

READER

VOLUME 15, NO. 27, JULY 10, 1996 SAN DIEGO'S WEEKLY



RICHARD MELTZER'S NAVY *in which the author — former draft dodger, dope fiend, and notorious anarchist — is politely introduced to the modern military.*

By Richard Meltzer

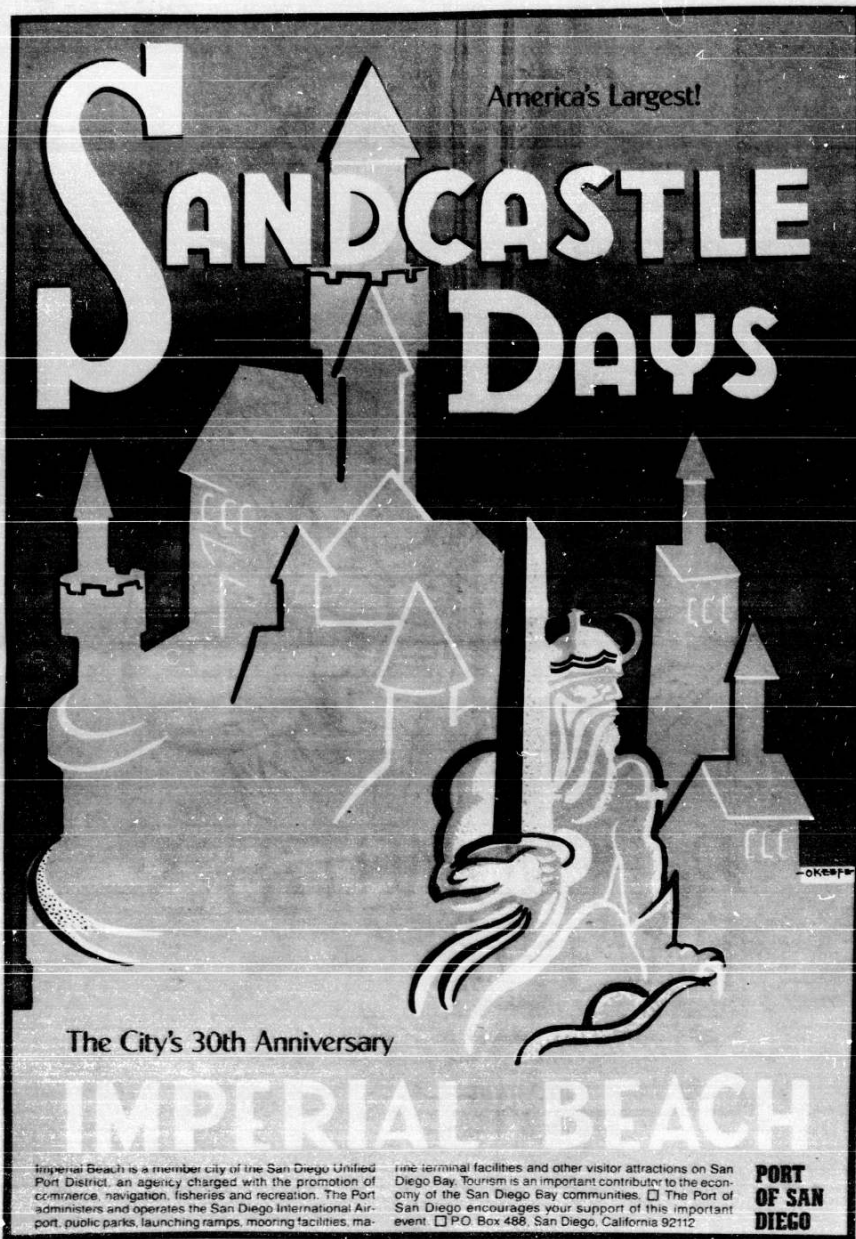
*I wish that
I was born a thousand years ago;
I wish that
I'd sailed the darkened seas
On a great big clipper ship
Going from this land to that
In a sailor's suit and cap.
—Heroin, "The Velvet Underground"*

Okay. I spent five-six days with the U.S. Navy. It didn't kill me. As "mixed" an encounter as any I've had as a writer, some parts were wretched, phastly, distressing; others, ethereal, effervescent, *exhilarating*. Mostly I surprised me at every turn.

(Continued on page B1)

SANDCASTLE DAYS

America's Largest!



The City's 30th Anniversary

IMPERIAL BEACH

Imperial Beach is a member city of the San Diego Unified Port District, an agency charged with the promotion of commerce, navigation, fisheries and recreation. The Port District administers and operates the San Diego International Airport, public parks, launching ramps, mooring facilities, marine terminal facilities and other visitor attractions on San Diego Bay. Tourism is an important contributor to the economy of the San Diego Bay communities. The Port of San Diego encourages your support of this important event. P.O. Box 488, San Diego, California 92112

PORT OF SAN DIEGO

Big Bucks & Dull Jocks

The cover article (July 3) entitled "Foul Territory" only confirmed what has always been obvious to those not afflicted with sports mania. Interviews with athletes, in general, are boring and without any real insight into the complexities of the people involved. Simplistic questions are not well-situated answers, and if the players do not want outsiders to know what makes them tick, why interview them?

