, John Sebastian Winston will also appear in concert Saturday, August 10, 8 p.m., this time at the Multicultural Arts and Humanities Center, 425 Market Street, downtown. For information on this performance phone 235-8892.

**"Symphony on the Green,"** Lionel Hampton and His Big Band headline the entertainment, which includes comedian Dave Barry, Saturday, August 10, 8 p.m., at the driving range of the Rancho Bernardo Club, 17550 Bernardo Oaks Drive, Rancho Bernardo. For information on this bring-along-a-picnic musical evening, phone 487-3771.

**"Prairie Festival 1985,"** the National Association of Negro Musicians and the Company of Developing Artists sponsor this concert, which features soloists,

group ensembles, and the Calvary Baptist Church Young Adult Choir under the direction of Glenn Jones, Saturday, August 10, 7 p.m., Bayview Baptist Church, 6126 Benson Avenue, San Diego. 262-1661.

**Jazz Jam**, the North Coast Jazz Society performs in a jazz jam session Saturday, August 10, 7 p.m., The Box & Works, Flower Hill Mall, 2670 Via de la Valle, Del Mar. Free. 755-1735.

**"In the Mood,"** music from the Forties hot parade will be performed by the Gay Men's Chorus of Los Angeles, Saturday, August 10, 8 p.m., in the Casa Del Prado Theater, Balboa Park. Tickets will be available at the door.

**Obou/Guitar Recital**, Karen Victor and Fred Becard will perform works that range from Paganini and Dvorak to the avant-garde, Sunday, August 11, 1 p.m., La Jolla Village Square, 8637

La Jolla Village Drive. Free. 455-7550.

**Organ Concert**, civic organist Robert Plimpton will perform compositions by Bach, Mendelssohn, and Widor, as well as excerpts from such musicals as *My Fair Lady*, Sunday, August 11, at 2 p.m. He will offer an all-Bach program Monday, August 5, 8 p.m. Both concerts take place at the Spreckels Organ Pavilion, Balboa Park. Free. 295-6000.

**"Summer Concert Choir Gala,"** conductor Joetta Wright leads the singers and musicians from the Palomar College music department in J.S. Bach's Cantata No. 130 and more, Sunday, August 11, 3 p.m., Palomar College Theatre, Palomar College, San Marcos. 444-1150 x2316.

**Planiar Levant Pinaris**, acclaimed as "a brilliantly gifted virtuoso" by *The New York Times*, will perform a benefit recital with programming that includes works of Debussy, Schubert, Chopin,

Burles, Milhaud, and Scriabin, Sunday, August 11, 4 p.m., Parker Community Auditorium, 750 Naurdas Street, La Jolla. For information and reservations phone 453-3768.

**"Music at Dusk,"** the compositions of local composer John Long, French horn player with the San Diego Symphony, will be featured in this outdoor concert. Bring a picnic and enjoy, Monday, August 12, 7 p.m., in the Westminster Presbyterian Church amphitheater in Westminster Park, 3598 Talbot Street, Point Loma. Free. 223-3191.

**Vista Pops**, the Vista Summer Pops Band, under the direction of Ken Guarnieri, will entertain with selections from musical theater, television, film, and popular music, Sunday, August 11, 7:30 p.m., in the Vista Moonlight Amphitheatre, Vista. Gates open at 6:30 p.m., the public is encouraged to bring lawn chairs and picnic dinner. For

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Dinner cruises all other nights with the B STREET BAND featuring top 40s and contemporary hits  
All radio station dinner cruise tickets available at all Ticketmaster outlets  
For credit card reservations and information call 298-8066  
Ships located at 1066 N. Harbor Dr. and Broadway, downtown

**IMPROV Comedy Cafe**  
America's Original Comedy Showcase presents  
**Richard Belzer**  
August 8-11  
Also appearing  
**Kevin Pollak**  
Appearing August 13-18  
**Marsha Warfield • Carol Siskind**  
Audition night every Monday.  
Doors open at 9:00 am for breakfast, lunch, happy hour & dinner. Call for reservations and information.  
**Sunday Champagne Brunch \$5.95**  
832 Garnet Ave.  
Pacific Beach, CA  
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TICKETMASTER  
AT MAX COMPANY, MAX JACK'S PLAZA  
MUSIC SHOPPE AND 1331 TECHNIQUE  
TICKETMASTER CHARGE (619) 232-0800

**LA VILLA RANCHO AUGUST**  
SUN MON TUES WED THURS FRI SAT  
IN HONOR OF OUR 3RD ANNIVERSARY, WE'LL HONOR YOU WITH A FREE COMBINATION DINNER & DESSERT ON YOUR BIRTHDAY!! (DURING THE MONTH OF AUGUST) SIMPLY PRESENT YOUR ID TO YOUR WAITRESS/WAITER BEFORE ORDERING.  
1. SAN DIEGO PADRES VS CINCINNATI REDS  
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2467 JUAN STREET • OLD TOWN GALLERIA • 260-8124



# READER'S GUIDE

information on reserved seating and ticket prices phone 724-6121.

**Local Piano Prodigy** Gustavo Romero will perform the first recital ever to take place in the Old Globe Theatre, in a benefit for the theater and the Girls and Boys Clubs of Chula Vista, Monday, August 12, 8 p.m. For ticket information phone 231-0941.

**Summer Symphony**, the Mira Costa 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 Ninth Street and Stratford Court, at Del Mar. 755-4886.

**Davidland Jazz** is performed every Wednesday from 8 to 9 p.m., in the garage area of Seaport Village, downtown. Free. 255-6569.

**More Summer Pops**, Matthew Garbutt conducts the San Diego Symphony in a new program entitled "Songs of the Sea," featuring such works as the Overture to Pirates of Penzance, Debussy's La Mer, Dialogue of the Wind and Sea, Wagner's Overture to The Flying Dutchman, "Anchors Aweigh," "Hands across the Sea,"

and more. Wednesday, August 14 through Saturday, August 17, nightly at 7:30 p.m., Hospital Hill, Point Mission Park. 699-6223.

## Film

**Museum Film and Lecture Series.** The Museum of Art, Balboa Park, 239-2201.

**"The Navigator,"** the series of this vintage film, starring Buster Keaton and Kathryn McGuire, screening today, Thursday, August 8, 8 p.m., at Mira Costa College's Del Mar Shores Center, at Ninth Street and Stratford Court, Del Mar. 942-1352.

**"Reel to Real Film Series,"** the series continues with the futuristic film, The Road Warriors, starring Mel Gibson, followed by discussions of the values inherent in this genre. Friday, August 9, 7 p.m., room G-112, San Diego Mesa College, 7250 Mesa College Drive, San Diego. Free. For more information phone 562-2768.

**Monster Fests.** This week, it's the classic, *Monsters Island*, based on the 1954 *Time* tale of seven Civil War prisoners who escape their captors in a balloon only to land on a desert island and face swarms of giant bees, mammoth chicks and octopi, a mutant chicken, pirates, and—of course—two shipwrecked Englishmen. The film will screen Saturday, August 10, and Sunday, August 11, at 10:30 a.m. and 12:30 and 2:30 p.m., Natural History Museum, Balboa Park. 232-3821.

**Outdoor Films.** This series of family films featuring adventure and environmental themes continues Saturday, August 10, 8 p.m., at the San Diego County Fair, 14700 Old Highway 80, El Cajon. Free, but a parking fee. 561-2982.

**Japanese Films.** Two films, *Tora-San* and *Forbidden Love and Make-Up*, will be shown in the ongoing Sunday series, August 11, 1 p.m., Ken Cinema, 481 Adams Avenue, Kensington. 233-8858.

**Monday Night Film Series** continues with the 1944 Sergei Eisenstein film, *Iron in the Trenches*, Part One, Monday, August 12, 7 p.m., third floor auditorium, San Diego Public Library, 820 E. Street, downtown. Free. 236-5849.

**"My Man Godfrey,"** William Powell and Carole Lombard star in this comedy classic about the daughter of a socially prominent family who brings home a friend from the local garbage dump and installs him as the family butler. Tuesday, August 13, 7 p.m., Commodore Public Library, 640 Orange Avenue, Kensington. Free. 522-7390.

**"Deathwatch,"** the series of nine films by French director Bertrand Tavernier continues with this 1980 work in English, starring René Schneider, about a hit television program that depicts actual human deaths. The film screens Wednesday, August 14, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-2267.

**"Chronos,"** Ronald Fries's new film, a celebration of human intelligence that takes us through many of the world's architectural and urban wonders, is shot completely in time-lapse sequence; the film continues daily on the OMNIMAX screen of the Tipapa Cultural Center, Paseo de los Héroes, in the Zona Rio. For show times and further information phone 1-706-684-1111.

**"Chonco,"** Ronald Fries's new film, a celebration of human intelligence that takes us through many of the world's architectural and urban wonders, is shot completely in time-lapse sequence; the film continues daily on the OMNIMAX screen of the Tipapa Cultural Center, Paseo de los Héroes, in the Zona Rio. For show times and further information phone 1-706-684-1111.

**San Diego Pops** "Happy 100th Jerome Kern" August 7-10 "Songs of the Sea" August 14-17 "The Beatles Rock The Pops" August 21-24

**Country Blues & Originals** **ANDY GALLAGHER** **LOU & VIRGINIA CURTIS** **COUNTRY BLUES & ORIGINALS** **ANDY GALLAGHER** **LOU & VIRGINIA CURTIS**

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## Lectures

**Project Wildlife Volunteer Meryl** Faulkner will discuss the injuries and diseases of wild animals—how these creatures are treated medically and then returned to their natural habitat. The talk, sponsored by the San Diego Turtle and Terrestrial Society, will take place Friday, August 9, 7:30 p.m., in room 101, Casa Del Prado, Balboa Park. Free. 460-9389.

**"The Supermarket Dilemma,"** Cal PBUC's Consumer Program Assistant Director, Maureen McRae, will discuss just how much quality your food dollar buys. Monday, August 12, 10 a.m., Health Information Center, Suite C-5, 1180 Third Avenue, Chula Vista. Free. 420-9820.

**Community Conference on Literacy.** The National City Public Library will host a day-long seminar on adult literacy, featuring speakers, panel discussions, smaller group discussions, Q & A sessions with the more than 200 expected civil leaders. The conference will take place Tuesday, August 13, beginning at 9 a.m., in the Palmer Way School auditorium, 2900 Palmer Way, National City. For registration information phone 474-2129.

**San Diego Convention Center** President Jim Grady and general manager Tom Legler will speak on the new project in an open luncheon meeting of the Greater San Diego Chamber of Commerce, Wednesday, August 14, 12:30 p.m., Holiday Inn at the Embroidery, 1355 North Harbor Drive, downtown. For reservations phone 232-0242 x21.

**"When E.R. Hutton Talks..."** the current market, the economic outlook, risk management, and the implications of tax proposals on investments will be discussed in a free seminar Wednesday, August 14, 7 p.m., suite 205, First Interstate Plaza, 401 B Street, downtown. For reservations phone 231-8886.

**"Career and Leadership Development Programs: Supplying Tomorrow's Successes,"** Tony Valencia, president of the Mexican and American Foundation, will speak at the next luncheon of the San Diego Minority Supplier Development Council, next Thursday, August 15, noon, at the Marine Corps Recruit Depot (MCRD). For more information on the event phone 696-2628 or 277-6780.

**UNDERSTANDING CASINO GAMES**

• Are you afraid to play certain games just because you don't understand them?  
• Have you ever played just like someone else at the table and still lost?  
• Would you like to know what you are doing at casino games?

Then join us for a one day workshop on Saturday, Aug. 10  
For more information call 567-1935

# TO LOCAL EVENTS

**"Marranos in the New World,"** University of Miami professor Seymour Lubin, who reportedly has spent sixteen years poring over the 143,000 volumes of trial records in Mexico City's House of Inquisition archives, will speak on Spanish and Portuguese persecution of Jews from 1493 to the present, next Thursday, August 15, 1:30 p.m., Astor Judd Library, Jewish Community Center, 4079 Fifty-fourth Street, East San Diego. Free. 222-7241.

**Comedian Joe Nipote** (he's been on *Happy Days* and in the film *Knashville*) and the comic duo Lucas and Segal will be featured tonight, Thursday, August 8, through Sunday, August 11, The Comedy Store, 926 Pearl Street, La Jolla. Show times are 9 p.m. weekdays and 8 and 10 p.m. on weekends. 454-9178.

**Impress, Modern Times.** Featuring Kim Beeson, Linda Libby, Luis Ruediger, Bryan Scott, and piano player Sue Shames, improv on their

comedy sketches as they go along, inspired by audience suggestions. Friday, August 9 and Saturday, August 10, 8 and 11 p.m., at La Mesa Gardens, 3, 681 Fifth Avenue, Hillside. 298-0199.

**"A Day to Celebrate Poetry in San Diego,"** three local poets are featured in this day-long workshop: Mina Savaas will read from his work, read selections from the Greek poet Vassos Rinos, and discuss early Greek poetry; Joan Lindgren and Jim Allen will also read and discuss their work in this class that is directed by Karen Kenyon. Saturday, August 10, 9:30 a.m., room 8, Mira Costa College, Ninth Street and Stratford Court, Del Mar. 481-5311 or 942-1352.

**In a Class by Themselves,** next will enter the third and final round

of preliminary competition in the second annual Mr. Eureka Southern California Male Dance Contest, Monday, August 12, categories of judging include dancing ability (1), creativity (2), character/personality, and overall appearance. It takes place at the Backhand Nightclub, C. All from for more details. 560-8022.

**"Supper,"** Randall Carlson, former head of the West German Secret Service and founder of the CIA, is profiled in this special, tonight, Thursday, August 8, 10 p.m., KFTS-TV, Channel 15.

**Horton Plaza Developer** Ernest Hahn and the mall's general manager, Bob DeBono, will speak on downtown redevelopment during the next call-in segment, Friday, August 9, from 11 a.m. to noon, over KFTS-FM (89.3).

**"Honky Tonk,"** Clark Cable and Lana Turner are featured in this 1942 film about a con man and the daughter of the Boston town drunk. Saturday, August 10, 1 a.m., KOST, Channel 59.

**"The Electric Horseman,"** Robert Redford and Jane Fonda star. Sunday, August 11, 8 p.m., KGV, Channel 10.

**"Arthur,"** Dudley Moore plays the one-wildly charming rich boy once again in this popular movie returns

## In Person

Woody Allen and Jack Nicholson about the LSS Enterprise. Well, that's how comedian Kevin Pollak

TALK THE TALK & LOOK THE LOOK WITH  
**T.V. COMMERCIAL & VOICE-OVER TRAINING**  
AT  
**DEL MAR MEDIA ARTS**  
IF YOU'RE TALENTED & WANT THE CHANCE TO WORK IN THE EXCITING & PROFITABLE FIELD OF TV COMMERCIAL ACTING OR RADIO VOICE OVER BROADCASTING SPOTS, DMA CAN HELP YOU GET THERE. OUR STUDENTS WERE SEEN IN OVER 180 COMMERCIALS SINCE THE FIRST OF '85. SAG AGENTS ATTEND. CARTOON VOICES. NEWSCASTING  
PROVEN - EFFECTIVE TRAINING (619) 589-9919

**Gordon Jump** "WKRP"  
**"It Works"** **"I Did It"** **"Makin' Money"** **"It's Fun"**  
**JASON FOX** **LANA BEESON** **J.D. SMITH** **LAILA EMERICK**  
**Ford** **Kix & Mattie** **Energizer** **Home Federal**

**IMPROV COMEDY CALENDAR**  
August  
8:00 pm show \$5.50  
11:00 pm show \$4.00  
La Jolla in Color 5  
2611 Fifth Avenue, San Diego  
Reservations & Information: 258-0119

Friday 9th 10th  
Saturday 16th 17th  
Sunday 23rd 24th

**"One phone call to Teleseat puts you in your place . . . The best seat in the house!"**

**Venue Change**  
**Chula Khan**  
August 18, 8:00 pm Civic Theatre

**Klezmerim**  
August 8-11, 8:30 pm La Paloma  
2:00 pm Matinee Saturday & Sunday

**Tom Petty & the Heartbreakers**  
August 9, 8:00 pm San Diego Sports Arena

**D.O.A. and The Youth Brigade, plus Upright Citizens**  
August 10, 7:30 pm Palisade Garden Roller Rink

**Bluegrass at the Bacchanal**  
August 11, 8:00 pm

**Cecilio & Kapono**  
August 18, 7:30 pm & 10:30 pm Distillery

**Borracho y Loco**  
August 20, 7:00 pm La Paloma

**Jorma Kaukonen Band**  
August 22, 8:00 pm La Paloma

**George Carlin**  
August 23, 8:00 pm Civic Theatre

**91X Micholob Street Scene '85**  
Featuring: Los Lobos, The Flesh Tones, The Untouchables, and more.  
August 24, 6:00 pm, Gaslamp Quarter

**Johnny Rivers, also the Mar Dels**  
Benefit for Multiple Sclerosis  
69 XTRA Gold Life International Country and Salsa Festival  
August 24, 5:00 pm The Memorial Bowl Chula Vista

**San Diego Pops**  
"Happy 100th Jerome Kern" August 7-10  
"Songs of the Sea" August 14-17  
"The Beatles Rock The Pops" August 21-24

**283-SEAT**  
AUTHORIZED  
**TELESEAT**  
TICKET OUTLETS  
All tickets subject to a non-refundable service charge

**LOCORICE PIZZA RECOVERS**  
Pacific Beach  
Chaparral  
La Mesa  
Encinitas  
Carlsbad  
Chula Vista  
Carmelita

**ERICAMERFS**  
BILL GAMBLE'S  
MEN'S STORES  
Fashion Valley  
University Center  
Twin Towers  
Grossmont Shopping Ctr.  
College Grove

**S.D. Stadium**  
Civic Center Box Office  
32nd St. Naval Station  
SDSU Arts Center  
Oceanside Inner World  
Pawley P.O.S. Music  
Balboa Park Hall of Champions  
San Ysidro Calif. Golden  
Nanny Exchange  
MALIBU GRAND PRX

**the Old Time Cafe**  
1401 N. Hwy 101, Leucadia

Thursday 7:30  
**VOLK SONGS**  
**LOU & VIRGINIA CURTIS**

Friday 9:00  
**COUNTRY BLUES & ORIGINALS**  
**ANDY GALLAGHER**

Saturday 7:30  
**TRIO EXTRAORDINAIRE**  
**BERLINE**  
**CRARY & HICKMAN**

Sunday 7:30  
**BLUES, SWING & JAZZ**  
**BOB HOOPER PIANO**  
**SUE PALMER**

Tuesday 7:30  
**BLUES**  
**JOOT NIGHT**

Wednesday 7:30  
**FOLK SONGS**  
**TOM CAHOON**

OTHER GAMES NIGHTLY - BEER & WINE

**GAME-FEST VI**  
AUG. 9-18  
san diego's 6th annual game festival.

A 10-DAY GAMING EXTRAVAGANZA!  
\*over 60 game tournaments! \*scores of game demonstrations! \*over \$1500 in prizes! \*on-site game sales by Game Towne!  
\*special raffles (win \$10 gift certificates!) \*costume contest on Saturday, Aug. 10! \*and fun galore!!!