Asking some overpaid (few players earn \$340,000 per year, or deserve it) jock what he thinks about the team's prospects, etcetera is mindless. Chance and a thousand and one factors will decide the outcome of each game and the final standings. Any fan can give you as valid an opinion of the team's chances, although the opinion itself has no more value than anyone else's.

The garbage that constitutes the "quotes" so sought after by sports writers is hardly worth the effort to obtain it. The really intelligent writers will look for other aspects of the game to consider, but perhaps anything too intellectual would be of little interest to the average fan. In general, sports writing is about as interesting as the players themselves, and with few exceptions, the players are dull, dull, dull.

James Phillips
Escondido

LETTERS

The Reader welcomes letters for publication. Address them to Letters to the Editor, Box 80803, San Diego, 92158. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

Mike Likes Paul

I am republished by your slanted article ("City Lights," July 3) suggesting that San Diego City Councilman Mike Gotch will profit financially from the development of Belmont Park. My God, did over a district have a harder-working, more capable, and more selfless councilman than Mike? To suggest that he supports Belmont Park because of self-interest is ridiculous.

Mike has always admired Paul Theory's architecture in the beach area. Belmont Park is a feasible alternative to the stadium that previously existed, and Paul Theory's work will be imaginative and innovative. Don't forget, the Hamel brothers are against Belmont Park because when other commercial projects go in, they may lose business. I guess they think that justifies character assassination.

Christina Albert
La Jolla

Brains Recalled

The Hamels want to recall Mike Gotch. Why not recall the Hamels' brains?

Tom Hawk
San Diego

Erratum

A production error in last week's "City Lights" resulted in incorrect photographers' credits. The photograph of a dog in sunglasses at the Hotel del Coronado was taken by Jay Pierre. The photograph of San Diego City Councilman Mike Gotch was provided by the city's graphics department.

The Reader regrets this error.

Dry The Impossible

I would never presume to be an expert on Laundromats, but it seems to me that Matthew Alice ("Straight from the Hip," July 3) overlooked the obvious when he addressed the question why there is a shortage of dryers in Laundromats.

A customer will pay to wash his clothes in a Laundromat if and only if there are washers available. It is not until the washing cycle is complete that the average customer concerns himself with the backup at the dryers. At that point it's too late for him to take his dirty laundry elsewhere.

I have taken it upon myself to administer a revolution of laundromats against laundromats; we will demand that laundromats immediately cease taking advantage of our shortsightedness. Just send me one dollar cash and I'll show you the way.

CYNIA HOSSEIN
Chico

The Dylan Field

You published a letter (July 3) from a woman responding to a story (June 19) that took issue with the review of a book on Bob Dylan's Christianity. Her most intelligent statement was, "First of all, he probably ought to read the book before discussing it." Her least intelligent statement was, "Jewish Christians (or Christian Jews) have merely decided that the messiah has come." While surely a dedicated Christian, she knows little about Judaism. If she were more knowledgeable of the history of Judaism, she would better understand why there are so many cults that try to convert Jews by pretending to be a kind of hybrid Judaism (for example, "Jews for Jesus").

As a Jew, I strive to follow certain moral principles. I don't believe everyone must believe what I do, nor follow any particular doctrine to achieve what Christians may call salvation, or what Jews may call meaning or purpose. Jews recognize that the eternal ethical concepts of decency, kindness, justice, and integrity are part of every great religious faith. This zealous woman may suppose I am doomed because I don't agree with what she has been taught. May be she should visit the USSR and see life where liberty and democracy are foreign ideas, and the assumption of absolute truth is more common. Let's leave the theological discussions to scholars, shall we?

Phyllis Field
San Diego

The Other Side Of Half-Nakedness

I think that after all these letters to the editor on how supposedly turned on these men are by provocative advertising, it's high time a point be made.

It's now common to read or hear of women complaining about how they wish men would be more honest. And that they want men to share more of their feelings. So by implication they prop themselves up as some kind of pushing fountain of truth and openness. Well, if that's true, then why don't we see any of these open, truthful women writing in and complaining about how advertisers use half-naked men to exploit their weaknesses? And how unfair it is that they would do that? The reason we don't is because these women are not open and truthful. It seems that they're the ones with the double standard and that so far the men have been the ones exercising honesty (even if I don't particularly agree with what has been said).

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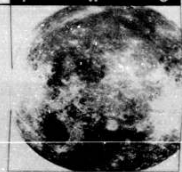
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JULY 10, 1986 3



TIJUANA TUBES

BY JEANNETTE DEWYZE

The latest travel advisory for Tijuana: don't forget to bring toothpaste. A worsening shortage has caused most Colgate, Crest, and all other brands of *pasta dental* to vanish from Mexican shelves.

Shortages of various goods have become a way of life for Tijuana residents in recent years. Sugar and milk have been hard to find periodically, and Tijuana residents say toothpaste supplies started to become erratic as long ago as two or three years. But the toothpaste shortage grew acute about six months ago, Tijuana grocers say. It was then that the Mexican Secretary of Commerce and Industrial Promotion in effect began ordering Mexican toothpaste to be sold at cost.

The regulatory agency, known as SECOFIN, dictates both the wholesale and retail prices of hundreds of items produced in Mexico and deemed to be basic necessities. A walk around a market like the one in central Tijuana owned by Blanca and Jorge Corona reveals some of the items, such as beans and flour, that are obvious choices for regulation. Others are less obvious: Nescafé, cookies, Contac, cold pills, and chocolate. Quik flavoring powder are also in the "basic necessities" category. Vanilla and

strawberry-flavored Quik are not price controlled, nor is beer, nor are fresh fruits and vegetables.

The Coronas have owned their little grocery store for more than thirty years. Because they fear possible reprisals from the government regulators, they agreed to talk about the toothpaste crisis only on the grounds that their identities not be disclosed (hence their name has been changed). They say the government regulators still allow retailers to make a slim profit on some items. For example, they can buy five-kilogram bags of Ariel brand detergent for 1628.50 pesos and then sell them to the public for 1910 pesos (about \$132), an eighteen percent markup.

Twelve-ounce bottles of Coca-Cola cost the grocers about seventy-nine pesos and may be sold for ninety pesos apiece (about fifteen cents). But the Coronas say over the years, the margin on most of the regulated goods has been shrinking, and now it's hardly worth it for grocers to carry some items. For example, retailers currently must pay 598.37 pesos per gallon of milk, and they are permitted to charge their customers only 614 pesos per gallon (about a dollar), a two and one-half percent markup.

The Coronas nonetheless continue to carry milk, but they stopped putting toothpaste on their shelves when SECOFIN set the retail and wholesale prices of toothpaste at the same level. Jorge says for a while he continued to keep limited supplies hidden out of sight.

These he would sell at the legal, unprofitable price (a 150-milliliter tube of Colgate, for example, was priced at 73.33 pesos, about twenty-eight cents at today's exchange rates) but only to long-standing customers. And then about two months ago, the government announced that grocers should be willing to sell toothpaste without making any profit on it as a form of social service. Since then, Jorge says toothpaste has all but disappeared from even the wholesale warehouses in Tijuana. "There isn't any," he claims.

That may be a bit of an exaggeration, but a recent check of Tijuana grocery stores certainly confirmed there's not much. The giant Calimax supermarket in the Rto district only stocked small tubes (about two ounces) of the expensive brand of Confident smoker's toothpaste. The Calimax on Agua Caliente Boulevard only had one size of Colgate (about two and a half ounces), selling for 141 pesos each (about twenty-three cents), but several smaller grocery stores were offering no toothpaste at all.

One exception to this rule could be found at the Botica Sherr pharmacy, located a block off Revolución on Third Avenue in downtown Tijuana. There one counter was piled high with cartons of toothpaste — all imported from the United States (and thus not subject to the price controls) and selling for as much as \$4.28 per eight-ounce tube. ■

THE SMOTHERED BROTHERS

BY THOMAS K. SENGU

The curtains fell on the comedy team of Max and Ross Messier in the third week of June. In the preceding three months, the brothers performed half a dozen times at the Improv nightclub in Pacific Beach and received standing ovations. Articles on the two appeared in the *Los Angeles Times*, the *San Diego Union*, and the *Tribune*. The brothers were interviewed by *People* magazine. A talent scout who caught one of their Improv shows in late April got them a booking on *The Tonight Show*.

But in the space of two days, everything fell apart. The San Diego Police Department's vice squad banned them from ever again appearing at the Improv. They were bumped from *The Tonight Show* moments before they were to make their national television debut. And the *People* magazine piece, which was to have run sometime in July, was postponed indefinitely.

How much more can a pair of budding comics be expected to take — particularly if they're just ten and six years old? In the wake of all this bad news, Max and Ross did what came naturally: they cried. After a compensatory shopping spree in a Los Angeles toy store — in which they blew the entire \$600 they were paid by the *Tonight Show* people — they were sent back home to their mother in



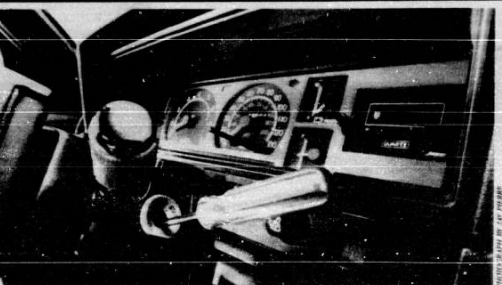
Max and Ross Messier, on stage and happy before the curtains fell

Bakersfield. And, says their father, Improv manager Paul Messier, they haven't performed since.