**GRAND AD&D OPEN, \$250 prize:**  
Sat & Sun, Aug. 10, 11  
**AD&D MINI TOURNEY, \$10:**  
BASIC D&D (for beginners)  
Sponsored by  
TSR HOBBIES, INC.

**TRAVELLER, \$10:**  
TWILIGHT 2000, \$10  
Sponsored by  
GAMES DESIGNERS WORKSHOP

**VILLAINS & VIGILANTES, \$10:**  
CHIVALRY & SORCERY, \$10  
Sponsored by  
FANTASY GAMES UNLIMITED

**MIDDLE EARTH RPG, \$10:**  
Sponsored by  
IRON CROWN ENTERPRISE

**CHAMPIONS, \$10:**  
Sponsored by  
HERO GAMES

**PARANOIA, \$50:**  
Sponsored by  
WEST END GAMES

**THIEVES GUILD**  
GAMESLORDS

**TUNNELS & TROLLS, \$10:**  
Sponsored by  
FLYING BUFFALO, INC.

**JAMES BOND, \$75:**  
Sponsored by  
VICTORY GAMES

**RUNEQUEST, \$25:**  
Sponsored by  
THE AVALON HILL GAME CO.

**SPECTRUM, \$10:**  
Sponsored by  
LEADING EDGE GAMES

**CALL OF CTHULHU, \$10:**  
STORMBRINGER, \$10  
Sponsored by  
CHAOSIUM

**CHILL, \$10:**  
Sponsored by  
PACIFIC FLEET

**WEST END GAMES**  
ACE OF ACES, \$10  
LOST WORLDS, \$10  
NOVA GAMES

**GRASS, \$75:**  
Sponsored by  
EURO COMMERCE CORP.

**COSMIC WIMPOUT, \$25:**  
Sponsored by  
COSMIC WIMPOUT

**BITTER END (DEMO), \$10:**  
Sponsored by  
QUARTERDECK / HOBBY JAPAN

**TALISMAN, \$10:**  
Sponsored by  
GAMES WORKSHOP

**MONOPOLY, \$10:**  
RISK, \$10  
PARKER BROTHERS

**ASSASSIN \$10**  
SOUTHOLD GAME CORP.

**NUCLEAR WAR, \$10:**  
Sponsored by  
FLYING BUFFALO

**CHESS, \$30:**  
Sponsored by  
PACIFIC GAME CO.

**STAR FLEET BATTLE, \$10:**  
Sponsored by  
TASK FORCE GAMES

**221-B BAKER STREET, \$10:**  
Sponsored by  
JOHN N. HANSEN CO.

**ASSAULT/BOOTS & SADDLES, \$10:**  
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**AVALON HILL CLASSICS PENTATHLON**  
Sat. Aug. 10, \$75 prize  
Sponsored by  
AVALON HILL SPORTS PENTATHLON

**AVALON HILL ANCIENTS**  
Thur. Aug. 15, \$25 prize  
Sponsored by  
DIPLOMACY \$30  
KINGMAKER, \$25  
CIVILIZATION, \$15  
LORD OF THE RINGS, \$30  
AIR FORCE, \$15  
RICHTHOFEN'S WAR, \$15  
RAIL BARON, \$15  
UPFRONT, \$15  
NAVAL WAR, \$15  
TRIVIA, \$15  
Sponsored by  
THE AVALON HILL GAME CO.

**SIXTH FLEET, \$25**  
PAX BRITANNICA, \$15  
Sponsored by  
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**BRITISH RAILS, \$10:**  
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**MAYFAIR GAMES**  
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**STEVE JACKSON PENTATHLON, \$10:**  
Sponsored by  
STEVE JACKSON GAMES

HELD AT GAME TOWNE at the corner of Harney & Congress Sts. in Old Town, San Diego. Entry for all 10 days is only \$10 (with this ad!)  
GAME-FEST VI at GAME TOWNE, 3954 Harney St., San Diego, CA 92110. (Call 619 291-1666 for more info!)

## READER'S GUIDE

to the tube, Monday, August 12, 9 p.m., KQTV, Channel 12.

**"Paper Angels,"** this American television treatment of a Hong Kong drama, work depicts the lives of turn-of-the-century Chinese immigrants in Angel Island, the U.S. immigration station near San Francisco. The program airs Monday, August 12, 9 p.m., and repeats Wednesday, August 14, 10 p.m., KPTV-TV, Channel 15.

**"James Jones: Revelry to Tapes,"** the author of *From Here to Eternity* and *Somerset Maugham* is remembered through interviews with his surviving family and close friends, George Plimpton, Norman Mailer, Joseph Heller, and others. Monday, August 12, 10 p.m., KPTV-TV, Channel 15.

**"Beach Party,"** a daily, hour-long comedy variety show is being taped every Wednesday and Thursday afternoon at Marjorie Point Beach on Mission Bay, and includes such features as bathing suit and beauty contests, surfboard races, and audience participation segments. The program is being broadcast Monday through Friday, through August 31, 5 p.m., over KTTV, Channel 69.

### Special

Old Town Art Walk, each Thursday night the Old Town Art Gallery Association (its members

include A.R.T. Beadles Gallery, The Art Collector, Circle Gallery, Kevler Art Gallery, and the Public Vista Gallery) sponsor a special art walk. Each gallery will have extended hours and will offer postcards and refreshments. For more details phone 295-0275 or 225-9834.

**Latin American Festival,** cultural festival celebrating the cultures of Peru, Guatemala, El Salvador, Bolivia, and Argentina opens Friday, August 9, from 10 a.m. to 5 p.m. Native crafts will be on display, musical ensembles will perform, there will be cooking demonstrations, and folkloric dances. The festival continues Saturday, August 10, from 10 a.m. to 5 p.m., and Sunday, August 11, from 10 a.m. until 9 p.m., Bazaar del Mundo, Old Town, 246-1461.

**Home Tours,** surely, you've driven along I-5 and seen that oh-so-glamorous but undoubtedly grand house perched over Old Town. The "Italian Villa," as it is called, under construction for the past five years to the tune of \$12 million, goes on view to the public for the first time, in an open house, through the end of the month. Saturday, August 10, from 12 a.m. to 4 p.m., Sunday, August 11, from 12 a.m. to 4 p.m., 1895 Camino Del Rio South, Mission Valley, 444-7444.

**Master Kite Man Dinesh Bahadur,** who holds six international kite championships and world records for having flown the greatest number of kites simultaneously, for having flown a kite at an altitude of 15,000 feet, for the longest indoor flight of a kite will

commemorative benefit, with special guest Kai Sawashiro, vice president of the U.S. Committee of Atomic Bomb Survivors (Sawashiro was recently featured in a new book for her successful efforts in providing long-term medical care and research for survivors living in the U.S.). The wine and cheese benefit, which includes an evening of jazz, will take place Friday, August 9, at the home of Dave McChute. For reservations phone 264-5012.

**Creativity Games,** adults will have the chance to exercise their humor and creativity in playful ways each Friday, 7-9 p.m., Radiance Studio, 1619 West Lewis Street, Mission Hills, 381-2352.

**Walking Tours** through the historic Gaslamp Quarter are offered each Saturday, 10 a.m. and 1 p.m., for information call the Gaslamp Quarter Council office at 233-1227.

**Teddy Bear and Antique Toy Show,** the fifth annual event, featuring more than eighty dealers and all kinds of crafted bears and toys, will benefit Casa de Amigos, a home for abused children, Saturday, August 10, from 12 a.m. to 4 p.m., Sycamore Race Center, 1895 Camino Del Rio South, Mission Valley, 444-7444.

**Master Kite Man Dinesh Bahadur,** who holds six international kite championships and world records for having flown the greatest number of kites simultaneously, for having flown a kite at an altitude of 15,000 feet, for the longest indoor flight of a kite will

be flying more than one hundred kites from around the world from the rooftop of Horton Plaza. Saturday, August 10 and Sunday, August 11, from 1 to 4 p.m. By now, you all know where Horton Plaza is, for a respite from the price tags and the spirit of consumerism, take a break and look upon it as it should be a warning sign. Mr. Bahadur's display is sponsored by The Mingei International Museum of World Folk Art.

**Lawn Program,** the House of Cuba is featured in this week-end, with the theme of which is "Machete in the Streets of La Habana," and which will feature Cuban songs and dance, Sunday, August 11, 2 p.m., in the cottage complex of the House of Pacific Relations, Balboa Park, 462-7441, for information call the Gaslamp Quarter Council office at 233-1227.

**Monopoly Buffs,** Campland on the Bay is hosting this tournament, with six players to a team and the winner's scores entered into the state eliminators and that long march toward the national championships, Monday, August 12, 6-9 p.m., at Campland, 2211 Pacific Road, Drive, San Diego, 264-5012. Call 274-0681.

**Fraser, the International Flying Disk Association** hosts freestyle Frisbee workshops every Sunday, 4 p.m., La Jolla Cove Park, La Jolla, 775-7441.

**Frisbee Golf** is played daily at the Morley Field Disc Golf Course, located at the end of Morley Field, near Peshing Drive and

Tournament begins with a shotgun start at 11:45 a.m., Friday, August 9, at the Singing Hills Country Club, Oak Glen Course, 3007 Delos Road, El Cajon. A dinner follows the tourney. For registration information and reservations phone 384-2484.

**Runners Workshops,** or preparation for America's Fastest City Half Marathon (set for August 25), running fitness instructor Walt Murray will hold two clinics. Featured will be demonstrations of warm-up and warm-down exercises and talks on exercise goals and training. The workshops are scheduled for Saturday, August 10 and Sunday, August 11, from 8 to 9:30 a.m., at the deckside boardwalk at the San Diego Hilton, 1775 East Mission Bay Drive, Mission Bay. Both sessions are free. 571-7600.

**Football,** the Chargers kick off the 1985 schedule with a preseason match against Cleveland, Saturday, August 10, 6 p.m., San Diego Stadium, 280-2111.

**Races** continue at the El Cajon Speedway, Saturday, August 10, at 8 p.m., at 8:30 p.m. Take the Bradley off-ramp at Gillespie Airport in El Cajon. 448-8900.

**Frisbee, the International Flying Disk Association** hosts freestyle Frisbee workshops every Sunday, 4 p.m., La Jolla Cove Park, La Jolla, 775-7441.

**Frisbee Golf** is played daily at the Morley Field Disc Golf Course, located at the end of Morley Field, near Peshing Drive and

## TO LOCAL EVENTS

Redwood Street, Balboa Park. Free. 298-0822.

### For Kids

**Storyteller:** Ina-Lee Lep will recount folk tales from around the world Saturday, August 10, 10:30 a.m., The Book World, 1824 East Valley Parkway, Escondido, 741-9279.

**"Beyond Jaws,"** kids in the fourth through sixth grades will have the chance to learn about various types of sharks in a course that meets weekdays, beginning Monday, August 12, 8:30 a.m., Sea World, 1720 South Shore Road, Mission Bay. 222-6363 x2452.

**Zoo Secrets,** behind the scenes looks at a host of different animals will be offered to first through eighth grades, Monday, August 12, 10:30 a.m., Sea World, 1720 South Shore Road, Mission Bay. 222-6363 x2452.

**"Slippers Friends,"** children in kindergarten and the first grade will learn the difference between vertebrates and invertebrates in this week-long class, beginning Monday, August 12, 1 p.m., Sea World, 1720 South Shore Road, Mission Bay. 222-6363 x2452.

**"Underwater Worlds,"** second- and third-graders will explore life in coral reefs and help build in this class, which meets Monday, August 12 through Friday, August 16, 1 p.m., Sea World, 1720 South Shore Road, Mission Bay. 222-6363 x2452.

**"Kaseo's Kids,"** a mime, puppets, songs, and special guests entertain every Sunday, 1 p.m., near the Tide Shop in Seaport Village, downtown. Free. 233-6369.

**Film,** the children's film, *Thriller* with Mico Suck, is about two

through Friday, August 16 in either morning or afternoon sessions both at the San Diego Zoo and the San Diego Wild Animal Park. For registration and other information phone 233-1313 x393 or x396 (zoo) and 247-8202 (wild animal).

**Pre-School Children** are invited to hear the tales of storyteller Naomi Brit. Tuesday, August 13, 10:30 a.m., La Mesa Public Library, 8055 University Avenue, La Mesa. Free.

**"Kaseo's Kids,"** a mime, puppets, songs, and special guests entertain every Sunday, 1 p.m., near the Tide Shop in Seaport Village, downtown. Free. 233-6369.

**Film,** the children's film, *Thriller* with Mico Suck, is about two

students who come to Miss Swartz and against the evil witch, Satana, next Thursday, August 15, 1 p.m., Coronado Public Library, 6400 Camino Arroyo, Coronado. Free. 521-7393.

**Children's Art,** works by more than 100 San Diego school children on the themes of birth, death, and passage will be exhibited in conjunction with a program of events, including art workshops, puppet shows, children's musicals, concerts and performances. "Tales of the Sea," by New York's Impulse Theater Company, and theater classes through August 31, at the Multicultural Arts and Humanities Center, 425 Market Street, downtown. For more information, call 233-6392.

**"Spirit Images of Maleneia,"** masks, puppets, jewelry, costumes, and folk art, hats, wigs, and other objects from Papua New Guinea, New Ireland, New Hebrides, and New Britain go on view with an opening reception, Friday, August 9, and remain on exhibit through September 15. International

### Galleries

**"Color Vision,"** contemporary color photographs by four California artists are on display beginning with an opening reception for the artists, Friday, August 9, 6 p.m. The show remains on view through September 27. The Photography Gallery, 7468 Grand Avenue, La Jolla. 459-1803.

**"Spirit Images of Maleneia,"** masks, puppets, jewelry, costumes, and folk art, hats, wigs, and other objects from Papua New Guinea, New Ireland, New Hebrides, and New Britain go on view with an opening reception, Friday, August 9, and remain on exhibit through September 15. International

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## READER'S GUIDE

Gallery, 643 G Street, downtown. 235-8255.

"Contemporary Paper East and West" works by Hiroshi Kurokawa and Martha Chelton go on view Friday, August 9 and remain on display through August 23. Artforum, 831 G Street, downtown. 234-0749.

New Paintings and Sculptures by Bolivian artist Jorge Inana will be exhibited by the La Jolla Art Association through Saturday, August 10. La Jolla Art Association Gallery, 7917 Grand Avenue, La Jolla. 459-3001.

"Spectrum Invites." Spectrum Gallery presents this show, for which its forty-three member artists invited other artists to participate. The exhibition runs through Saturday, August 10, and

the gallery is located at 726 Seventh Avenue, downtown. 232-9743.

"Fortissimo! Thirty Years from the Richard Brown Baker Collection of Contemporary Art" this exhibit of more than 160 contemporary works by such artists as Roy Lichtenstein, Jackson Pollock, Andy Warhol, Willem de Kooning, and others, remains on view through Sunday, August 11. San Diego Museum of Art, Balboa Park. 232-7931.

Painting and Drawings by Southwest artist Miguel Martinez remain on view through August 17. Acevedo Gallery, 620 Goldfinch, Mission Hills. 296-8748.

Works by Four Artists, including Karen Carson, Janet Coaling,

Amanda Farber, and Gillian Theobald, remain on view through Saturday, August 17. Patti Amde Gallery, 660 Ninth Avenue, downtown. Exhibited will be pastel drawings, paper sculpture, enameled paper works, and acrylic paintings on paper. 234-9242.

"Escape to India and Beyond," multimedia works by artist Gaele Grant continue on view through August 17. Sailer Fine Arts Gallery, 447 Fifth Avenue, downtown. 232-9915.

"Journey to the Surface," Michael McMillen's installation work fills two rooms; the show continues through August 4. Installation Galleries, 447 Fifth Avenue, downtown. 232-9915.

"Faces" more than forty photographers, including Walker Evans, Arnold Newman, Irving Penn, Henri Cartier-Bresson, Diane Arbus, and Alfred Stieglitz, are featured in this eighty-year retrospective. Included in the exhibit are 150 studies, subjects are celebrities, artists, children, and men at war. "Faces" continues through August 25. Museum of Photographic Arts, Balboa Park. 239-5262.

"Urban Phenomenology" mixed media photography by David Dye will be shown through August 26 at La Maison Culturelle, 5, 6th Fifth Avenue, Hillcrest. 298-0119.

"Journey to the Surface," Los Angeles artist Michael McMillen's installation, employing light, water, recorded music, and naval imagery, is on exhibit through August 27. Installation Gallery, 447 Fifth Avenue, downtown. 232-9915.

Stone Tools used by primitive tribes in Tijuana, Texas, and Southern California, will be displayed through August 28 at the Tijuana Cultural Center, Paseo de

la Herrera, in the river zone. Tijuana. 1-708-684-1111.

"Padres/Charger Packages" featuring various Las Vegas cultural events, most notably, the Las Vegas Year, are view through August 31. Redden H. Fleet Space Theater and Science Center, Balboa Park. 238-1233.

"The Horizontal Series," new works on paper and canvas by Warrana Warranapan remain on view at Ruggs Galleries, 2550 Fifth Avenue, Hillcrest. 235-9065.