The rise and apparent fall of Max and Ross dates back to October of 1984, when the pair made their professional debut in a Bakersfield comedy club their father owned. The senior

Messier had owned or managed a series of comedy clubs in Bakersfield for the previous three years, and he frequently brought home visiting comedians for dinner. That's how Max and Ross learned their first batch of jokes, and their spontaneous performances at

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Now unsuspected alien smugglers stole Linda Adams's car from Lindbergh Field

THEY GOT THEIR HANDS ON MY TOYOTA

BY BRIAN CANLEN

Could it be that Linda Adams's car was stolen from the airport parking lot, used to smuggle illegal aliens, brought back to the lot three days later, and parked in a different space? It's possible, according to the

airport's parking management and the U.S. Border Patrol. Adams says she left her 1984 Toyota Cressida in the short-term parking lot of the Lindbergh Field airport on June 25. Three days later, on the night of June 28, she returned from the world's fair in Vancouver and could not find her car. When she finally located it, the vehicle was parked in a different spot. The

windshield was cracked, the lock on the driver's door had been broken, and the ignition had been torn up. Someone had left empty Styrofoam coffee cups and French fry wrappers in the front seat. She found a handwritten list of Hispanic surnames and notes about the cost of a bus ticket from Fullerton to Merced (\$42.25). The rubber that seals the perimeter of the trunk was partially ripped out. When she managed to start the car, the radio-broadcast Spanish-language station at full volume

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THIS SUMMER IN CANS

BY NEAL MATTHEWS

Not only is summertime fire season, sunburned beer-belly season, and rerun season: it is also the heaviest trash season. School is out, and the liberated inmates are creating garbage with a vengeance. More yardwork is producing more clippings, cuttings, trimmings, and empty beer cans. Then there are the tourists, who take only photos and trinkets and leave only money and garbage. And along with trash season comes injury season for the people with the most thankless job in town: the city trash collectors.

Thirty-year-old Ann Wilson, a six-year veteran trash collector and the first woman in San Diego to work a one-person trash truck (she went back to a two-person truck last year after injuring her back), has a vital interest in trash. She knows it could severely injure or even kill her. Between July of 1985 and July of 1986, there were 168 injuries sustained by trash collectors in the city, resulting in \$300,000 in medical bills and lost work time. "So much of it



Brewing the hours with a smile: Ann Wilson

is unsafe," Wilson explains. "If trash cans were guns, we'd all be dead right now."

Actually, she did empty a trash can once that was close to being a gun. It contained a box of live ammunition, and luckily Wilson spotted it before the trash truck's blade swept it back into the compactor. "If we had compressed it, it could have shot me," Wilson says during a tour of her trash route in North Park. "I could see the headline: 'Trash Collector Shot by Trash, Dead on Arrival.'"

On this day, Wilson is fitting in as a route supervisor, driving a city pickup truck and

responding to complaints and problems in the alleys from Polk to Adams avenues, and from Hamilton to Mississippi streets. This is her Thursday route. "You should have been here yesterday," she says to a passenger. "Wednesdays we go to war." Those are the days when her route takes her through Southeast San Diego. Few homes in Southeast San Diego have garbage disposals, Wilson explains, and more have children (legendary little garbage machines whether they live in Encanto or La Jolla), who are off for the summer. Many cans in that area are

broken glass often turns up in trash collectors' nightmares. Wilson rolls up a long sleeve (her shirt-sleeves become shredded beyond use over a two-month period) to show a protruding scar on her right forearm. "Glass comes flying out of plastic bags when you pick them up," she explains. "This one took nine stitches."

She recently saw a colleague with his entire lower leg laid open by a piece of glass. To throw away glass, she recommends that it either be placed in a paper bag by itself and then inside a plastic bag, or left in an open box so the trash collectors can see it.

Wilson says toxic waste is gradually becoming one of the trash collectors' most feared items. "If I see a bottle of strange-looking stuff and I don't know what it is, I leave it there," she says. About three weeks ago, two male trash collectors were overcome by hydrochloric acid at a trash stop near Thirtieth Street and Adams Avenue. Both were hospitalized briefly, and one of them is still

Continued on page 46

A ROOM SOMEWHERE

BY BRIAN CANLEN

Pancho and Frank are the wards of a San Diego City ordinance designed to preserve low-income housing in the downtown area. The ordinance was passed in December to ensure that people like Pancho and Frank aren't forced to move into a shopping cart when they lose their hotel rooms to redevelopment. But these two people, along with a number of other low-income residents of the Palm Hotel, have until the end of the month to find a new place to live. They've lost their rooms to restoration.

The eviction notices came on July 1. Extensive improvements to the century-old hotel, located at Twelfth and Island avenues, have made it necessary for "guests" to vacate their rooms, said a letter from Stephen Huggard, the management's attorney. The main reason: existing moieties is between twenty and twenty-five, according to Huggard. The single rooms, which now rent at approximately \$225 per month, will be available after they are



Francisco Herrera and Jui Van Cerve: The Palm Hotel says pack your bags

renovated, but at a higher rate. The new monthly rent will be "in the \$400 range," according to the manager. A number of the hotel's seventy-six rooms have already been renovated, and some are being rented for between seventy and one hundred dollars a week. These occupants will not have to leave. New rules, such as no cooking or pets, will be put into effect. Reservations for rooms are being taken, but no guarantees are being given, the letter stated.