"Voyage in Italy," there is an admission fee to see this exhibit of oil paintings by Daniel Camp, on view at Gallery 129, La Jolla Village Square, 8657 Villa La Jolla Drive, La Jolla. 457-4084.

"War Dreams," an exhibition of writings by Tim Herman and paintings by James Rocha that grew out of both men's combat experiences in Vietnam, will run through September 9 at USD's Sailer's Gallery, University of San Diego, Alcalá Park. 260-4600 x4296.

"Separate Vision," photographs by Dennis Jones and Dennis Allen Jones will be exhibited through September 12. Photographic Arts, 1149 Twelfth Street, Golden Hill. 232-2787.

"Summer Seen" an exhibit of selected works by Bettye Mangolis, Gregory Evans, John Lapow, Charles Cone, Bob Mansfield, and others will be shown through September 2. ACW Gallery, 656 Ninth Avenue, downtown. 234-5124.

"Glass," this group exhibition of contemporary glass art includes architecture, sculpture, and painterly works that transcend traditional glass vessel forms, works by glass jewelry artists also will be featured. The exhibit will run through September 7 at Gallery Eight, 7464 Grand

Avenue, La Jolla. 454-9781.

A Collection of Seventy-Five Hand-colored Eastern Figurines, depicting various Las Vegas cultural events, most notably, the Las Vegas Year, are view through August 31. Redden H. Fleet Space Theater and Science Center, Balboa Park. 238-1233.

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## TO LOCAL EVENTS

### Klezmer

(continued from page 1)  
impressive. The ensemble is tight and crisp, and filled with wailing energy. Even cars not overtly biased toward Dixieland, or the other elements these musicians have appropriated, were quickly charmed by the Klezmer's musical language. Liberman states that while he and his colleagues are serious about their klezmer music, the only claim they make for their stage show is that it's fun. Certainly, on record, they sound like they are having a good time, and denizens of the San Diego area will have a chance to share the high spirits this week, for this musical cult of many colors will perform at the La Paloma Theatre, 471 1st Street, in Encinitas from today, Thursday, August 8 through Sunday, August 11. Performances will be at 8:30 p.m. each evening, with 24-hour matinees on Saturday and Sunday. More information can be obtained by telephoning 436-7788.

— Brian Stuart

### Tribes

(continued from page 1)  
constant pattern of ceremony and farming, birth and death. Even after extensive contact with Europeans in the nineteenth century, life for the hundreds of isolated tribes that call Papua New Guinea home remained unchanged. This century, however, brought with it profound contact with the Western world. Waves of missionaries in the 1930s brought the message of a Christian god and an almost fanatical intolerance of native faith. Drums were smashed, ritual masks were burned. In World War II, hundreds of planes landed on the island and disgorged tons of goods that would alter tribal life further. And more recently, certain styles and forms of carving have been forbidden for others that are more pleasing to the tourists who buy them. In fact, the International Gallery exhibit displays many works which are no longer produced in New Guinea, and others that may no longer be

taken from the island. Because of the ravages of humidity and insects, and because of the islanders' habit of discarding ritual objects after a single use, the way we might dispose of New Year's Eve party hats, the government no longer allows certain native crafts to be exported. In fact, it does not take long for a mask or a carving to become a rarity. Any ritual object that is twenty to thirty years old is considered antique. Despite efforts by the ten-year-old democracy to take steps to preserve the traditional arts, it is difficult not to become elegiac when confronting objects that are on their way to becoming artifacts. Government programs to encourage such conservation work for only so long. People have already begun to leave their tribal homelands to flock to the island's larger cities. Unemployment, war from the interior have found crime to be both profitable and a way to pass time, and recently a curfew was announced in Port Moresby, the capital of Papua New Guinea, in an effort to stem violence. New

Guinea, an enormously complex nation with more than seventy official languages and more than 700 dialects, is changing. And on its way to change, it is losing many beautiful things by the wayside. Like the American pioneers who jealously guarded the emblems of their culture when the wagons got too heavy, New Guinea is making lighter its load. The International Gallery is offering a marvelous opportunity to see what New Guinea is discarding on its way to twentieth-century living. There are dance masks and necks upon which shrunken heads once hung, and many examples of the fine and stylized wood carvings used by the islanders to decorate their homes and canoes. Although traditional life is not yet dead (tribal warfare is said to remain a way of life for many of the people still living in the highlands), industrialization is exacting its toll. The historical clock that marks the passing of such societies is still running. It is inconsistent; it sometimes speeds up, it sometimes slows. It

never, however, runs in reverse. "Spirit Images of Melanesia" will open Friday, August 9, with a reception lasting from 6:30 to 9:00 p.m. The show will run until September 15. For more information on special programs scheduled in conjunction with the exhibit, phone 235-8255.

— Abe Oppen

### Blood

(continued from page 1)  
be the real show. The Fair of the California opens this Saturday, August 10, at 1:00 p.m. in the afternoon, and closes after the cock fights on the night of September 1. The fair is located about one quarter mile south of the border in the Zona Rosa. For more information phone 436-7788 or 1-708-685-5782.

— Joe Terrehonne

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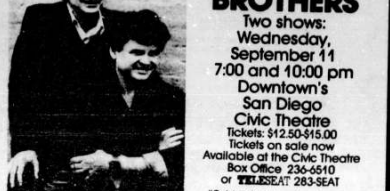
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# READERS GUIDE TO THE THEATRE

Theater listings are compiled by Jeff Smith, contributing to the San Diego Reader. Information is accurate according to material given us, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military; ask at the box office.

## ALPHABETIC ORDER

**The North Coast Repertory Theatre** offers Michael Frayn's comedy about Lucy the librarian, who has turned the clip files of a newspaper into chaos. Help arrives — in person — in the person of Leslie Dane. Livyngdon directs the production. Members of the cast include Cathy Pinnerick, Bob Blumgren, Jim Holcomb, Wendy Culum, Andrew Nichols, Ray Chambers, and Lynette Winter. Ret Tabori is the scenic designer, and Katherine Gould is the costume designer. (Sm.) North Coast Repertory Theatre, through September 1, Thursday through Saturday at 8:00 p.m., Sunday at 7:00 p.m., Matinee Sunday, September 1 at 2:00 p.m.

**ANNE** The Lawrence Welk Village Theatre presents the popular musical — book by Thomas Meehan, lyrics by Martin Charmin, and music by Charles Strouse — based on the cartoon character created by Harold Gray in 1924. Anne, a red-haired girl, leaves an orphanage and goes searching for her real parents. She is aided by Daddy Warbucks and J. Edgar Hoover. Gary Davis directs the production. Principal cast members are Laura Invernizzi as Anne, Jack Ratchel as Warbucks, Claudia Williams as the villainous Mrs. Hanagan, and Rob Barron as Wilkes. (Sm.) Lawrence Welk Village Theatre, through September 8, Tuesday through Saturday at 8:00 p.m., Matinee Sunday through Thursday, and Sunday at 1:45 p.m.

**BABY WITH THE BATHWATER** Reviewed this issue. San Diego Repertory Theatre. Seen through September 8, Tuesday through Sunday at 8:00 p.m., through August 18, Thursday through Sunday at 8:00 p.m., Matinee Sunday, September 8 at 2:30 p.m. Special performance Wednesday, August 28 at 8:00 p.m.

## BLEACHER BUMS

The Marquis Gallery Theatre is staging Joseph Monteggia's comedy about the die-hard fans of the Chicago Cubs who bet on and root against all odds — for their team. Christopher E. directs the production. Members of the cast are Sheldon Gens, Bill Mark, Eric Rick, Michael Dominguez, Jeff Anthony, Luvo Victor, Rick Metz, Pam Flores, Cheyanne Rose, and Ethan Hill. Philip Adipietro is the scenic designer. (Sm.) Marquis Gallery Theatre, through September 1, Thursday through Saturday at 8:00 p.m., Sunday at 7:00 p.m., Matinee Sunday, September 1 at 2:00 p.m.

## CAMELOT

The Fairbrook Players are staging the popular musical, by Lerner and Loewe, which retells the story of King Arthur, the "once and future king," his wife Queen Guinevere, and Sir Lancelot, the champion knight of the Round Table. The musical, which has such popular songs as "If Ever I Would Leave You," "What Do the Simple Folk Do?" and "Camelot," is directed by Jay Ray and John Campbell. Pat Sinton is the assistant musical director. (Sm.) Fairbrook Players, Bowen Auditorium, Port Junior High School, 1743 Reche Road, San Diego, through August 11, Friday and Saturday at 8:00 p.m., Matinee Sunday at 2:00 p.m. For information call 728-0298.

## CAMELOT

The El Capon Youth Summerstock Theatre, a private corporation set up

by local teachers and parents to provide a summer theater experience for young people, is presenting a production of King Arthur and his legendary round. Barry Bosworth directs the production. Robert Jordan is the costume designer. Joan Baker Bush is the choreographer, and Ida Huff is the set designer. (Sm.) Little Theatre, Granite Hills High School, 1719 East Madison, El Capon, through August 10, Thursday through Saturday at 7:30 p.m., Sunday August 11, Friday, August 16, Saturday, August 17, Friday, August 23, and Saturday, August 24 at 8:00 p.m. For information call 231-3828.

## COX AND BOX

The USSU International Company is staging the comic opera with music by Sir Arthur Sullivan, book and lyrics by Sir Francis C. Burnand, adapted for this production (and directed) by Eric Christmas. A landlady rents the same room to two gentlemen, neither of whom knows the other. Let alone that they may, in fact, be related. Cast members include Jo Lacher, Vincent Jernell, and Charles Jackson. Neri Dull is the musical director. Patrick O'Leary is the lighting designer, and Judy Ryerson is the costume designer. (Sm.) USSU International Company, 1000 La Jolla Village Drive, San Diego, through August 11, Friday and Saturday at 8:00 p.m., Sunday at 7:00 p.m., Matinee Sunday, September 1 at 2:00 p.m.

## FALLEN ANGELS

Now Coward's frothy comedy, which may also be seen in a delightful production at the Old Globe, shows once again the author's deft manner at touching upon serious human issues so lightly and casually that audiences come away convinced that they have been merely entertained, while in fact they have been given a tactical look at the world. A light-hearted collection of the musicals of the Forties. The Theatre in Old Town (formerly the Old Town Opera House), through August 9, through September 15, Tuesday through Friday at 1:00 p.m. and 3:00 p.m., Saturday at 1:00 p.m., 2:30 p.m., and 4:00 p.m. For information call 298-0082.

## DELIRIOUS TACTICS

The Showcase San Diego Players are performing, on Friday and Saturday nights, an evening of comedy, improvisation, mime, and "tempo" (rehearsed improvisation). Members of the group are Lee Conway, Jerry Hager, Willis Laake, Gary Welling, and Nan Garcia-Wood. (Sm.) Showcase San Diego, through August 31, Friday and Saturday at 8:00 p.m.

## THE EGOMANIACS

Comedienne Margaret Gille and Sheri Glaser, former members of the improvisational group Hot Flashes, return to the Grassroots Cultural Center where they premiered their comedy act last summer. Accompanied musically by Lawrence Nass, the group will perform scripted and improvised scenes, monologues, and musical numbers. Grassroots Cultural Center, 1947 Thirteenth Street, Golden Hill, through August 24, Thursday, August 28, Sunday, August 11, Friday, August 16, Saturday, August 17, Friday, August 23, and Saturday, August 24 at 8:00 p.m. For information call 231-3828.

## FIDDLER ON THE ROOF

The Celebrity Dinner Theatre (formerly the Lyric Dinner Theatre) opens its doors with the popular musical — music by Jerry Bock, lyrics by Sheldon Harnick, book by Joseph Stein — based on the stories of Sholem Aleichem. Jack Tiedt, Jr. directs the production, which features such songs as "Fiddler," "If I Were a Rich Man," and "Sunrise, Sunset." Peter Quince plays Tevye, and Kerry Deuse is the musical director. (Sm.) The Celebrity Dinner Theatre, 7578 El Cajon Boulevard, La Mesa, through August 11, Thursday through Saturday, dinner at 6:30 p.m., curtain at 8:15 p.m., Matinee Sunday, August 11 at 2:00 p.m. For information call 464-1196.

## FORTUNE

The Leelan and Gay Men's Theatre, through October 6, Friday, August 9, Sunday, August 11, and Tuesday, August 13 at 8:00 p.m., Matinee Sunday, August 11 at 2:00 p.m.

## HAIR

The Showcase San Diego Players are performing, on Friday and Saturday nights, an evening of comedy, improvisation, mime, and "tempo" (rehearsed improvisation). Members of the group are Lee Conway, Jerry Hager, Willis Laake, Gary Welling, and Nan Garcia-Wood. (Sm.) Showcase San Diego, through August 31, Friday and Saturday at 8:00 p.m.

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## GREATER TUNA

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## LAST OF THE RED HOT LOVERS

The Sebastian's West Dinner Playhouse of San Clemente is staging the Neil Simon comedy about Barney Cashman who, at the age of forty-two, wants to join the sexual revolution before it's too late, even though he has been married for eighteen years. With no experience in adultery, Barney attempts three seductions. Bill Getsas plays Cashman. Other cast members include Millicent Rene, Geraldine Joyce, and Beth Hansen. (Sm.) Sebastian's West Dinner Playhouse, 140 Avenida Pico, San Clemente, through September 22, Wednesday through Saturday, dinner at 6:30 p.m., curtain at 8:00 p.m., Sunday, dinner at 5:30 p.m., curtain at 7:00 p.m., Matinee Sunday, August 11 at 2:00 p.m., for information call 741-6221.

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at 7:00 p.m., Matinee Sunday, through August 11, at 2:00 p.m., curtain at 1:30 a.m., curtain at 1:00 a.m. For information call (714) 492-9900.

## LAST SUMMER AT BLUEFISH CAY

The Marquis Public Theatre presents Jane Chambers's drama about a group of gay women alone together at a summer resort. The play deals with the loyalties, jealousies, affections, and fears that characterize any sexual relationship between two people. Minerva Marquis directs the production. Cast members are Ann Richards, Patty Spies, Beth Kelley, Kathleen McNulty, Mary Qualls, Kelly Ray Brown, Jennifer Myers, and Linda Barr. Nancy Levinson is the scenic designer. (Sm.) Marquis Public Theatre, Friday, August 9 — opened under review, Friday and Saturday at 8:00 p.m., Matinee Sunday, August 14 at 2:00 p.m.

## A MAN'S MAN

Man's Man is a comedy about the problem of maintaining identity in a violent and oppressive society. It dates from early in David Ivison's career, and therefore — like some of his later masterpieces — falls outside his period of dramatic Marxism. It is also a splendid example of the playwright's brilliant innovations in theatrical form, constantly drawing attention to itself as theatrical, artificial, and entertaining, even while it is adding the grimmest of subjects. It would be hard to imagine a better production of this wonderful play than the one director Robert Woodford has conceived for the La Jolla Playhouse. It virtually explodes with comic inventiveness, yet at times — as in the superb scene in which the hero makes a funeral oration at what is presumably his own funeral — it is deeply moving, without a trace of sentimentality. Mr. Woodford's efforts are abetted by a flawless cast, led by the comic genius of our day, actor Bill Irwin. Mr. Irwin seems to combine the acting abilities of Charlie Chaplin and John Gielgud: he can do anything with his body and his voice, he seems from comedy to tragedy and back again in an instant, and his mastery of Brecht's "alienated" acting style is so compelling that it can make you believe that Brecht really knew what he was talking about when he described an actor not

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Doner, sound by John Kilgore, and music by Conrad Susa — are also outstanding. Everything moves so fluidly that one almost forgets the newness of the outdoor stage itself. With productions of such high quality as *A Midsummer Night's Dream* and *London Assurance*, the Lowell Davies Festival Theatre has enjoyed quite an inauguration. (Sm.) Lowell Davies Festival Theatre, Simon Edison Center for the Performing Arts, through September 22, Thursday, August 8, Saturday, August 10, and Sunday, August 14 at 8:30 p.m.

## THE MARRIAGE GO-ROUND

The Scripps Ranch Community Theatre is staging Leslie Stevens's comedy, an "illustrated lecture on the perils of monogamy" delivered alternately by a professor of cultural anthropology and his wife, dean of women at the same school. When a Swedish houseguest announces she intends to make with the husband, a bawdy caper of sinister deeds and an object of dread in Shakespeare's *Macbeth*. Aside from being three adept narrators of humor and drama, the performances of Stiers, McCarthys, and Convis add a rare ingredient to the production. For most of the evening, because of the very nature of the play, the three actors leave the play's humorous conclusion in doubt. In this strikingly original, all three become forces capable of both mending and breaking apart of the multiple meanings of this production, for me, came from the joy of seeing the new Lowell Davies outdoor stage. From recalling the abrupt shock that

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incorporating a role but acting it so as to offer a critical commentary on it. This is great theater and not to be missed. (Ss.) La Jolla Playhouse, through August 11, Thursday, through Sunday at 8:00 p.m., Matinee Sunday and Saturday at 2:00 p.m.

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## LAST SUMMER AT BLUEFISH CAY

The Marquis Public Theatre presents Jane Chambers's drama about a group of gay women alone together at a summer resort. The play deals with the loyalties, jealousies, affections, and fears that characterize any sexual relationship between two people. Minerva Marquis directs the production. Cast members are Ann Richards, Patty Spies, Beth Kelley, Kathleen McNulty, Mary Qualls, Kelly Ray Brown, Jennifer Myers, and Linda Barr. Nancy Levinson is the scenic designer. (Sm.) Marquis Public Theatre, Friday, August 9 — opened under review, Friday and Saturday at 8:00 p.m., Matinee Sunday, August 14 at 2:00 p.m.

elements of the play. Audiences expecting a Whammy's Sampler of confessions will have many to savor. But this refined production also displays a clear, unflinching sense of the play's deeper loneliness. Its particular, comes closer to that vision's visual nature — as a place of both magic and potential nightmare — than any other production I have seen of *Drum*, including Peter Brooks. Man and nature are fickle in this production, as are the immortals, O'Brien and Tiana (played splendidly by David Ogden Stiers and Katherine McGrath). And Jeffrey Combs's Puck is both a merry prankster and hogbowl, a bawdy caper of sinister deeds and an object of dread in Shakespeare's *Macbeth*. Aside from being three adept narrators of humor and drama, the performances of Stiers, McCarthys, and Convis add a rare ingredient to the production. For most of the evening, because of the very nature of the play, the three actors leave the play's humorous conclusion in doubt. In this strikingly original, all three become forces capable of both mending and breaking apart of the multiple meanings of this production, for me, came from the joy of seeing the new Lowell Davies outdoor stage. From recalling the abrupt shock that

## A MAN'S MAN





## READER'S GUIDE TO THE MUSIC SCENE

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

I guess we're officially into the roll-up-your-sleeves part of the summer concert agenda. It seems that every year when the weather begins to get warmer and the summer caboose comes into view, the live music action also heats up. This week is a good example. More than a dozen types of music will be represented in a schedule that brings some of the more noteworthy names in past, present, and possibly future music to San Diego.

Considering the number of upcoming concerts that deserve mention herein, let me dispense with the long wind-up and get right to a few quick pitches. It's almost inevitable that sooner or later musicians who have become well known for creating soft sounds will begin experimenting with the newer, high-tech sounds coming out of today's studios. "Mellow" artists such as Earl Klugh, George Benson, and Michael Franks recently have released albums that prominently feature synthesizers, thick, fibrous textures, and halcyon rhythm sections. Another artist who might at one time have seemed an unlikely candidate to make the transition from sweets to meats is Al Jarreau. For many years Jarreau was a well-kept



AL JARREAU

secret in the music biz. A versatile jazz vocalist with a voice as rich and smooth as kefir and a talent for vocally duplicating the sounds of musical instruments, Jarreau gained a reputation for his slippery scat singing and

fondling way with a jazz standard or ballad. From 1975 through 1979, Jarreau racked up award after critical award for his vocal mastery of the jazz and jazz-pop idioms, but his association with jazz prevented Jarreau from reaching the same

level of recognition with the American audience that he enjoyed with his peers and with critics. Perhaps that's why in the spring of 1980 the singer released *This Time*, an album that earned him his third Grammy Award nomination but

in what for Jarreau was a new category: rhythm and blues.

Two years later Jarreau gave notice that his lateral move into the world of danceable rhythms and commercial song structures was permanent. *Breakin' Away*, his sixth album for Warner Brothers, established Jarreau as a legitimate pop star who had sacrificed none of his vocal skill in bridging the gap between the esoteric and the marketable. On the strength of its title track and the huge single, "We're in This Love Together," *Breakin' Away* tallied eyebrow-raising sales figures. But the album also featured a course of cuts that had to have pleased those of Jarreau's fans who liked him better as a vocalist who sculpted his own interpretations of jazz tunes and standards. An invigorating vocal version of Dave Brubeck's multiple-metered "Blue Rondo à La Turk" (lyrics by Jarreau), and a passionate rendering of the old Gene DePaul/Sammy Cahn ballad, "Teach Me Tonight," showed that Jarreau had lost none of his touch with either form. Still, *Breakin' Away* would prove to be only a warm-up for what I feel is Jarreau's best outing as a pop/jazz/rhythm and blues artist.

*High Crime*, released last year, is simply a scorcher of a record. From the opening cut, "Raging Waters" — a tune with the synthesized torque of a runaway locomotive — to the soulful hit ballad, "After All," *High Crime* is

(continued on page 16)

## MICHELOB STREETSCENE 1985

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(continued from page 14)  
a brilliant marriage of contemporary sounds to quality songs, and stands as a testament to Jarreau's continuing growth both as a singer and as a songwriter (he had a hand in most of the album's tunes). Anyone who could listen to *High Crime* more than once and not be moved by its spirit and energy and impressed by its consistent high quality either doesn't like contemporary music or is still resentful of Jarreau's alleged defection from the jazz ranks. Such people should stay far away from Jarreau's concert Sunday night at SDC's Open Air Theater. The rest of you should consider getting tickets to see and hear a gifted artist and performer at the top of his form.

If you're one of the many who lament the demise of Tim McKevitt's band, Burning Sensations, take heart. There's a

newer group making the rounds that has captured much of the excitement of that other band by blending several of the same heady musical ingredients. The Uptones might on paper seem an unlikely crew to manage the Sensations' kind-fired concoction of Third World, jazz, punk, and rock styles, but then you can't listen to paper anyway. Averaging eighteen years in age among them, the Uptones are a band that formed in the Bay Area (naturally) only three years ago, when guitarist/songwriter Eric Dinwiddie and vocalist/songwriter Erik Rader were students at Berkeley High School. Much like their teenage peers in other cities and schools, the Uptones had a reservoir of energy and Eighties-bronze anger that needed expression, and they found it where so many of their predecessors had found it: in music. As members of Berkeley's high school jazz band, the

musicians had the training and background in disciplined ensemble playing, but let's face it, school-authorized bands are not noted for encouraging youths to kick out the jams. Anxious for a more suitable outlet, the Uptones concentrated on writing and performing punkish material, but ironically in a crisp, well-executed manner that bespoke their earlier schooling. Three years later the band has a mini-album, *K.U.S.A.*, that rocks with the intensity that stems both from the group's youthful vigor and from their saucy mix of ska, jazz, newrock, and pop. The nine-piece band (which includes three horns) promises to rip it up when it premieres at the Spirit Friday night on a bill with *Limbo Slam*, *D-Fendents*, and the *Standard*.

It's doubtful that Ricky Nelson (real name Eric Hilliard Nelson) would have become a teen sensation in the late Fifties

— at least as a rock and roll singer — if he hadn't been the son of Ozzie and Harriet Nelson and a costar of that family's popular weekly television series. It had to have been the greatest imaginable self-promotional tool for Nelson to close *The Ozzie and Harriet Show* each week by performing a song in some or another trumped-up setting — at a school dance, a backyard barbecue, or in the most laughable cases, at a club or party where Nelson was "coaxed" into an impromptu performance of a new tune to which the surprised and delighted musicians miraculously knew all the parts. But in the clarity of hindsight it would appear that the general sighting of Nelson's musical career in view of his easy access to the airwaves was unwarranted. To be sure, any other rock and roller who would have produced as many legitimate hits as did Nelson

during a relatively brief tenure on the charts (1957 through 1961) would have been hailed as a rock and roll superstar. From his version of Fats Domino's "I'm Walking" through such hits as "Poor Little Fool," "Believe What You Say," "Travelin' Man," "Young Emotions," "Never Be Anyone Else Like You," "Hello, Mary Lou," and "That's All," Nelson exhibited a true rock's sensibilities even if his voice was a little more adonoidal and "clean-cut" than those of his grittier contemporaries. Nelson's image — that of the shy, soft-spoken, nice-looking, obedient son of upper-middle-class parents — made him a more palatable teen idol to millions of parents who were aghast at the looks and antics of such "animals" as Jerry Lee Lewis and Elvis Presley. But that same image obscured the simple fact that Nelson introduced a truckload of gutsy rockability

(continued on page 18)

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Kinks, Aug. 22  
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**STING**  
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**CULTURE CLUB**  
MONDAY - AUGUST 19 - 8PM



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**NINA HAGEN**  
MONDAY - AUGUST 26 - 8PM



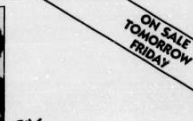
**DON HENLEY**  
SUNDAY - SEPTEMBER 1 - 8PM



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(continued from page 14)  
and even seminal country-rock to a nation of teenagers who were at the time being deluged with lachrymose ballads and cutesy novelty songs. Few realize that it was in Nelson's band that guitar legend James Burton recorded his earliest hot licks; it was only after serving an apprenticeship with Nelson that Burton moved over to Presley's band and eventual fame. Or that Nelson was covering material by the late greats Johnny and Dorsey Burnette, as well as songs by the up-and-coming country star Johnny Cash, the incomparable Hank Williams, and bluesman Willie Dixon long before their music came to be regarded as "roots music".

Anyone who thought that Nelson's late-Sixties country-rock efforts were an attempt to climb aboard the nearest trend hadn't done their homework; Nelson was doing country-rock more than ten years before it

began its ascendancy as a popular subgenre. And Nelson's knack for picking good, unknown musicians for his bands continued into this second, "adult" phase of his career. His Stone Canyon Band, with which Nelson recorded the well-received Dylan remake, "She Belongs to Me," and the 1971 hit, "Garden Party," at various times included such stalwarts as Randy Meisner ( Poco), the Eagles, and future members of Little Feat, Buck Owens and the Buckaroos, and New Riders of the Purple Sage. Nelson who long ago dropped the "y" from his first name as a concession to maturity) continues to record and tour and will make a rare appearance in San Diego when he and his newest band perform Friday through Sunday nights at the San Diego Wild Animal Park's Mahala Amphitheater.

Dave Grusin has in recent years made such a name for himself as a composer of film scores that it's easy to think of him as a funkier, hipper John Williams. Among the dizzying number of his film credits can be counted the scores to *Heaven Can Wait*, *On Golden Pond*, *The Champ*, *Tootsie*, *Falling in Love*, and *The Little Drummer Girl* (bookends even yielded a pop hit, "It Might Be You," which was co-written with lyricists Alan and Marilyn Bergman and performed by Stephen Bishop). But Grusin was a jazzier long before he began his film-scoring gig in 1965 with *Divorce American Style*. This week the multikeyboardist and Grammy Award-winning composer and arranger will show his other side when he leads several of the artists who record for his own record label, GRP (Grusin-Rosen Productions), into Humphrey's for four shows over two nights. Joining Grusin are guitarist Lee Ritenour, vocalists

Diane Schuur and Iean Lins, and flutist Dave Valentin, a clean, meticulous blowser somewhat in the tradition of a Hubert Laws or Herbie Mann. Valentin's light touch and buoyant, melodic flavorings betray his Latin background (he's Puerto Rican), and should perk up what otherwise might prove to be a pretty slick presentation. GRP Jazz '85 will perform twice tonight, Thursday, and Friday. In other concerts this week, UB40 and Midnight Oil form a tempting double-bill tonight, Thursday, at SDSU's Open-Air Theater, while guitar troglodyte Les Dudek is making yet another appearance at the Belly Up Tavern, and the Jewish big band, the Klezmerim, begins a six-show, three-night stint at La Paloma Theater in Encinitas (see the "Events" highlight in the front of this section). Last Tuesday's Tom Petty and the Heartbreakers concert has

(continued on page 20)

## Floyd A. Smith & Assoc. presents Sunday JAZZ IN THE VALLEY ZZAJJ

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(continued from page 18)  
has guitarist **Lonnie Mack** at the Belly Up Tavern. Monday brings MTV heartthrob **Bryan Adams** and **Kim Mitchell** to the Sports Arena, and Tuesday closes the week with a major bang with the long-awaited appearance here of **Sting** and his new jazz-rock band (saw the other two Police-ment) the other Tuesday show features the **Shreeve Brothers** in a continuation of the "Jazz Line" series at San Diego City College's Theater.

## CONCERTS

**Avanna Hobson** with **Main Force**: Villa Montecito Jesse Shepherd House, Sunday, August 4, 3-5 p.m., 1925 K Street, 239-2211.

**Hot Crook Big Band**: Athenaeum Music and Arts Library, Sunday, August 4, 3-5 p.m., 1008 Wall Street, La Jolla, 454-5872.

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

**Sunset Jazz Concert**: The

Lumberland Plaza (Shopping Mall), Thursday, August 8, 7-9 p.m., Coast Highway 101, Encinitas, 753-3773.

**John Schaefer Winston**: Le Maison/Galerie 5, Thursday, August 8, 8 p.m., 1681 Fifth Avenue, Hillcrest, 268-0119.

**Les Dudek**: Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

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

**Tom Petty and the Heartbreakers** and the **Blakers Sports Arena**, Friday, August 9, 8 p.m., 224-4176.

**The Uptones**, **Limbo Slam**, **D-Fendants**, and the **Standard**: Spirit, Friday, August 9, 9 p.m., 1330 Buena Vista, 276-9903.

**Rick Nelson**: San Diego Wild Animal Park's Mahala Amphitheater, Friday, August 9, through Sunday, August 11, 7:30 p.m., 15500 San Pasqual Valley Road, Escondido, 747-8702.

**Born Cross-eyed**: Che Cafe, Friday, August 9, 9 p.m., Revelle campus, UCSD, Gilman Drive and La Jolla Village Drive, La Jolla, 452-2311.

**1985 International Punk Festival** featuring **D.O.A.**, **Youth Brigade**, **Upright Citizens**, **Asexuals**, and the **Edgar Falasde Gardens Roller Rink**, Saturday, August 10, 7:30 p.m., 2838 University Avenue, 268-6186.

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

**The Klezmorim**: La Paloma Theater, tonight, Thursday, through Sunday, August 11, 8:30 p.m., also Saturday and Sunday at 2 p.m., 471 First Street, Encinitas, 283-5847.

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

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

**Dreamland with Peggy Claire** and **Hobby Gordon**, and **Johnny Best**: Monk's, Sunday, August 11, 5-9 p.m., 10475 San Diego Mission Road, Mission Valley, 563-0060.

**Lori Bell and the Italian Jazz Giants**: Villa Montecito/Jesse Shepherd House, Sunday, August 11, 3-5 p.m., 1925 K Street, 239-2211.

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

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

**"Jazz Live"** featuring the **Shreeve Brothers**: San Diego City College Theater, Tuesday, August 13, 8 p.m., Fourteenth and C Streets, downtown, 239-2481.

**David Sanborn**: Humphrey's, Thursday, August 15, 7 and 9 p.m., 2303 Shelter Island Drive, 232-0800.

**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.

**Ray Stevens**: San Diego Wild Animal Park's Mahala Amphitheater, Friday, August 16, through Sunday, August 18, 7:30 p.m., 15500 San Pasqual Valley Road, Escondido, 747-8702.

**Chaka Khan**: Civic Theatre, Sunday, August 18, 8 p.m., 202 C

Street, Community Concourse, downtown, 239-4550.

**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.

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

**Check Mungione**: Humphrey's, Wednesday and Thursday, August 21 and 22, 7 and 9 p.m.,

2303 Shelter Island Drive, 232-0800.

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

**Jamie James and the King Bees**: Belly Up Tavern, Thursday, August 22, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

**Dreamland with Peggy Claire** and **Hobby Gordon**: Coronado Playhouse, Tuesday, August 22, 8 p.m., Silver Strand, Coronado, 435-4856.

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**SIERS BROTHERS**, Wednesday, August 14—No cover

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**SPAGHETTI FEAST 5-8 PM, \$2.50**  
Includes huge plate of spaghetti with meatballs, garlic bread and salad, plus a complimentary draft beer.

**MONK'S**  
10475 San Diego Mission Road • 563-0060 (3 blocks east of the stadium)

**FORWARD MOTION**  
Tonight, Friday & Saturday  
also Tuesday-Saturday August 13-17

**DEVOCION**  
Starts August 22

**NIGHTSHIFT**  
plays Monday

**EVERY MONDAY ALL COCKTAILS ARE \$1.75 ALL NIGHT**  
**IT'S MONK'S AFTER ALL THE PADRES GAMES**  
2 for 1 cocktails with your ticket stubs.

**MONK'S SERVES GREAT FOOD**  
Mon-Fri. 11 am-9 pm, Saturday 8 pm-12 am

**THE OLD BONITA BOULEVARD RESTAURANT**  
Puerto Nuevo™ Lobster House presents  
**Rock & Roll**  
with the  
**Morones**

Every Thursday, Friday and Saturday in August!  
4014 Bonita Rd., Bonita • 479-3537  
(one mile east of 805)

**UNDERSTANDING TODAY'S MUSIC TECHNOLOGY**

Do you sometimes feel as if you don't quite understand what the doo-bickey and the thing-a-ma-jig have to do with making the what-china-call-it interact with the wadget-budget, in order to make those marvelous sounds you hear on your favorite records?

When shopping for today's electronic musical equipment, musicians either need to obtain a technological jargon dictionary or come to us. At Musicians Repair Service, we can explain all about the party transformations and the psycho-acoustical juxtapositions, because not only are we one of the larger retail outlets in San Diego County for electronic musical equipment, but we're also one of the largest warranty dealers in Southern California—staffed with highly trained technicians who work with today's major lines every day.

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3089 54th Street, San Diego, 563-7851  
Where we're more than just a repair service.  
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**THE CHARLIE DANIELS BAND**

WITH SPECIAL GUEST **JESSIE DANIELS**  
**SAN LUIS REY DOWNS, BONSAI**  
(Highway 78 to East Vista Way, then just follow the signs)

**SUNDAY, AUGUST 11, 1985**  
Doors Open at 1:00 p.m., Show Begins at 3:00 p.m./Advance Tickets \$12.50

Tickets Available At:  
All Ticketron Outlets  
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Tackroom  
Turkey Inn  
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TRI-CITY WESTERN DAYS  
721-2856/721-2858

Produced for Oceanside Firefighters Rodeo by:  
**THE PRODUCTIONS**

**TIM MAZE PRESENTS & LIVE TO THE**  
**1985 INTERNATIONAL PUNK FEST**

FROM CANADA **D.O.A.** WITH L.A.'S **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

**LABOR DAY WEEKEND**  
**BLACK FLAG**  
**SUNDAY • SEPT. 1 • 8 PM**  
**PALISADE GARDENS ROLLER RINK**

ADVANCE TICKETS FOR D.O.A. & BLACK FLAG AVAILABLE NOW AT OFF THE RECORD, LOU'S, LICORICE PIZZA, TICKETRON & TELESEAT

**Tim Maze Presents & 9IX**  
A BENEFIT FOR VICTIMS OF THE NORMAL HEIGHTS FIRE featuring

**BIBLE BLACK** **MOJO NIXON**  
**TELLTALE HEARTS** **AIRCRAFT**  
**MONROES** **BARTOCK/LANSKY**

and special guests  
Including assorted BEAT FARMERS

**SATURDAY • AUG. 17 • 7 PM**  
**PALISADE GARDENS ROLLER RINK**  
TICKETS AVAILABLE AT ALL TELESEAT OUTLETS  
ALL DONATIONS ARE TAX-DEDUCTIBLE

**Budweiser**  
YOUR CONCERT CONNECTION

**85 YEARS**

**DAVID SANBORN**  
**THIS TUESDAY 8 PM** **AUGUST 13**

Reserved: \$17.50\* \$16.00\*  
Meadows: Lawn: \$11.50\*  
APPEARING WITH AL JARREAU

\*All prices subject to a \$1.25 per ticket facility, exchange plus outlet and box office handling fees. No bottles, cans or containers of any kind. Cans open two hours before show time. Tickets available at all major venues, including Max Co. Music Plus, Sportman stores, I.C.I. central ticket office and Island Ticket Service in San Bernardino. Box office only open day of show. To charge by phone (213) 480-3232 or (714) 740-2000. Information (714) 855-4011. Long sales: "14th and 50th".  
Produced by AVALON.