All hotel residents, whether they rent by the night, week, or month, were given the benefit of a thirty-day notice, says Huggard. "The management is really sensitive to implications of discrimination and unfair treatment," he says, explaining why a month's notice was given to short- as well as long-term occupants. Although monthly room rentals will be allowed after the renovations, the idea is to make the Palm "truly a hotel," says Huggard, adding that there was "some doubt in our mind as to whether [present occupants] are hotel guests or tenants."

Pancho Francis has been a resident of the Palm Hotel for twenty-seven years. He got out of the hospital two weeks ago after undergoing back surgery, but he is still partially paralyzed by a stroke he had in 1984 at age sixty-one. He is supported by disability payments. Living above him is Frank Herrera, who has been living at the Palm Hotel for the last six years. He works three days a week as a gardener and makes \$446 a month, and he's also taking classes to earn his high-school diploma. Herrera is thirty-six years old.

Both men belong to a class of residents known as SROs — city planning lingo for single-room occupancy. The old hotels, where now rent is by the week or month, are being rapidly flattened in the path of redevelopment. Thirty of these hotels have been leveled or converted (often to office buildings) since 1976. SRO housing, which is all some people can afford, is getting scarce, and downtown is swelling with the homeless, so

But the ordinance doesn't say anything about remodeling. Danu Blasi talked about it, though, in front of the city council. Blasi, who leases and manages five residential hotels downtown, opposed the ordinance because he believed it would not preserve SROs. He

warned the council back in December that the moratorium would instead drive up the rents on the single rooms that still exist. The only way for SRO owners to make money, Blasi predicted, would be to remodel crumbling hotels and their dilapidated rooms into charming old buildings with cute studios.

Blasi says he is not surprised to hear of the renovations and rent hikes at the Palm Hotel. The people who work behind counters in Horton Plaza provide the demand for upscale

Continued on page 46

STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:

When I skateboard on the boardwalk from south Mission Beach to Pacific Beach, it feels as though I have to push a little harder than when I ride in the other direction. Is the boardwalk on a downgrade to the south or am I just flipping out?

Criston Sloan

Serra Mesa

No, of course you're not flipping out. It's uphill to Pacific Beach. Just look at a globe. Doesn't it make sense that to move from the equator, in the middle of the globe, to the North Pole, "up" at the top, you're going upward? So skateboarding from Mission Beach to Pacific Beach reflects this phenomenon, only on a smaller scale. Going south is just the reverse — downhill — so it's easier traveling in that direction. But be careful you don't fall off the world.

(Well, if I got Criston to swallow that, let me fill in the rest of your letter with the truth. The fact is, the boardwalk — which is officially Ocean Front Walk and which was made of wooden boards as long ago as 1894 but has been in its present concrete incarnation since 1927 — goes uphill and downhill. At Ventura Place it is 9.791 feet above sea level, according to city surveys. North of there, at Jaramas Court, it has risen to 9.816 feet, about one-third of an inch. It's climbed to a dizzying 9.941 feet at Santa Barbara Place but rapidly plunges to 9.878 feet at Kingston Court — a descent of nearly an inch that would make any skateboarder's knees wobble. The high point of the trip northward occurs at Salem Court, a lofty 10.057 feet, but by San Rafael we've headed back to sea level at 10.001 — a net gain of more than three inches in two and one-half miles. Whew.)

Dear Matthew Alice:

I have always cherished the view from the foot of Broadway downtown, looking east down the street toward Golden Hill. In the foreground is the bus exhaust, the line of

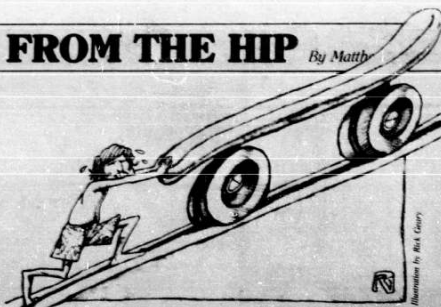


Illustration by Rick Curry

traffic signals, the gum-spotted sidewalks. But above, in the far distance, stand two large trees atop Golden Hill. These trees are like beacons of sanity after an unreal day in the urban rat hole. My question is, who planted these trees? And what kind of trees are they? And if they're ever chopped down, whom do I draw and quarry?

Ned James

San Diego

If you had taken the time to go up Broadway in your beloved trees (instead of leaving all the work to me), you would have discovered that one of the tall trees is in the yard of the "Quartermass-Wilde House." We're told so by a wooden sign on the lawn. The other beacon of sanity, as you call it, is in the yard just east of this one. I don't know if Babes Quartermass, the gent who planted the trees before the turn of the century, thought of them as helpful to his mental well-being. I do know that the view from his newly built house, sans skyscrapers, roaring jet planes, and thousands of teeming office workers, would have been peaceful enough back in 1896. I hope he realized what a lucky fellow he was.

Actually, Quartermass was the kind of person who makes his own luck. He was a sea captain and a department store owner, and he obviously was well to do. His mansion atop Golden Hill was nearly a castle: its 8800 square feet cost the captain a hefty \$8000, and it was a showplace even in a city that boasted many glittery showplaces in that boom time. Stained glass, carved wooden staircases, ornately paneled bedrooms — all of this opulence was crowded by a tower in which Quartermass or his wife could relax and look out at the harbor far below.

Quartermass planted a garden with exotic vegetation, one specimen of which was a Norfolk Island pine, *Araucaria heterophylla*. This is the tree that now looms above the house and the skyline. Botanists speculate that it was brought over as a seedling in a container from Norfolk Island, since its seeds don't keep well. That would make it at least ninety years old. The Norfolk Island pine next door, at what is now 2424 Broadway, was probably planted about the same time, since it is about the same size; the yard where it now resides used to be the gardens of the Quartermass house.

None of this would have mattered much if Louis Wilde hadn't bought the house in 1907. Wilde was what they call a "colorful" character, and his notoriety — and his guardianship of the house until he sold it in 1932 — add enough historical import that the building has been designated historical site #39 by the San Diego Historical Site Board. Wilde was a banker and real estate developer who dabbled enough in politics to become mayor of the city from 1917 to 1921. But his eccentricities are what spark our interest. One of his many schemes was to raise silkworms in Coronado. Another venture, equally unsuccessful, was the Jaramul Rancho, which he bought and intended to turn into a movie studio. His flamboyance often got the better of him, such as the time he hurled a gavel at a councilman, breaking his own finger in the process. Wilde finally left San Diego in a huff after an abortive attempt to drill for oil on Point Loma.

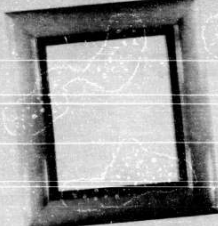
Because the Quartermass-Wilde House is a historic site, everything on it, including the pine, is "protected." Before anything on the site is altered substantially, the owner must get permission of the site board. The same holds true for the tree next door, since it lies within the Golden Hill Historic District. So your trees are likely to remain standing for a good many years. I couldn't find anything in the regulations protecting ghosts, though, and I'm concerned for their futures. The home is said to shelter two spirits: Jennifer, a woman who inhabits the reception area, often at an altitude of eighteen inches above the floor, and Constance, a long-haired blonde who lives in the attic and mourns the loss of her lower set.

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

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THE INSIDE STORY

BY PAUL KRUGER

THE SAN DIEGO LIBRARY'S BOOKMOBILE

is back on the road again, nearly two years after former city library commissioner Robert Magnus first requested major repairs and the addition of new accessories to make the bookmobile more accessible to library users. In 1984 Magnus estimated it should take three, and certainly no more than six months and cost approximately \$12,000 to outfit the thirteen-year-old bookmobile with a new generator, air conditioner, interior lights, paint, and carpeting. But renovations weren't completed until this May, some eighteen months beyond his projected deadline, and at a cost of more than \$27,000. Meanwhile, the number of books circulated by the bookmobile has plummeted from 60,148 in 1981-82 to 30,744 in 1985.

"The city manager's office and library department destroyed the effectiveness of the bookmobile and spent a horrendous amount of money doing it," Magnus charges.

The former commissioner, who resigned his position last month in a dispute over the selection process of a site for the proposed new central library, says city officials could have reduced the delays and lowered costs by seeking advice from the Ohio-based Gerstenlager Company,

which built the \$37,000 vehicle. Magnus had numerous conversations in 1984 and 1985 with a Gerstenlager executive, who told him the company would provide schematic drawings for electrical and air-conditioning work for \$50. And Gerstenlager would not have charged for advice about the job. "But instead of just getting the company to do the plans and seeking competitive bids for the job from experienced firms, the city manager and library

department insisted on remaking the wheel," says Magnus.

Supervising librarian Francisco Finelli disagrees with Magnus's criticism. Pinell says delays were unavoidable and contends that Magnus is exaggerating the cost overruns and that library officials had expected to spend between \$20,000 and \$25,000 on the bookmobile renovation. Moreover, the overhaul has added five years to the life of the vehicle, which was originally slated for retirement in 1989. And Pinell says the decline in the number of books circulated by the mobile library is unrelated to the lengthy repair schedule. "People are more mobile, so they're using the branch libraries more now," he explains.

Pinell notes that the addition of a new generator system allows the bookmobile to travel to previously

inaccessible schools and sites. Before the renovation, its lights, microphone system, and other electrical accessories could only be operated from an outside power source that was connected to the bookmobile with a heavy-duty extension cord. The new, self-sufficient energy system has allowed Pinell to schedule fourteen new locations to the bookmobile's revolving schedule, which he says will increase circulation.