**&  
Spring Fever**  
September 3 through 28

AUGUST 8, 1985 3



# LEHR'S GREENHOUSE

## TONIGHT

Thursday, August 8

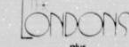


\$1.25 Kamikazes • \$1.01 nachos

Lehr's Greenhouse welcomes the **THURSDAY NIGHT CLUB** 5:30-8:30 Cocktails • Hors d'oeuvres • Dancing

## ROCKIN' WEEKEND

Friday & Saturday, August 9 & 10



plus



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

Lehr's Greenhouse welcomes the **HEALTHY SET** 5:00-8:30 • Friday • No smoking  
Cocktails • Hors d'oeuvres • Dancing

## SUNDAY

Sunday, August 11

KGB-FM 101

presents



Congrats to Laser Eyes

winner of preliminary #5

Scarlett



## TUESDAY & WEDNESDAY

Tuesday & Wednesday, August 13 & 14

Tuesday Wild Wednesday

\$1.25 Tequila drinks \$1.05 Ice tea

\$5.00 Margarita items \$5.00 Margarita items



Dress code & picture I.D. strictly enforced

CABARET DRINK SPECIALS

Thursdays—Kamikazes \$1.25

Tuesdays—Tequila drinks \$1.25

Wednesdays—Iced Tea \$1.05

Palomar Airport Road, Carlsbad 438-0880 L.A. rock, Thursday through Saturday

**PJ's Cocktails**, 1078 East Vista Way, Vista 941-8943 The Blonde Brics Band, blues and rhythm and blues, Friday

**Posidon Restaurant**, 1670 Coast Boulevard, Del Mar 739-0049 Joe Cannon, country rock, and humor, Wednesday through Monday

**Ralph and Eddie's**, 390 Grand Avenue, Carlsbad 729-2889 Johnnie Rocket and the Music Band, rhythm and blues, Friday through Sunday

**Rancho Bernardo Inn**, 17350 Bernardo Oaks Drive, Rancho Bernardo 727-2146 Karen Cannon and the Plus One, contemporary, Tuesday through Saturday, Pat Fitzpatrick, contemporary Sunday and Monday

**The Red Couch Inn**, 135 North Pine, Escondido 743-9786 The Agents, rock, Tuesday through Saturday, the Rhythm Method, rock, Sunday and Monday

**San Luis Rey Downs Golf Course Country Club**, 11471 La Club Drive, Bonsall 758-3762 The Crescendos, big band dance music, 8:12 p.m., Friday and Saturday, and 6:10 p.m., Sunday, Bob Long, jazz piano, 7:11, Wednesday and Thursday

**Stage Coach Inn**, 1865 Vista Way, Vista 724-8880 Lipson Pickers, country, Wednesday through Saturday

**Sykes**, West of I-5 on Via de la Valle, Del Mar 755-7955 J.J. Frank and the Coalition Orchestra, jazz and 40 variety, Thursday through Saturday and 3-7 p.m., Sunday, Jeff Proctor, contemporary, Monday and Tuesday, and also playing 6-8 p.m., happy hours, Wednesday through Friday

**1044 Fine Foods**, 1044 First Street, Encinitas 942-1249 Indian Joe, country, pop, and originals, 6:00 p.m., Friday and 6:30 p.m., Tuesday, various musicians perform on other nights, call club for information

**Tequila Flats**, 3296 Mission Avenue, Oceanside 757-7757 The Models, rock, Thursday through Tuesday, Messenger, rock, Wednesday

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

**Them Bones**, 221 East Grand, Escondido 741-0445 Dakota, country rock, Wednesday through Saturday

**Upstart Crow and Company**, 979 Lomas Santa Fe Drive, Solana Beach 481-0727 Fred Benedetti, classical guitar, Sunday brunch

**Valley Center Inn Saloon**, 27555 Valley Center Road, Valley Center 749-1466 Skipper Out, country, Friday and Saturday

**Whiskey Creek**, 12420 Power Road, Poway 748-7531 Stampede, country, Wednesday through Sunday

**Whiskey Flats**, 1260 West Valley Parkway, Escondido 745-8840 Planet, rock, Thursday through Saturday, Fastlane, rock, Sunday and Monday, the Harpers, rock, Tuesday and Wednesday

**Wooden Nickel**, 12303 Power Road, Poway 748-6364 Ron Morin, country, Wednesday and Thursday, CW Express, country, Friday and Saturday

## Beaches

Atlantis, 2595 Ingraham Street, Mission Bay 226-3888 Jesse Davis, contemporary, Tuesday through Saturday, Hollis Gentry and Fatburger, jazz, Sunday and Monday

"Bahia Belle" at the dock, Bahia Hotel, 908 West Mission Bay Drive,

# The Trojan Horse

## THE US BAND

Thursday-Saturday August 15, 16, 17

THE BLITZ BROS.



## ITALIAN DAY

Guest bartenders and hors d'oeuvres  
ROSIE'S TWO 4:00 PM  
Everyone is invited to party!

# TRIP TICKETS

## PADRES/ALL GAMES

DOUBLEHEADER August 9

TRIP WEST-TRIP TICKETS

★ ANNIVERSARY SPECIAL ★

UB40 • CULTURE CLUB

• Tonight August 9 • August 10

and

CHARGERS

Tickets at face value (Please mention this ad, quantities limited)

TOM PETTY/ THE BLASTERS

BRYAN ADAMS AL JARREAU

August 12 August 11

STING CULTURE CLUB

August 13 Pacific Amphitheatre, August 17

THE KINKS GEORGE CARLIN

August 22 August 23

MOTLEY CRUE/LOUDNESS

August 25

DON HENLEY PAUL YOUNG

September 1 September 6

DIRE STRAITS LAURIE ANDERSON

September 7 September 10

EVERLY BROTHERS GRATEFUL DEAD

September 11 September 25

HUMPHREY'S CONCERTS BY THE BAY

CHUCK MANDIONE August 21 & 22 • RAY CHARLES August 31

STANLEY CLARK, September 12

We are accepting \$5.00 refundable deposits on

UPCOMING SHOWS:

Bruce Springsteen (Fall) • Neil Diamond • ZZ Top

Journey • Diana Ross • Tina Turner • And more!

Open 7 days a week

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489-TRIP 729-8881

Mission Bay 488-0551 Main Street, contemporary music for dancing, Friday and Saturday

**Rabia Hotel**, 908 West Mission Bay Drive, Mission Bay 488-0551 Deborah Rose and Aris, contemporary, Tuesday through Saturday, Cheatham's Jazz Quartet, jazz, Sunday, the Rebecca Drake Rising Star Revue, variety stage show, Monday, Piano bar, Biddle Road, Tuesday through Saturday, Bob MacLeod, Sunday and Monday

**Reach Club**, 1921 Bacon Street, Ocean Beach 222-6822 The Blitz Brothers, rock, Thursday through Saturday, Fastlane, rock, Tuesday and Wednesday

**Carlson Murphy's**, 4303 La Jolla Village Drive, La Jolla 457-4170 Bolton/Dallas, rock, Wednesday through Saturday, the Starmakers, recorded music and video audience participation presentation, Sunday through Tuesday

**Catamaran Hotel**, 3999 Mission Boulevard, Mission Beach 488-1081 The Most Valuable Players, jazz, Thursday, the Jets, vintage rock, Friday through Tuesday, Hollis Gentry and Fatburger, jazz, Wednesday

**Ch Cafe**, Revell campus, UCSD, Gilman Drive and La Jolla Village Drive, La Jolla 452-2311 Horn Crossed, music of the Grateful Dead, 9 p.m., Friday

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

**Clarke's**, 7955 La Jolla Shores Drive, La Jolla 459-0454 Peter Spraggs and the Dance of the Universe Orchestra with vocalists Kevin Lettman, jazz, Wednesday through Sunday, Ron Starfield, jazz, Monday and Tuesday

**Halcyon**, 4258 West Point Loma Boulevard, Loma Portal 225-9559

Automatics, rock, Tuesday through Saturday, Four Eyes, rock, Sunday and Monday

**Hilton Hotel**, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay 276-4010 The People Movers, contemporary, Wednesday through Saturday, Triple Five, contemporary, Sunday through Tuesday

**Hotel La Jolla**, 7766 Fay Avenue, La Jolla 454-3001 Joey Chess, piano variety, Tuesday through Saturday

**Islandia Hotel**, Supper Club/Lounge, 1441 Queens Road, Mission Bay 224-3541 Bogart, contemporary, Thursday through Saturday

**Joe Murphy's**, 4302 Mission Boulevard, Pacific Beach 270-3270 The Stars Brothers, rock, Wednesday through Saturday, the Healers, rock, Sunday through Tuesday, Joe Murphy plays jazz from 4-7 p.m., on the outdoor patio, Sunday

**La Valencia Hotel**, 1132 Prospect Street, La Jolla 454-0771 Bob MacLeod, piano and vocal variety, Sunday

Saturday, No Shames, jazz piano, Sunday and Monday live music, Tuesday and Wednesday, call club for information, A live outdoor concert is featured every Saturday from 4-7 p.m., call club for information

**Joe Murphy's**, 4302 Mission Boulevard, Pacific Beach 270-3270 The Stars Brothers, rock, Wednesday through Saturday, the Healers, rock, Sunday through Tuesday, Joe Murphy plays jazz from 4-7 p.m., on the outdoor patio, Sunday

**La Valencia Hotel**, 1132 Prospect Street, La Jolla 454-0771 Bob MacLeod, piano and vocal variety, Sunday

**Loma Portal Inn**, 2901 Nimitt Boulevard, Loma Portal 224-3655 Johnny Stuart Inc., contemporary, Friday and Saturday, Norman

**Mexican Village**, 120 Orange Avenue, Coronado 435-1922 16-week music with Dean Atkinson, Friday and Saturday, Pansour, Randy Beecher, Sunday through Thursday

**Mission Beach Club**, 1165 Reed Street, Mission Beach 272-8676 The Blonde Bruce Band, blues and rhythm and blues, 5-9 p.m., Sunday, live music other nights, call club for information

**Money Money's**, 5595 Sports Arena Boulevard, Loma Portal, Crystal, rock, Tuesday through Saturday, the 16-Club, rock, Sunday and Monday

# Southwind



Le Pavillon Lounge presents the finest in listening and dancing pleasure. Tuesday through Saturday evenings beginning at 8:30 p.m.

Our Champagne Happy Hour begins at 5:30 p.m.

FREE PARKING

Pavillon Lounge

Located along the East Highway at the Town & Country Hotel in Mission Valley 261-7133

**BUY SELL TRADE**

WE'RE OPEN 7 DAYS  
ACROSS FROM THE  
CAMPUS PLAZA HALL

**Attention jazzaholics!!**

20% off all used jazz

Friday & Saturday, August 9 & 10 only

1,000s of titles—don't miss out!

**This week's new releases**

Leadheads—3 song EP  
Warfare—Total Death EP  
Waysted—LP  
Dio—12"  
Saxon—12"  
D.R.I.—LP  
Negative FX—LP  
Upright Citizens—BYO—LP  
Cure—12"

Armoury Show—LP  
Harley—12"  
Molody Makers—LP  
Bad Checks—LP  
Style Council—EP  
Boy Who Cried Wolf  
Springsteen—UK poster  
Whitescars—Burgers—T-shirts!

**CASH PAID FOR ALBUMS & SINGLES.**

**LIVE ENTERTAINMENT EVERY NIGHT THIS AUGUST**

Tuesday through Saturday

Appearing thru Aug. 10

**DEBRA RAYE & ARIA**

Opening Aug. 13

**JOINT EFFECT**

9:00 pm-1:30 am

No cover, no minimum

**Bahia Belle Moonlight Cruise • Dance to "Main Street" from 7:30 pm**

**Sunday**

**JAZZ JAM**

featuring

**Cheatham's Jazz Quartet**

6:00 pm-10:30 pm • No cover, no minimum

**Sunday Buffet Brunch** 10:00 am-2:00 pm (All you can eat \$9.95)

**Monday**

**The Rebecca Drake Rising Star Revue**

8:00 pm-11:00 pm

No cover, no minimum

**Happy Hours** Monday-Saturday, 4:00 pm-8:00 pm  
Sunday 4:00 pm-6:00 pm, hot & cold hors d'oeuvres

**Bahia**

Resort Hotel

998 West Mission Bay Drive, 488-0551

**CALIFORNIA TRANSFER**

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

**Mr. Aldo's Italian Restaurant,** 4625 Alhambra Street, Pacific Beach, 452-2000. Tom Lee and the Beach Quail Sextet, jazz, 8 p.m., Friday and Saturday.

**Mulvaney's,** 1031 Orange Avenue, Coronado, 435-4990. Joe Stewart, contemporary, Friday and Saturday; talent night with Kitty Kiedick, Sunday.

**Mulvaney's,** 4230 Mission Boulevard, Pacific Beach, 483-7382. Robin Henkel, jazz and blues guitar, Thursday through Saturday; talent night with Rick Cones, Monday.

**Old Pacific Beach Cafe,** 4287

Mission Boulevard, Pacific Beach, 270-7322. Hollis Centre and Fatburger, jazz, Thursday through Saturday; Ella Ruth Page, jazz and blues, Sunday. Note to Appet, rock, Monday and Tuesday; the Five Careless Lovers, blues and rhythm and blues, Wednesday.

**Paradise Bay,** 1035 Quivira Road, Marina Village, Mission Bay Park, 223-2335. The Reflectors, rock, Thursday through Saturday; Dirk Debonaire, rock, Wednesday.

**Pax Bar and Grill,** 1025 Prospect Street, La Jolla, 454-9731. Mel Good, jazz piano, Tuesday through Saturday.

**Rusty Pelican,** 4340 La Jolla Village Drive, La Jolla, 587-1888. Jamie Hepner, contemporary, Tuesday through Saturday; Forecast, jazz and rhythm and blues, Sunday and Monday.

**Spire Rock Restaurant,** 4315 Mission Boulevard, Pacific Beach, 483-7600. Robert Westor, classical guitar, Wednesday through Saturday.

**Stamer's,** 1165 Carmel Avenue, Pacific Beach, 274-2322. Jerry Melnick, movie themes, originals, contemporary, and jazz music on the piano, Wednesday through Saturday; Bob Dolph, jazz, Sunday through Tuesday.

**Texas Bohouse,** 1970 Voltaire Street, Ocean Beach, 222-6895. Tom 'Cat' Courtney, blues, Thursday.

**Top of the Cove,** 1216 Prospect Street, La Jolla, 454-7779. Labo Papa, classical, contemporary, and variety piano, Wednesday through Saturday; and Sunday brunch.

**Upstart Crow and Co.,** Seacrest Square, 4173 Mission Beach Boulevard, Pacific Beach, 272-8900. Live music, Thursday through Saturday; call club for information; David and Francesca Savary, classical music on bassoon, flute, and viola, Sunday brunch.

**Vacation Village Hotel, Bay Ledge,** Vacation Isle, Mission Bay, 274-4630. Shine It On, contemporary, Tuesday through Saturday.

**Victor's,** 1403 Rosecrans Street, Point Loma, 226-1871. Upstairs: Paul Eastland, Top 40 variety, Friday and Saturday; downstairs: Norman Clifford and Frankie Ferri, contemporary, Wednesday through Saturday; live music, Sunday; call club for information.

## San Diego North

**The Abilene Country Saloon,** Town and Country Hotel, 500 Hotel

Circle North, Mission Valley, 291-2131. Brandy, country, Tuesday through Saturday; Country dance lessons, Tuesday through Thursday.

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

**Racchanel,** 8022 Clairemont Mesa Boulevard, Kearny Mesa, 560-8022. Millennium, rock, Thursday; the Electric Sons, rock, Friday and Saturday; The Constables, bluegrass, and Rose Maddox, bluegrass, Sunday; Elvin, contemporary with Aaron Heart and Memphis God, Elvin impersonator, extraordinary, Tuesday. Storm plays

jazz from 5-8 p.m., Friday.

**The Blue Room Lounge,** 2537 Clairemont Drive, Clairemont, 276-1060. Andy and Emma, contemporary, Friday and Saturday; Best of Friends, contemporary, Sunday.

**Bogey's,** 3333 Mission Center Road, Mission Valley, 297-8361. New Show Band, jazz, rock, jazz, Sunday.

**Bonbury's,** 9906 Mira Mesa Boulevard, Mira Mesa, 578-8666. The Accessories, rock, Thursday through Saturday; the Procrastinators, rock and rhythm and blues, Wednesday.

**Cafe in the Valley Restaurant,** 911 Camino del Rio South, Mission Valley, 298-6129. New Show Band, jazz, Monday and Tuesday; L.A. Lovers, 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, Clairemont, 278-2597. Gary Sherwood, contemporary, Tuesday through Saturday.

**Islands Lounge,** Haralei Hotel, 2270 Hotel Circle North, Mission

Valley, 297-1101. The Spud Brothers, rock and comedy, Thursday through Saturday; Brimmons, Stevie and Monday call club for information; English, contemporary, Tuesday and Wednesday.

**La Hacienda Cantina,** Mission Valley Inn, 878 Hotel Circle South, Mission Valley, 298-8281. Mike Murphy, comedy and music, Wednesday through Saturday; L.A. rock, Monday and Tuesday.

**Lehr's Greenhouse,** 2828 Camino del Rio South, Mission Valley, 291-1638. Passion Through, contemporary, Thursday through Saturday; the Spud Brothers, comedy and music, Wednesday.