Pinell acknowledges that the renovation wasn't flawless. City mechanics charged the library \$366 to schedule the bookmobile's front seats, only to tear out those seats and replace them with new ones in May. If a team of local design consultants had not donated its time to create a color scheme for the exterior paint job, total costs would have exceeded \$30,000. Another \$15,000 is now being spent to build a loading dock at the Oak Park branch library on Fifty-fourth Street, which serves as the bookmobile's home base. The



Public Library Bookmobile

loading dock will allow librarians to use wheeled carts to transfer books between the vehicle and the Oak Park branch shelves, replenishing and varying the vehicle's selection. When the bookmobile was based at the University Heights branch on Park Boulevard, librarians had to transfer the books by hand.

While these alterations will make the bookmobile more accessible for readers and easier for librarians, the improvement came too late to help former bookmobile driver Patricia Estelle, who had driven city bookmobiles for fifteen years when doctors determined that her spinal discs were deteriorating from the strenuous tasks of unwinding the spring-loaded extension cords and lugging fifty-pound sacks of books. Unable to sit or stand more than a few hours at a time, she was given a small cash settlement in 1984 and retired on one-third of her salary, \$440 a month.

When the local media revealed that San Diego Housing Commission director Ben Montijo had spent thousands of dollars on deluxe office furniture, exercise equipment for his staff, and first-class travel to San Francisco, Montijo first marshaled his own evidence and parried the criticisms. But

when complaints wouldn't go away, Montijo decided to overhaul his public image. In January he began weekly speech lessons with Ron Arden, who helps local television personalities and politicians improve their "communication skills." When Montijo balked at revealing the costs of these lessons, which are paid for with taxpayers' funds from the commission's budget, Channel 39 aired a June 16 editorial stating that "the first step to an improved public image is open disclosure of public records." The station also urged an end to such "unnecessary expenses."

On June 18 Montijo released copies of Arden's bills. That paperwork shows Montijo has taken at least thirty-eight hours of "vocal and visual presentation training" at a cost of seventy-five dollars per hour, or \$2,850. (While he is not currently taking lessons, he is leaving open the option of continuing them at a later date.) Montijo and six assistants also employed Arden for two day-long seminars (June 2 and 10). Montijo says these seminars cost between \$200 and \$900, but commission staffers last week said they couldn't locate Arden's bill for those sessions. Montijo says the lessons taught him how to write a speech and deliver it "in a way

that keeps the audience's attention." Arden also coached Montijo how to perform in front of television cameras. "I learned that I rambled too much for television... and the importance of the colors of clothes you choose," says Montijo. "I've also decided to do television interviews without my glasses, since they create a barrier between you and the public."

Montijo hopes the lessons will yield new lucrative financing deals for the commission, which works with local developers to build and remodel homes and apartments for low-income San Diegans. "Developers hear and evaluate multimillion-dollar proposals, and if [the lessons] make us more effective in communicating, that's a very, very small price to pay," Montijo says.

Housing commission critics aren't buying that. "The housing commission has a public information officer. Let him deal with the public if Montijo feels he's unable to," says Mel Shapiro of the Independent San Diego Housing Coalition. As for sparking more business deals, Shapiro claims that "the idea that [Montijo's] improved diction can convince a developer to build more apartments for the poor people is ridiculous on its face."

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NAVY

(Continued from page 1)

I expected terror at sea and found it on Land... assumed digital Republican would be the ticket, discovered a whole big kettle of thoroughly mixed human etc....looked forward to the 70mm remake of 10,000 Years at Sing Sing, got a PBS documentary on life in China....and stuff like that.

Beyond my wildest imaginings, the experience once and forever "demythified" the military for me — whatever that means.

It also left me with a mean cockie habit, the sort of thing you pick up when you can't have a beer. If this shows in my writing — never touched it before — well I'll be dog.

Okay. There's so much to tell, so much to tell. Lemme just tell the whole story.

An Officer And A Gentleman

Last week of April, I'm down in S.D. from L.A. After weeks of phone calls to the public affairs offices of Naval Training and Pacific Fleet/Naval Aviation I've got this nice little package of looksees set up, which I'm promised could be "more fun than Disneyland." Since the ball first got rolling, events in Libya have colored the Navy topical,

but topicality is perhaps the last thing I'm after. What I want to catch peeks of, as much as one can in less than a week, is the "eternal Navy" (or some such animal), nothing necessarily dramatic, just the ongoing workings of the Navy as... the Navy.

At first they were taken aback — "Could you be more specific?" Sure, they could and would show me "anything," but what? Finally, thank you, they came up with this dandy, convenient nutshell. I'll observe recruits at various stages of basic training, a little advanced training, then to crown it I'll see the products of this training at sea, on "America's Flagship," the aircraft carrier Constellation.

My first stop: Naval Training Center — NTC. On a map it's this big huge hunk of pink west of Lindbergh Field. I drive ten minutes of perimeter just to reach the gate. Minimum security fuss, phone call and an i.d. and I'm in. Spottless grounds, grass, occasional trees, '50s buildings, '40s buildings, '50s buildings — offices? dormitories? — like exteriors from *An Officer and a Gentleman*. Also, I realize, like the grounds at Camarillo.