Saturday, Scarlet, rock, the Spud Brothers, rock, and Dirk Debonaire, rock, Sunday.

**Monk's,** 10415 San Diego Mission Road, Mission Valley, 361-0000. Forward Motion, Top 40 dance music, Tuesday through Saturday; Downland with Fugge Clute, vocalist, and Bobby Gordon, clarinetist, jazz, and Johnny Best, jazz trumpet, 5-9 p.m., Sunday; Nightclub, contemporary, Monday.

**Monterey Whaling Company,** 887 Camino del Rio South, Mission Valley, 291-1638. Passion Through, contemporary, Thursday through Saturday; the Spud Brothers, comedy and music, Wednesday.

Newly remodeled historical San Diego 339 West Broadway Street proudly presents

## Harvey & 52nd Street Jive's

Singles & couples  
"If dancing to good music gives you a kick, you don't want to miss Tea Dance #6. Trust Me!"

**Continental Ballroom**  
Sunday, August 18, 1985 from 4:30 pm until 7:00 pm  
Dance to '30s & '40s Swing, '50s Rock & Country Swing

General admission \$7.50 per person  
For more information call Teleset 283-7328



CHARGE TICKETS BY PHONE CALL **Seat Line 283-5281** for more info call 283-5281 M-F AND VISA

## BACCHANAL

NIGHTCLUB MUSIC NOTES • 560-9022

FRIDAY & SATURDAY, AUG. 9 & 10



**ELECTRIC SONS**  
with guests, guests & more guests

FRIDAY, AUG. 9 91X enter & giveaway

SUNDAY, AUG. 11  
Bluesgrass with **THE CONSTABLES** and **ROSE MADDOX**

MONDAY, AUG. 12 - SECOND ANNUAL **MR. EROTICA CONTEST** featuring celebrity judges and over \$1,500 in cash and prizes!

8022 CLAIREMONT MESA (BETWEEN HWY 163 & 905)

Just voted Japan's #1 night club, featuring super shooters \$9 a shot

TUESDAY, AUG. 13

**ELVIS EXCITEMENT** starring **AARON HEART** and **MEMPHIS GOLD**

THIS THURSDAY AND EVERY THURSDAY EVENING THE MONTH OF AUGUST **MILLENNIUM** voted best entertainment by San Diego women!

EVERY MONDAY & THURSDAY **LADIES' HAPPY HOUR**

**BOY LESQUE**  
Monday from 6-12 midnight and Thursday from 5-9 p.m. with the 11 greatest "Mr. Good Body" in Southern California

8022 CLAIREMONT MESA (BETWEEN HWY 163 & 905)

Just voted Japan's #1 night club, featuring super shooters \$9 a shot

Wednesday-Saturday, Aug. 7-10  
**THE REFLECTORS**



Monday & Tuesday, Aug. 12 & 13  
**IN COLOUR**

Coming Wednesday-Saturday, Aug. 14-17  
**DIRK DEBONAIRE**  
Every Friday **FASHION ODYSSEY** Fashion auction

Try our new **OYSTER BAR** 22 items to choose from!



FORMERLY THE WINDROSE RESTAURANT  
**HAPPY HOUR 4 PM - 8 PM NIGHTLY**

SUNDAY **ORANGE CRUSHES** 75¢

MONDAY **WATERMELONS** 75¢

TUESDAY **ICED TEAS** \$1.25

WEDNESDAY **KAMIKAZES** 75¢

THURSDAY **ICED TEAS** \$1.25

1935 QUIVIRA ROAD • 223-2335  
AT MARINA VILLAGE ON MISSION BAY

## Mony Mony's

Thursday-Saturday August 8-10 & 13-17 9:00 pm-1:30 am  
**CRYSTAL**

Sunday, August 11  
**WHITE BUNS SUNTAN LOTION BEST TAN CONTEST** 1st prize \$100.00. Top ten receive T-shirts, visors & lotion. (Hiring bathing suit). It's still a "shorts, shots & rock & roll" Sunday!

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

Every Tuesday **Margaritaville—Lites \$3.00** Corona & Pacifico beers \$1.75—chips & salsa

Wednesday is **91X HAPPY HOUR** with **BRYAN JONES**, 25¢ draft beer

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

APPEARING NIGHTLY! WEDNESDAY-SATURDAY  
**The Jolly Roger** RESTAURANTS

'Sneak Preview' **OCEANSIDE** 1900 Harbor Drive North (Oceanside Marina) 722-1831



Appearing Nightly!  
**"Jump Street"** COMEDY & SONG **SAN DIEGO** (Seppert Village) 233-4300

**BARKER & ORR** "Music & Mirth" **SOLANA BEACH** 937 Lomas Santa Fe Drive 755-0117 **DANCE FLOOR COMING SOON!**



## COUNTRY SWING CONTEST

**\*CASH PRIZES** Awarded every Tuesday night to the couples with the best swing.  
**\*1st PLACE** Will receive \$50 and an invitation to the finals on August 20th.  
**\*2nd PLACE** Will receive \$25 and a chance for a 1st place win in the following weeks.  
**\*FINALS** The winning couples in the finals will receive \$200 for 1st place and \$100 for 2nd place.



Abilene is the place to be!

Located at the Town & Country Hotel 500 Hotel Circle North 291-7131

**ABILENE** The Nightclub for Western San Diego!

## Fun & Romance



**Jarrett Renshaw**

PORTHOLE Lounge 9 pm to 1 am

**Holiday Inn** San Diego Embarcadero

## Better than a 'Casablanca Night' "Humphrey's Bogart Hour"

It happens every weekday from 4:30-6:30 pm. Relax to the sound of live entertainment in Humphrey's piano bar while you partake from a menu that changes every evening.

**"Humphrey's Bogart Hour" Menu**  
MON. CARVED ROAST BEEF SANDWICHES  
TUES. PEEL YOUR OWN SHRIMP  
WED. 50¢ SEAFOOD BAR  
THURS. TACO BAR WITH ALL THE FIXIN'S  
FRI. THE BOTTOMLESS CHILI BOWL  
Giant Margarita Raspberry Margarita (16 oz.) with a (16 oz.) with a Gold Shooter, \$2.00 Gold Shooter, \$2.50

**LIVE ENTERTAINMENT IN THE PIANO BAR** featuring **BRUCE McKEITHEN** Monday through Friday 5:30-8:00 pm **JOHN SANDOVAL** Wednesday through Saturday, 8:30 pm-12:30 am **LARRY MOORE** Sunday, 8:30 pm-12:30 am

**HUMPHREY'S**

2241 Shelter Island Drive 224-3577



**The Moonglow**, 4615 Claremont Drive, Claremont, 273-1022. Nightclub, contemporary. Tuesday through Saturday. Music, country. Sunday and Monday.

**Narajo Inn**, 8515 Narajo Road, San Carlos, 465-7240. Headband rock. Tuesday through Saturday. Red Alert, rock. Sunday and Monday.

**Phil Joyce's**, 3147 Waring Road, Allied Gardens, 286-7973. Pro Brigham's Preservation Band. Diverse jazz, swing, and blues. Friday and Saturday.

**Pavilion Lounge**, Town and

**Country Hotel**, 500 Hotel Circle North, 291-7131. Southland, contemporary. Tuesday through Saturday. Driving Room, Kathy Lloyd, contemporary jazz. Friday and Saturday.

**Peter D's**, 5149 Claremont Mesa Boulevard, 277-5217. There's the Uptones rock. Limbo Flam rock. D-Dancers, rock, and the Standard, rock. Friday. In rock. Three Simple Words, rock. Soldiers of Fortune, rock, and Tam and the Monthlies, rock. Saturday. Stormy Summer, jazz-rock fusion, the Pumps, rock, and Dave's Brother Phil, rock. Tuesday. Tin Soldiers, rock. Sven Erik and the E. T. E. Rollers, rock, and Rule 42, rock. Wednesday.

**Smuggler's Inn**, 402 Fashion Valley, Fashion Valley East, 291-7179. Alan Curtis, contemporary. Friday and Saturday.

**The Speakeasy**, 3079 Mira Mesa Boulevard, Mira Mesa, 566-0978.

**F.M.**, contemporary. Thursday through Saturday.

**Spirit**, 1130 Flamingo Avenue, Ritz Park, 276-3993. City on Edge, rock, the White Glove Test, rock, and Eleventh Hour, rock. Thursday. The Uptones rock. Limbo Flam rock. D-Dancers, rock, and the Standard, rock. Friday. In rock. Three Simple Words, rock. Soldiers of Fortune, rock, and Tam and the Monthlies, rock. Saturday. Stormy Summer, jazz-rock fusion, the Pumps, rock, and Dave's Brother Phil, rock. Tuesday. Tin Soldiers, rock. Sven Erik and the E. T. E. Rollers, rock, and Rule 42, rock. Wednesday.

**Smuggler's Inn**, 402 Fashion Valley, Fashion Valley East, 291-7179. Alan Curtis, contemporary. Friday and Saturday.

**The Speakeasy**, 3079 Mira Mesa Boulevard, Mira Mesa, 566-0978.

**Coral Room**, The Four of Us, song and group vocals. Tuesday through Saturday. The Dick Leno's. Tuesday. Contemporary and vocals. Sunday and Monday. Crane Room. Bert Torres, contemporary. Tuesday through Saturday.

**Tio Leo's/Mira Mesa**, 10787 Camino Ruiz, Mira Mesa, 605-1461. Spunky White Face, contemporary and rhythm and blues. Tuesday through Thursday. The Five Card Draw, blues and rhythm and blues. Friday. Xpresso, contemporary. Saturday. Jeff Williams, contemporary. Sunday through Monday.

**Tio Leo's/Mission Gorge**, 6333 Mission Gorge Road, Mission Gorge, 280-9944. Joe Stewart, contemporary. Tuesday through Thursday. Costa V, contemporary. Friday and Saturday. Live music. Sunday and Monday. Call club for information.

**Springfield Wagon Works**, 5255 Kearney Villa Road, Kearney Mesa, 563-2272. Jo Thomas, piano bar. Tuesday through Saturday.

**Stardust Hotel**, 950 Hotel Circle North, Mission Valley, 268-0511.

**The Wellhouse**, 10789 Terrasanta Boulevard, Terrasanta, 560-6677. Rex and Laine Cornea with Bert Miller on drums, song, pop, nostalgia, and contemporary dance music. Friday and Saturday.

**Wrangler's Room**, 6608 Mission Gorge Road, Mission Gorge, 280-6263. Steve Cray, country. Tuesday through Saturday. Uncle Ken's Converted Rice Band, country. Sunday and Monday.

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

**San Diego South**

**Abbey Restaurant**, 2825 Fifth Avenue, Hillcrest, 291-4729. Stu Shames, jazz piano, 6-8 p.m. Monday through Friday. Kathy Lloyd, contemporary jazz. Sunday.

through Wednesday.

**Anthony's Harborhouse**, 1335 North Harbor Drive, downtown, 232-0338. The California Transfers contemporary. Tuesday through Saturday. Barker and Ore, comedy and music. Sunday and Monday.

**Aztec Bowl**, Turquoise Room, 1350 Thirtieth Street, North Park, 283-3135. Sandy and the Classics, contemporary. Wednesday through Saturday.

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

**Cafe Angelique**, 2870 Fifth Avenue (Fifth and Palm), Hillcrest, 692-1070. Bob Hart, classical piano, Wednesday and Thursday. Francesca Sene and Friends, classical viola duets, Saturday.

**Cafe del Rey**, 1549 El Prado,

**Halboa Park**, 234-8511. Dale Vernon, piano and guitar variety. Wednesday through Saturday. Evening and Sunday afternoon. Gail Hens, piano and vocals, 8-12 p.m., Tuesday.

**Cafe Vienna**, 3619 College Avenue, 265-1446. Frank Gargano, accordion music, 5-8 p.m. Thursday. Roland Klotz, other music and German music sing-along, 6-10 p.m., Friday and Saturday.

**The Co-Co Club**, 1301 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. Off Ridge, comedy and music. Sunday through Saturday. Sally Sexton, contemporary. Sunday and Monday.

**Doukies**, 4225 El Cajon Boulevard, East San Diego, 283-6981. Piano bar. Paul Greag, Tuesday through Saturday. Patti Glem, Sunday and Monday.

**Drowsey Magg's**, Thirty-first and University, North Park, 288-6584. Agatha Whimsey and Friends, traditional and folk, Thursday. Raggy Taggy, variety. Renaissance to jazz, Friday. Tom and Judy Carlstrom, English and Irish songs on the hammered dulcimer and guitar, Saturday. Sound Dynamics, classical guitar and cello music, Sunday. Old Time Foot Night, Monday. Irish music, night, musicians welcome. Tuesday. Cathy Curtis, singer-songwriter, Wednesday.

**The Escape Lounge**, 421 University Avenue, Hillcrest, 295-8282. Tommy Stark, organ, piano and vocals, Thursday through Monday. Barbara Cackel,

contemporary, Tuesday and Wednesday.

**Pat City/China Camp**, 2137 Pacific Highway, downtown, 232-0006. Harvey and the 32nd Street Jive, jazz, Thursday through Saturday.

**Holiday Inn/Embarkadero**, Fort Hale Lounge, 1535 North Harbor Drive, downtown, 232-3861. Ron Satterfield, jazz, Tuesday through Saturday.

**Holly's Inn**, 1246 University Avenue, 280-8531. 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 Hall Moon Inn**, 2241 Shelter Island Drive, Shelter Island, 224-3577. Bruce McKeithen, piano variety Monday through Friday.

happy hours, Jon Sandwell, piano variety, Wednesday through Friday evenings. Larry Moore, piano variety, Sunday evening.

**Imperial House**, 565 Kalmia Street at Park Boulevard, Hillcrest, 234-3525. Wayne Jure, jazz, Tuesday through Saturday, with the Imperial House Opera Singers, Wednesday. Wayne Jure and Hank Young, jazz, Friday and Saturday.

**"The Invader"**, at the dock, 1066 North Harbor Drive, downtown, 298-8006. The H Street Band, contemporary, every night except Thursday, when live jazz is featured, call club for information.

**Jolly Roger**, 907 West Harbor Drive, Newport Village, 234-4300. The Mike Stone Band, adult rock, Wednesday through Saturday. Rich Faulkner, contemporary, Tuesday and Sunday.

**La Maison/Galerie S**, 3681 Fifth

## AFTER DARK NIGHTCLUB

**LADIES' NIGHT**  
FREE FOR THE LADIES!  
Every Wednesday night  
Plus, give first come in  
on Wednesday, get in on  
Thursday FREE

**GENTLEMEN'S NIGHT**  
All guys get in FREE w/ coupon.  
Girls' cover just \$3.00.  
Come hear Ted play the best  
dance music every Thursday.

**FRIDAY & SATURDAY**  
THE party of Southern  
California. Join the crowd  
with featured DJ  
TY ALEXANDER  
Plus, receive a special pass  
to get in Sunday for \$1.00

**VOTED #1 YOUNG ADULT NIGHTCLUB / 17 & UP**

**WE'VE DOUBLED OUR SOUND SYSTEM!**

**COOL OFF ON OUR ALL NEW PATIO!**

Corner Midway & E. Valley Pkwy., Escondido (3 miles east of I-15)  
OPEN WEDNESDAY-SUNDAY 8:30 UNTIL 7 741-4055

## TWO NEW BUZZ WORDS FOR YOUNG PROFESSIONALS: "CORNICHE LOUNGE"

Come celebrate with old friends—while making new ones—at The Hotel Inter-Continental's Corniche Lounge.

Mingle through happy hour, Tuesdays through Fridays, 5:00 to 7:00 p.m.

And dance the night away, Tuesdays through Saturdays, 9:30 p.m. to 1:30 a.m.

The Corniche Lounge. It's the new hot spot people are buzzing about.

**HOTEL INTER-CONTINENTAL SAN DIEGO**  
333 W. HARBOR DRIVE, SAN DIEGO  
FOLLOWING SCHEDULE:

## DISTILLERY NIGHTCLUB

# LET'S PARTY!

### 4-Day Party Weekend

featuring

## NOTICE TO APPEAR

Thursday • Friday • Saturday • Sunday

## Sunday Special

2 for 1 well drinks  
\$1 shooters

Every Monday  
**JOCKEY CLUB DANCE PARTY**  
With host G.J. Paracho  
\$1 margaritas all night

Every Tuesday  
**\$1.50 ICED TEA NIGHT**  
ROBYN BANX

Wednesday  
Studio 90 Dance Party With  
**D.J. Felix Taverna**  
WHAT A SHOW!  
**MS. SUMMERTIME COVER GIRL MODEL SEARCH**  
3 weeks left—contest info: 942-6043  
With special guests  
**"VALERO"**  
Featuring Diana Valero and her dynamic dance show  
Door Prizes • Dance Music • Entertainment

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**GRAND OPENING CELEBRATION**  
with **RS LOFTY**  
Live through August 17

**THE AUTOMATICS**

- Prizes
- Lavish buffet
- \$1 drink specials

**DOUBLE DRINKS AT HAPPY HOUR**  
Monday-Friday  
4:30-8:00 pm  
with complimentary light dinner buffet

FOUR EYES  
August 11 & 12  
Playing the hits you want to hear every night live

Halcyon ... "make it your place"

EVERY WEDNESDAY this SUMMER

## KIFM 98 LIPS DUB JAZZ

with Mike and  
Wednesday, August 4

## THE FATTBURGER BAND

with Mike and  
Thursday, August 5

EVERY THURSDAY this SUMMER

## JAZZ DANCE NITE

with Mike and  
Thursday, August 5

## 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  
No cover—no minimum

Appearing thru August 26

featuring **Kerry Morril**

EVERY SUNDAY this SUMMER

## SUNDAY BRUNCH


On our patio, overlooking the bay,  
10:00 am-2:00 pm—all you can eat \$8.95

# Catamaran

RESORT HOTEL  
3999 Mission Blvd. 488-1081


Now appearing Tuesday-Saturday  
9 pm-1 am

## Oh! Ridge



Come join  
**SALLY SEXTON**  
for fun & romance  
sunday 8 pm-12 midnight  
Monday 8:30 pm-12:30 am

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



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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.  
Tired of paying for fast food? Microwave Dinners? Then help yourself to our "Munchies Bar" at Happy Hour MF 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 at our weekly Pool Party—Saturdays 2 to 6 pm.

THURSDAY	FRIDAY	SATURDAY	SUNDAY
4 to 7 PM <b>"LADIES' DAY"</b> \$1.00 Pina Colodas Free Quiche & Eggs 8 PM to 12 AM Live Entertainment "Best of Friends"	4 to 7 PM Weekend Kick-Off "Double well drinks" \$1.00 KAMON FREE Fish Tacos 9 PM to 12 AM Live Entertainment "Best of Friends"	10 AM to 2 PM "Doctor's Orders" \$1.50 Bloody Marys Miniature Ramen Noodles 2 PM to 6 PM Poolside Blowout with "Rocky" 9 PM to 1 AM "Best of Friends"	10 AM to 2:30 PM CHAMPAGNE BRUNCH from \$8.95
4 to 7 PM Double well drinks \$2.00 Long Island Iced Tea Free Teriyaki Chicken	4 to 7 PM "Fruit Fantasies" \$1.00 Fruit daquiris FREE cheese & fruit table	4 to 7 PM "Pasta Pump Day" \$1.00 Margaritas & Tequila FREE Build-a-Nacho	

FREE MOVIES—Sunday-Wednesday 9 PM-11 PM

If you have complete dinners with a party of 2 or more, tell 'em Duke sent you to receive a  
**COMPLIMENTARY CARAFE OF WINE!**  
1901 Shelter Island Drive • (619) 222-6319

Avenue, Hillcrest, 298-0129. John Sebastian Winston, premiere flute virtuoso performing original compositions, 8 p.m., Thursday; Linn Hall, Latin American harp, Friday; Miles Moyner, classical guitar, Saturday.

**Lucky Lady Club**, 435 Sixteenth Street, downtown, 233-6301. Regis Latin and Top 40, Thursday through Sunday; Los Ruff, Latin and Top 40, Monday and Wednesday.

**Mandolin Wind**, 308 University Avenue, Hillcrest, 292-3077. King Biscuit Blues, blues and rhythm and blues, Thursday through Saturday; live music, Tuesday and Wednesday.

Wednesday, call club for information.

**Moni Liso Restaurant and Cocktails**, 2801 India Street, downtown, 234-4800. Gay and Jackie and Lil Warner Italian songs, pop standards, and opera, Saturday.

**O'Hungry's**, 2547 San Diego Avenue, Old Town, 298-0133. Ron Whaley, contemporary and folk, 6:30 p.m., Friday and Saturday; Gypsy, Top 40 dance music, 7 p.m., Sunday and Wednesday.

**Our Place at Mission's**, 2424 Fifth Avenue, Hillcrest, 232-1772. The Joe Alexander Quartet with Lori Bell.

lunch, Friday and Saturday; live jazz, 7:11 p.m., Sunday, call club for information.

**Papagayo Restaurant**, 561 West Harbor Drive, Newport Village, 232-7580. Greg Glover, keyboards and vocals, performing everything from standards to contemporary, Wednesday through Saturday.

**P.J.'s Warehouse Restaurant**, 2301 Fifth Avenue, downtown, 234-2500. Countdown featuring Dan Pagala, Kirk Hoffman, and Derrick Bodley, classic and contemporary jazz, Tuesday through Saturday; happy hours with Bobby Blases at the piano.

**Reel Gusto**, 4105 Taylor Street, Old Town, 293-3111. Two Pieces, Sufies and Seventies hits, Friday, 10 p.m.; 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.

**Sheraton Harbor Island**, Reflections, 1280 Harbor Island Drive, Harbor Island, 291-2900. Strait, contemporary, Tuesday through Saturday; the Jets, vintage rock, Friday, happy hour.

**Shepherd's Restaurant**, Vicki McMaster, standards and pop from the Thirties to the Eighties on the harp, Wednesday through Sunday; Gail Dietrichs, classical harp, Tuesday.

**Sternwheeler Showboat**, at the dock, 1600 North Harbor Drive, downtown, 298-8086. The Sacramento Trio, contemporary, Tuesday through Saturday.

**Tom Han's Lighthouse**, 2129 Harbor Island Drive, Harbor Island, 291-9119. Dady and Melissa, contemporary, Wednesday through Sunday; Donna Cole, contemporary, Monday and Tuesday.

**Trojan Horse**, 6129 University Avenue, East San Diego, 382-1070. The Us Band, rock, Thursday through Saturday; the Rose Trio, Top 40 dance music, 4 p.m., Sunday.

**Viscount Hotel**, The Bar, 1969 Harbor Island Drive, Harbor Island, 291-4700. The Bar, Kevin Melton, piano variety with vocals, Tuesday through Thursday; live piano bar entertainment, Friday and Saturday; call club for information.

**Wine & Dine**, 1000 Harbor Island Drive, Harbor Island, 291-2900. Strait, contemporary, Tuesday through Saturday; the Jets, vintage rock, Friday, happy hour.

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Friday and Saturday.

**Harney Stone**, 7059 El Cajon Boulevard, Village area, 452-2263. Jim and Theresa Hinton, Irish music, Thursday and Sunday; the Jackies, Irish music, Wednesday, Friday, and Saturday.

**The Boondocks Restaurant**, 8320 Parkway Drive, La Mesa, 462-3660. Dale Pearson, contemporary music on the piano, Wednesday through Saturday; Bruce Robbins, contemporary, Sunday and Monday; Craig Jones, piano, 5-8 p.m., Friday.

**Hull and Bear**, 600 North Second Street, El Cajon, 448-5757. Chaim Reichen, contemporary, Tuesday through Saturday.

**Calypso Lounge**, 975 Greenfield Avenue, El Cajon, 448-9526. Tommy Kay, country, light rock, and easy listening, Friday and Saturday.

**Circle D Corral**, 1013 Broadway, El Cajon, 444-7443. Country Casanova, country, Tuesday through Saturday; Jerry Buse and a Touch of Country, country, Tuesday through Saturday; live piano bar entertainment, Friday and Saturday; call club for information.

**Coo-Coo's Nest**, 12247 Woodside Avenue, Lakeside, 443-2200. Wayne Steele, piano variety, Tuesday 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 West**, 5286 Baltimore Drive, La Mesa, 462-0533. The Classics, formerly the Belairs, Fifies and Sixties rock, Tuesday through Sunday; the Dynamic Duo, vintage rock, Sunday and Monday.

**Happy Days Car Hop**, 9664 Campo Road, Spring Valley, 463-4757. The Cal-lics, 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.

**Lakeside Hotel**, 5940 River Street, Lakeside, 443-9591. Bernagade, country, Friday and Saturday.

**La Posada del Sol**, 8238 Parkway Drive, La Mesa, 462-2400. Alaska, country, Thursday through Saturday; Carl Simmons, country, Wednesday.

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

**Lorenza's**, 596 Broadway, El Cajon, 442-9696. Pich N' W with Gerrie Wex, contemporary, Tuesday through Saturday; Pro Brigham's Preservation Band, Disneyland jazz, Sunday and Monday.

**Magnolia Melhany's**, 8961 Magnolia Avenue, Santee, 448-8550. Circles, rock, Thursday through Saturday.

**Mama's Mink**, 333 East Main Street, El Cajon, 442-5573. Rocky Kreitzer and the Big Oak Ranch Band, country, Wednesday through Saturday; and 6:30 p.m., Sunday.

**Marie Callender's**, 6650 Alvarado Road, La Mesa, 463-1910. Mike Nelson, variety, Tuesday.

**Nite Owl East**, 667 North Mission Avenue, El Cajon, 447-3854. The Baja Strings, Top 40 dance music, Tuesday through Saturday; Moonlight, Top 40 dance music, Sunday and Monday.

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

**The Os Bow Inn**, 9816 Campo Road, Spring Valley, 469-9016. Andy and Donna, contemporary, Tuesday through Thursday; Alton and the Os Bow Country Lads, country, Friday and Saturday.

**Park Place**, 1280 Fletcher Parkway, El Cajon, 448-1111. Ippo Fado, rock, Tuesday through Saturday; live rock, Sunday and Monday; call club for information.

**Pizza Place**, 764 Jamaica Road, El Cajon, 444-3300. Mike Bica, contemporary rock, Thursday; live music, Friday, call club for information; Three Speed, vintage rock, Saturday.

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

**TNT Lounge**, 63231 Imperial Avenue, Encanto, 263-2963. The Finest City Band, Top 40 and rhythm and blues, Friday through Sunday.

**Turquoise Lounge**, 5975 Severin Drive, La Mesa, 462-1525. Three-D, rock, Tuesday through Saturday.

**Van Winkle's**, 10055 Mission Gorge Road, Santee, 449-0900. Crossfire, contemporary and country rock, Friday and Saturday.

**South Bay**

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

**China Five Restaurant**, 569 H Street, Chula Vista, 426-5951. Juan Robles, contemporary, Thursday through Saturday.

**Country Bumpkins**, 1862 Palm Avenue, Imperial Beach, 429-1161. Gail 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. Toys, rock, Tuesday through Saturday; France, rock, Sunday and Monday.

**Dock's Cocktails**, 317 Third Avenue, Chula Vista, 422-1566. Diana Gilman, country, blues, and variety plans, 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., Sunday.

**Joey's**, 415 Broadway, Chula Vista, 429-4828. Louie and Louie, 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. Bruce Robbins, contemporary, Tuesday through Thursday; East Coast, contemporary, Friday and Saturday.

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

**The Lantern**, 1322 Third Avenue, Chula Vista, 422-4280. Live music, Friday and Saturday, call club for information.

**Springsteen Fans!**

5 foot by 5 foot painting of Bruce from the cover of **DARKNESS ON THE EDGE OF TOWN**. Collector's Item • Best offer 574-8220 Andrew

**Little Las Vegas**, 1770 Palm Avenue, Imperial Beach, 424-3754. The Kings Men, ballroom dance music, Friday.

**Old Bonita Store Restaurant**, 4014 Bonita Road, Bonita, 478-3537. The Two Times rock, Thursday through Saturday.

**Zanella's**, 613 Palomar Street, Chula Vista, 425-1626. La Rapiella, Latin music, Thursday, Saturday, and Sunday.

Performer listings are compiled by Ron Averaging. If you wish to be included, please call 263-9382 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

## Rock & Roll

**The Accessories:** *Hamburg's The Agents: Red Couch*  
*Jim Escudado*  
**Automatics:** *Halgren*  
**The Beat Club:** *Finsdale Lounge;*  
*Mary Mary's*  
**The Blair Boys:** *Henry's*  
**The Blitz Brothers:** *Beach Club*

## PERFORMERS



**MIKE MURPHY**  
appearing Wednesday-Saturday, beginning at 8:30

**LA. Monday & Tuesday**  
**MEXICAN**  
**LA HACIENDA**  
**RESTAURANTE**

Mission Valley Inn • 875 Hotel Circle South  
Mission Valley • 298-8281

**THE ISLANDS**  
HAWAIIAN HOTEL • SAN DIEGO, CA  
Hanalei Hotel  
2270 Hotel Circle North  
Mission Valley • 297-1101

**SPUD BROTHERS**  
Now appearing  
Tuesday-Saturday, 8:30 pm  
**SOUTHWIND**  
Sunday & Monday  
**BOGART**  
Beginning August 13

**LYRICAL MAGIC—MUSICAL EXUBERANCE—**  
**REFRESHINGLY UPBEAT**  
**"HEAVEN IS SITTING PRETTY"**  
BALBOA MUSIC CENTER, BLUE RIDGE MUSIC, HARPER'S MUSIC  
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SHEET MUSIC \$2.50 CASSETTE TAPE \$4.95  
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**Le Chalet**  
Entertainment by the Sea  
AIR CONDITIONED • DANCING • LIVE ENTERTAINMENT 7 NIGHTS A WEEK  
8:00-1:30  
Check out the new Le Chalet 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, Pitchers \$2.50  
Sports fans—watch major league sports on satellite • 3 T.V.'s

Le Chalet presents  
**LAZER EYES**  
Formerly Voyeur  
Outstanding Rock 'n' Roll with great  
audio visual effects.  
Thursday, Friday & Saturday  
Aug. 8, 9 & 10  
Nightly drink specials. No cover charge.

**SERIOUS GUISE**  
Sunday, Monday & Tuesday  
Aug. 11, 12 & 13  
Keg Party Sunday afternoon  
July 14—25¢ drafts  
Band starts at 4 pm • Be there  
Rock 'n' Roll • No cover charge

**ROCKOLA**  
Nostalgic Rock 'n' Roll  
at its best.  
Wednesday, Aug. 14  
(Ladies' night)  
Frozen drink specials all night long  
No cover charge

For club booking information call Nelson Talent • 222-4320  
5046 Newport Ave. • Ocean Beach • 222-5300

**PRIME TIME JAZZ**  
The Atlantis Restaurant proudly  
presents a summer music festival  
of outstanding jazz. Join us on  
Sunday, 6 pm to 10 pm, and  
Monday, 8 pm to 12 am, for  
Prime Time Jazz. No cover charge.

**FATTBURGER**  
AUGUST 4  
through  
AUGUST 26  
The Atlantis Restaurant proudly  
presents a summer music festival  
of outstanding jazz. Join us on  
Sunday, 6 pm to 10 pm, and  
Monday, 8 pm to 12 am, for  
Prime Time Jazz. No cover charge.

**The Atlantis**  
1335 Ingraham Street, next to Sea World on Mission Bay 226-1888

**SHOOTERS**  
TAKE IN SOME HOT SHOTS AND COOL TUNES.  
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 keyboard sounds while  
sipping your favorite libation from the most imaginative 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.

Michael Rorah plays cool keyboards,  
Tuesday through Saturday,  
July 16th through September 7th.  
Shooters welcomes Mike Rorah, a versatile keyboard artist, who'll be  
playing your favorite tunes in his unique style.  
Shooters is also open for lunch and our famous "Better Than A Free  
Dinner" Happy Hour. So come on up any time you want a change from the  
same old scene. And take our best shot.

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and La Jolla Village Drive 587-0066



Bottom/Dallas: Carlos Murphy/La Jolla  
 Born Cross-eyed: The Cafe  
 David Bradley and the Maniacs  
 Band: Billy Up Tarnum  
 Cal: Chico, M.P.'s, Happy Days  
 Circle: Magenta/Midway  
 City on Edge: Spirit  
 The Classics from the  
 Belafonte/Doris Day  
 Crystal: Many Moods  
 Dave's Brother Phil: Spirit  
 Dick DeMott: Paradise Reg.  
 Le's Greenhouse  
 D-Fendants: Spirit  
 Ducktail Reveal: Mary's by the Pier  
 Les Ducks: Billy Up Tarnum  
 Electric Sonic: Bacchanal  
 Eleventh Hour: Spirit  
 Fastlane: Whiskey Flats: Beach  
 Club  
 Four Eyes: Billy Up Tarnum  
 Hologram  
 France: Dance Machine  
 Joey Harris: M.P.'s  
 Headband: Nava: Jim  
 The Heaters: Old Del Mar Cafe  
 Joe Murphy's  
 The Herons: Whiskey Flats  
 Ipo Factor: Park Place  
 The Jets: Sheraton Harbor Island  
 Calamity Heat  
 L.A.: La Hacienda Cantina: Piu

South Anderson's  
 Laser Eyes (formerly) Vowcuth Le  
 Chole  
 Limbo Slam: Spirit  
 The Londoners: Le's Greenhouse  
 Lenny Mack: Billy Up Tarnum  
 The Mar De: Billy Up Tarnum  
 Messengers: Tangle Flats  
 Miffins: Spirit  
 The Models: Tangle Flats  
 Notice to Appear: Paradise  
 Nightclub: Old Piu the Beach  
 Cafe  
 Outta Control: Normandy  
 Coastal Lounge  
 Planet: Whiskey Flats: Le's  
 Greenhouse  
 Private Domain: Old Del Mar Cafe  
 The Procrastinators: Rumburg's  
 The Pump: Spirit  
 Red Alert: Nava: Jim  
 The Reflections: Paradise Reg.  
 The Rhythm Method: Red Couch  
 In/Escondido  
 Robyn Bais: Distillery Nightclub  
 Private Lounge  
 Rockin' Le Chole  
 Rock Review: McCabe's  
 Scarlet: Le's Greenhouse  
 Mulaney/Escondido  
 Serious Guitars: Le Chole  
 The Stars Brothers: Joe Murphy's  
 Le's Greenhouse

Preston Smith and the  
 Crocodiles: Billy Up Tarnum  
 Soldiers of Fortune: Spirit  
 The Spud Brothers: Islands  
 Lounge, Monterey Whaling  
 Company  
 The Standards: Spirit  
 Mike Stone: Don Jolly  
 The Tangle Flats  
 Sven-Erik and the E Ticket  
 Bollers: Spirit  
 Tami and the Mouthless: Spirit  
 Three D: Tangle Flats: Park  
 Place  
 Three Sped: Piu Plus El Capon  
 Tin Soldiers: Spirit  
 Touchy Subjects: Spirit  
 Toys: Dance Machine  
 Two Tones: Old Innata Store  
 Restaurant  
 The Uptones: Spirit  
 The Us Band: Trojan Horse  
 White Glove Test: Spirit  
 You Spirit

Roy and Laine Correa with Bert  
 Miller: The Wellhouse  
 Rick Conroy: Mulaney/Pacific  
 Beach  
 Costa V: Los Levis/Mason Gorge  
 Donna Coker: Tom Ham's  
 Lighthouse  
 Carol Crawford: Jack's Landing  
 The Tangle Flats  
 Alan Curtis: Smuggler's Inn  
 Dorel Daniels and Titheline: La  
 Costa Inn and Spa  
 Sonny Dan: Hungry  
 Hunter/Kavatside  
 Jesse Davis: Atlanta  
 Frank Dexter: Barnack: Bill's  
 Double Trouble: Hotel Escondido  
 Dusty and Melissa: Tom Ham's  
 Lighthouse  
 East Coast: La Maze  
 Paul Eastland: Victor's  
 The Elements: Hotel del Comodoro  
 Ed Ellis and Tapestry: Sandbar  
 Lounge  
 Rich Faulkner: Jolly Roger/Scout  
 Village  
 The Finest City Band: T.V.T.  
 Lounge  
 Pat Fitzpatrick: Rancho Hermosa  
 Inn

Gil Palacios and Linda Parra:  
 Gil's Cocktail Lounge  
 Sam Parsons Duo: Monterey Bay  
 Cannery  
 Passin' Through: Monterey  
 Whaling Company  
 People Movers: Hilton Hotel  
 The Pop Boys: M.P.'s  
 Leroy N. Woon with Gerrie Woon  
 Litchy's  
 P.M.L. The Nipponkay  
 Jeff Proctor: Home of California  
 Sign's  
 Deborah Raye and Arias: Bahia  
 Hotel  
 Bruce Robbins: Broomsticks, La  
 Maze  
 Juan Robles: China Five  
 Restaurant  
 The Rosie Trio: Trojan Horse  
 The Sacramento Trio  
 Storm: Ashland: Showboat  
 Sandy and the Classics: Aztec  
 Road  
 Sally Saxton: Doc Masters  
 Shores: Sheraton Harbor Island  
 Sue Preston: Jolly  
 Roger/Kavatside  
 Sobos: M.P.'s  
 Tony Soraci and Company:  
 Hungry  
 Sound Investment: La Costa Hotel  
 and Spa  
 Southwind: Tangle Flats  
 Spunky White Face: Tin Levis/Mesa  
 Laura Springer: Vacation Village  
 Hotel  
 Joe Stewart: Tin Levis/Mesa  
 Gorge, Mulaney/Comodoro  
 Street: Sheraton Harbor Island  
 Johnny Stuart Inc.: Loma Portal Inn  
 Don Tension: The Flying Bridge  
 Three's Enough with Randy  
 James: Peter D's  
 Tito and Augustine: Du Vin's  
 Bert Torres: Stardust Hotel  
 Triple Play: Hilton Hotel  
 Two Pieces: Red Gusto  
 David Watson and the Gathering:  
 San Diego Harbor Excursion  
 Ron Wheeler: O'Hagan's Old  
 Town  
 Jeff Williams: Tin Levis/Mesa  
 Xpress: Tin Levis/Mesa

## Country/ Country Rock

Alaska: Monsoon, La Pasa del  
 Sol/La Mesa  
 Bobby Allen and the Boys with  
 Hammers: Ram-V Ranch House  
 Alton and the Oz Bow Country  
 Ladies: Oz Bow Inn  
 Jerry Bae and a Touch of  
 Country: Circle D Corral  
 Big Sky: Don's  
 Brannan: Ashland: Country Sabon  
 Red Choceros: La's  
 Country Cazons: Circle D Corral  
 Country Justice: Outpost  
 Coyotes: Le's Little Bit of Country  
 Crossfins: Van Winkle's  
 Crown: Oasis Bar  
 CW Express: Wooden Nickel  
 Islands: Thom Down  
 Jesse Daniels Band: Le's Little Bit  
 of Country  
 Martin Eddy and Country Brees:  
 Kentucky Stud  
 Four Star Country: Landmark  
 Cocktail Lounge  
 Andy Gallaher: Old Time Cafe  
 Grand Central Station: Hutch's  
 Rocky Brewster and the Big Oak  
 Ranch Band: Mene's Mnt.  
 Gail Lee and Go for Broke:  
 Country Rampton  
 Lone Star Country: The Country  
 Side Restaurant and Lounge  
 Ron Martin: Rodeo Room, Linda's  
 D'Angelo Restaurant, Wooden  
 Nickel  
 Dina Preston and Chaser: Film  
 Springs Inn  
 Tommy Ray: Colono Lounge  
 Renegade: Lakeside Hotel  
 Bob Sasse: Rancho Vera Cruz  
 The Severy Brothers: Pomerado  
 Club  
 Linda Sherwood and Serenite:  
 Our Favorite Place  
 The Smith Brothers: Horseshoe  
 Tavern  
 Stampeder: Whiskey Creek  
 Steer Crazy: Whimpy's Road  
 Stephen: Out: Valley Center Inn  
 Saloon  
 Don Tension: The Flying Bridge  
 Texas: Oakvale Lodge

## Uncle Ken's Converted Rice Band: Whimpy's Road Uptown Pickin': Stage Coach Inn

Alaska: Monsoon, La Pasa del  
 Sol/La Mesa  
 Bobby Allen and the Boys with  
 Hammers: Ram-V Ranch House  
 Alton and the Oz Bow Country  
 Ladies: Oz Bow Inn  
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 Stampeder: Whiskey Creek  
 Steer Crazy: Whimpy's Road  
 Stephen: Out: Valley Center Inn  
 Saloon  
 Don Tension: The Flying Bridge  
 Texas: Oakvale Lodge

Mark Augustine: Cafe in the Valley  
 Restaurant  
 Joe Azarevic: Quartet with Lori  
 Bell, Our Place and the Moon  
 Lori Bell and the Italian Jazz  
 Glantes: Villa Montezuma/Jesse  
 Shepherd House (see concert  
 listings)  
 Johnnie Best: Monk's  
 The Boy Tones: Rosie O'Grady's  
 P.O. Brigham's Preservation  
 Bands: Pat Joly's, Lorenzo's,  
 Patrick's II  
 Bruce Cameron Ensemble: San  
 Diego Harbor Excursion  
 The Bob Campbell Trio with  
 Harley Dugan: Quimby's  
 Chastain's Jazz Quartet: Bahia  
 Hotel  
 The Chicago Six: Billy Up Tarnum  
 Jimmy Corran, Sharon Andrews,  
 and Andy Riley: Casey's  
 Lounge  
 Countdown (Don Papalia, Kirk  
 Hoffman, and Derrill Bodley):  
 P.O. Warehouse Restaurant  
 Dreamland with Peggy Claire  
 and Bobby Gordon: Monk's  
 Ed Ellis and Tapestry: Sandbar  
 Lounge  
 Aubrey Page Quintet: Patrick's II  
 Steve Feinabend Duo:  
 Honolulu/Pomerado  
 Coffeehouse  
 Fineline: Chuck's Steak House  
 Forecast: Rusty Pelican  
 J.J. Frank and the Coalition  
 Orchestra: Spik's, Billy Up  
 Tavern  
 Hollis Gentry and Pettibarger:  
 Atlanta: Old Pacific: Beach Cafe,  
 Calamity Heat  
 Matt Gutz: Bar and Grill, Vito  
 Palace  
 Harvey and the 52nd Street Jive:  
 Pat City/China Camp  
 Doc James, Mc C. and Company:  
 Billy's Burger Garden  
 Toni Lee and the Kevin Quail  
 Sextet: Mt. Aldo's Italian

Bob Sasse: Rancho Vera Cruz  
 Rick Saxton: Upstart One and  
 Company/Scout Village  
 Signs: Lucky Lady Club  
 Adolph Whimpy and Friends:  
 Drusky Magg's  
**Blues/R&B/  
Reggae**  
 The Blonde Bruce Band: P.O.

Cocktail, Mission Beach Club  
 Tom "Cat" Courtney: Texas  
 Teahouse  
 Ed Ellis and Tapestry: Sandbar  
 Lounge  
 The Five Careless Lovers: Old  
 Pacific: Beach Cafe, Old Del Mar  
 Cafe, Tin Levis/Mesa  
 Robin Harshel: Rosie O'Grady's  
 Mulaney/Pacific Beach  
 Ella Ruth Piggies: Old Pacific:  
 Beach Cafe, Old Del Mar Cafe

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Upstart Crow and  
Company: *Silence Please*  
David Bradley and the Mantia:  
Hand: comedy and rock. *Billy  
Up Tarmac*  
Joe Carron: country, rock, and  
humor. *Piccadilly Restaurant*  
Ray and Laine Corra with Bert  
Willers: swing, jazz, nostalgia,  
and contemporary dance music.  
the Wellhouse  
The Creedence: big band dance

music: *San Luis Rey, Downes Golf  
Course Country Club*  
Cathy Curtis: singer-songwriter.  
Downes Golf  
The Rebecca Drake Rising Star  
Review: variety stage show.  
John Hall  
Dusty and Gary: country and  
oldies. Mr. Hill's Backroom  
Saloon, Antonio's Hacienda  
Cafe, Verna  
Paul Gregg: piano bar. *Islands*  
Guy and Jackie with Gil Warner:  
variety, pop to country. *Mano Lina  
Restaurant*  
Bob Hart: classical piano. *Cafe  
Touffaine*  
Aaron Hart and Memphis Gold:  
classical piano and vocal.  
The King's Men: big band ballroom  
classical music. Little Las Vegas

Diana Gilman: country, blues, and  
variety piano. *Duck's Cocktails*  
Patti Glenn: piano bar. *Duck's  
Cocktails*  
Greg Glover: keyboards and vocals  
performing everything from  
standards to contemporary.  
Pittsburg-Sage Village  
Frank Longoria: avarian music.  
Cafe Verna  
Paul Gregg: piano bar. *Islands*  
Guy and Jackie with Gil Warner:  
variety, pop to country. *Mano Lina  
Restaurant*  
Bob Hart: classical piano. *Cafe  
Touffaine*  
Aaron Hart and Memphis Gold:  
classical piano and vocal.  
The King's Men: big band ballroom  
classical music. Little Las Vegas

Roland Klotz: other music. *Cafe  
Verna*  
Kathy Lloyd: contemporary harp.  
Touffaine Lounge. *Upstart Crow*  
Bob Long: everything from  
classical to boogie-woogie on the  
piano. *San Luis Rey Downes Golf  
Course Country Club*  
Holly Lee  
Melissa Morgan: harp music. *Old  
Time Cafe*  
Mosses: salsa and cuban music.  
Marsal  
Miles Moynier: classical guitar. *Le  
Marsal*  
Bob MacLeod: piano and vocal  
variety. *John Hall*  
Bruce McKeithen: piano variety.  
Touffaine  
Vicki McMaster: standards and

pop from the Thirties to the  
Eighties on the harp  
Jerry Melnick: music themes,  
originals, contemporary, and  
jazz music on the piano. *Arado  
de La Jolla, Steamer*  
Kevin Nelson: piano variety with  
recalls. *Vernon Hotel*  
Mike Miller: folk rock and variety.  
Touffaine  
Melissa Morgan: harp music. *Old  
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and Fridays at Mainline,  
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tunes from the Bronx to  
Britton, including that  
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REVOLT-IN-STYLE (The  
Magazine) is searching  
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Jolla, Ca. 92037 or leave  
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**THE WAVE OF SUMMER FUN CONTINUES**  
CRYSTAL'S PROUDLY PRESENTS

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801 West Circle North  
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**Le Sainte Maxime**  
Supper Club  
Greek & Continental Cuisine  
presents dancing with the  
**LATIN FIVE ENSEMBLE**

Featuring: Pepper & Salt with Esteban Fabela on sax.  
Rudy Peralta on keyboards and Tony Becerra, bass.

Dine 1:00 through Sun 5:30 pm 10:30 pm dancing from 8:30 pm to the sounds of your favorite nostalgia with Latin medleys.

Dance to the Latin Sound after dinner: til 2 am Tues, Sun, \$5 cover  
Fri & Sat, only. Featuring disco, dancing between sets.

Dinner reservations suggested: 619-454-2434  
1250 Prospect St., La Jolla

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## Section 3/Classifieds

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### 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 person or organization is allowed. Each ad must be 100 words or less. Free classifieds are limited to 25 words or less. Ads of more than 25 words cost \$50 per additional word and payment must be submitted with ad.

**LATE CLASSIFIEDS** (after 10:00 a.m. on the day of publication) cost \$100 for 25 words or less and \$50 per additional word.

**MAILING DEADLINE:** Free classifieds must be mailed to the address below and must be received by 8 a.m. Thursday, a week in advance of the intended run.

**NO FREE ADS** will be accepted at the Reader Office or over the phone.

**DON'T CALL US.** Due to the large volume of free classifieds, we cannot handle phone or phone inquiries concerning them. Please do not call us to ask how to place free classifieds, or attempt to cancel ads, or to request information from ads seen as paid ads.

**THE READER'S OFFICE** is located at 1000 La Jolla Village Drive, San Diego, California 92037.

### How to Place Paid Classifieds

**BUSINESSES** (including paid services or products) and companies profit-making enterprises must pay to advertise. The classified ad rate is \$100 for 25 words or less per week. Paid ads are accepted on a first-come, first-served basis. For any information, number of words, or to place an ad, call (619) 594-8200.

**MAILING DEADLINE:** Paid classifieds must be mailed to the address below and must be received by 8 a.m. Thursday, one week prior to the run.

**WALK-IN DEADLINE:** Paid ads may be brought to the Reader Office for 10 a.m. to 5 p.m. Monday through Friday.

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**PHONE DEADLINE:** Paid ads may be placed over the telephone before 10 a.m. Monday through Friday.

**MasterCard, Visa**  
**235-8200**

(We accept all major credit cards.)

### For Sale

**AIR CONDITIONER** 1000 BTU. Inverter model from J.C. Penney. Horizontal mount. 3 years old. Fully covered. Perfect. \$199. 249-9895.

**AIR CONDITIONER** 1000 BTU. Inverter model from J.C. Penney. Horizontal mount. 3 years old. Fully covered. Perfect. \$199. 249-9895.

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### RESTAURANTS

**Free Soft Frozen Yogurt**  
small size. 80¢ value with the purchase of a Medium size for \$1.45 (toppings not included). 4 flavors to choose from. Also served, Natural Ice Cream—No preservatives.

Under new management  
**Le Yogurt de France**  
3786 Mission Blvd. • 272-8017  
(across from Old Mission Beach Cafe)  
7 days a week, 11 am-10 pm

One offer per person, one coupon valid for up to 5 people through Aug. 15, 1985.

2 for 1 coupon  
**FREE DINNER**  
When you buy one combination dinner, get one of equal or lesser value free.

**Carvalls**  
2253 Sunset Cliffs Blvd. 222-0533  
142 University Ave. 298-6613

Special good through 8/22/85. Excluding Fridays. Not valid on food to go.

Special  
**LASAGNA DINNER**  
**FOR TWO \$7.95**  
Includes soup and bread (for dining room only)  
**OR**  
**\$2.00 OFF ANY PIZZA!**  
(Dining room or pick-up)

**VESUVIO ITALIAN RESTAURANT**  
4863 El Cajon Blvd.  
287-8286

**WINGS 'N' THINGS RESTAURANT**  
*The original Buffalo N.Y.-style chicken wings*  
Served in our Special Sauce (mild • medium • hot • x-hot) with celery sticks and homemade blue cheese dressing

*The Taste Sensation for San Diego chicken lovers!*

**SPECIAL 50-PC. PARTY PAC \$10.99**  
One coupon per customer. Expires 8/22/85.

**FREE Basket of Kurlly Q's French Fries**  
Made from fresh potatoes with any chicken wings order. Reg. 95¢. One coupon per customer. Expires 8/22/85.

Now serving you at two locations:  
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Call ahead for take-out  
Sun-Thurs 11:30 • Fri-Sat 11:30

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## RESTAURANTS



**SARDINA'S**  
ITALIAN RESTAURANT  
Serving the South Shores  
of Long Beach  
Try us...

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**Lounges or spaghetti dinner**  
\$12 - \$14.95  
Includes salad, bread & glass of house wine.

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**Dinner for two \$11.95**  
Choice of veal parmigiano, chicken cordon  
or eggplant parmigiano. Includes salad, garlic  
bread & glass of house wine.  
Specials good with coupon through 8/22/85.  
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TO THE NEW

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AUGUST 9, 1988 3















**GAULIN LYNDA** (Linda) Hamilton, 41, single, 5'6", 120 lbs., blonde hair, blue eyes, 1978-1979, 1980-1981, 1982-1983, 1984-1985, 1986-1987, 1988-1989, 1990-1991, 1992-1993, 1994-1995, 1996-1997, 1998-1999, 2000-2001, 2002-2003, 2004-2005, 2006-2007, 2008-2009, 2010-2011, 2012-2013, 2014-2015, 2016-2017, 2018-2019, 2020-2021, 2022-2023, 2024-2025, 2026-2027, 2028-2029, 2030-2031, 2032-2033, 2034-2035, 2036-2037, 2038-2039, 2040-2041, 2042-2043, 2044-2045, 2046-2047, 2048-2049, 2050-2051, 2052-2053, 2054-2055, 2056-2057, 2058-2059, 2060-2061, 2062-2063, 2064-2065, 2066-2067, 2068-2069, 2070-2071, 2072-2073, 2074-2075, 2076-2077, 2078-2079, 2080-2081, 2082-2083, 2084-2085, 2086-2087, 2088-2089, 2090-2091, 2092-2093, 2094-2095, 2096-2097, 2098-2099, 2100-2101, 2102-2103, 2104-2105, 2106-2107, 2108-2109, 2110-2111, 2112-2113, 2114-2115, 2116-2117, 2118-2119, 2120-2121, 2122-2123, 2124-2125, 2126-2127, 2128-2129, 2130-2131, 2132-2133, 2134-2135, 2136-2137, 2138-2139, 2140-2141, 2142-2143, 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## OFF THE CUFF



**Bahid Hamzavi**  
College Instructor

**La Mesa**  
I had unlimited resources. I would like to own a large corporation. It would be manufacturing and design, what I know best. I like people and I feel the best way to use the talents of people is in business. You figure out what people can best contribute to. I have potential. I admire the Japanese for the strides they made. You look at a Japanese car manufactured in 1993 and you can see they've come a long way. They believe in quality, which can only come about from devotion and time. That kind of achievement in putting lots of work into a dream and then watching it grow, that would make me the kind of person that I had accomplished something worthwhile.

**Angela Schalle**  
Biology Student

**North County**  
I love scientific research. I think I'd want to be well known for something that would benefit all mankind. Right now one of the most pressing traumatic diseases is Aids. I think people have kept away from research resources because they felt it couldn't possibly affect them, but the truth could affect all of us, and at the rate it's being transmitted, heterosexually already at risk. I'd love to be a cure but I hope someone by the time I'm in a research lab. There's still a lot to be done in the field of cancer research. I hope we can eradicate it in my lifetime. I'd like to be a part of the

Lin Jiaxin

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