On the front steps of PAO — Public Affairs Office — a scanan polishes a large brass object, the same brass object I will see being polished, by him or others, each time I return. Inside, office life (normal). Further inside, at one of those phone things where you talk at a box, is my man, my contact, the NTC's public affairs officer, Lieutenant Barton (Bart) Buechner of Fort Wayne, Indiana. A jovial, slightly pudgy 30, Buechner — pronounce that BLEEK-ner — could pass for 35. 200-watt smile, teeth quite clean, a hearty, beefy handshake. In his spiffy dress whites he reminds me of someone, something, somebody specifically Hollywood... Dick York? Dick

"You'll have to serve somewhere, Dick," my father told me, "and the Navy is a much cleaner life." Fine, but how do you run from a battleship?

Sargent? Umm, let's just leave it and come back.

The thing, though, the something — the reminder is mostly generic. P.R. Persons I Have Known. Folks whose literal job it is to meet the public, greet the public, charm/soothe/annoy it with phonetalk...orchestrate its perception of reality, keep it at arm's length while winking a passable stimulation of *come on in*. Yep I've known them: 15 years of record company (movie company) publicists...media tips for the NBA (NHL). All-Star Game (World Series)...the guy (gal) who hands you a press kit for the Renaissance Faire (or *Wynette-Monster*). On first inspection Bart is certainly no *weirder* than any of them, and though his smile and glad-hand are a tad more forcibly synchronized than any I've seen/shook in years, his shuck could hardly be classed as hard-sell.

Nor could mine be classed hard-buy. I'm not after concert freebies, a bar tab at some club, party invites, or a stack of LPs from the office stash. I'm not

quite sure what I want, not yet; I am patient, far from greedy, eager to encounter the hand as *deals*. As my first, and I sit back and groove on his homespun (corporate-spun?) earnestness. For opening chitchat he offers (believe it) the Army-Navy Game — "...no longer exactly big-time football, but there is an excitement" — then on to the slide show.

Images, images, verbiage. One of three major training centers (map of U.S.) with Great Lakes and Orlando, the San Diego facility (old photo, black & white) dates to 1923, nearly half of its 540 acres (aerial shot, new) being landfill. 30,000 recruits a year (if most if not all races, religions), their average reading (or is it math?) grade 7 years-6 months. Basic training (several shots), advanced training...the superiority of our seafare is our boys, trained, can fix it. "The Soviets have the volume of hardware, that's for sure, but let's say a radar installation goes bust. They

(continued on page 12)

THE KLIPSCH FORTÉ—A SECOND OPINION

For the past six months or so Breier Sound Center has been enthusiastically telling our clients about a new three-way, floor-standing speaker system from Klipsch. And, after listening to the new Forté, many of you have agreed and purchased a pair for your home music system. If you're still not convinced—or if you have not yet heard the Forté—we offer this second opinion from *Stereo Review Magazine* as reported in their July 1986 test report on the Forté:

"The Klipsch Forté is so outstanding in a number of its characteristics, and good or better in just about all the others, that we can not pass it off as 'just another good speaker.' For one thing it sounded even better than it measured."

"Our initial impression of the Forté, before we made any measurements, was very favorable: superb overall octave-to-octave frequency balance, unusually wide extension of both low and high frequencies, and absence of the usual speaker colorations (heavy midbass, sharp or dull highs, 'horniness', etc.). The sound had an open, airy quality that contributed markedly to our listening enjoyment."

"The room response of the Klipsch Forté was one of the widest and smoothest we have measured."

"The Forté's low-frequency distortion was by far the lowest we have ever measured from a speaker."

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It is not easy to be dispassionate about the Klipsch Forté. Its distortion and sensitivity measurements are so outstanding that comparison with most speakers is impossible. In addition, these speakers just plain sound so good that we will hate to pack them up and send them back to Hope, Arkansas! In absolute terms, and especially at its price, the Forté would be hard to match, let alone surpass.

The Klipsch Forté is available in either a wall or a floor-standing quality cabinet. Special woods and finishes are available by special order. Stop by Breier Sound Center and audition the Klipsch Forté—we'd like to hear your opinion.



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NAVY

(continued from page 35)

haven't got the on-ship personnel to make repairs without returning to port."

Firefighting, the only slide that looks like war, black silhouettes battle flames, yellow/red. The one specialty skill all sailors share, the compressed danger, "all that fuel." (And on carriers, jet fuel.)

Mess hall, slide of plump civilians dishing out... "When did you start hiring civilians?" I ask.

"Whoops, heh, you caught it. That is out of date. I'm not exactly sure when but we discontinued — you don't want them handling food, heh, and out on a break smoking grass!"

Slide, our last, of the USS Recruit, mostly wood, a 2-3-scale dryland dupe of a Navy frigate. "There's an interesting story goes with this." (I should hope.) "Jimmy Carter when he was President actually commissioned it as a Navy vessel. President Reagan of course decommissioned it."

"Did Carter, as a former Navy man, do it to show his sense of humor?"

"On no. It was because of his deep, abiding affection for the sea... and the men, the recruits, who man it. [Pause.] I personally miss Carter's policy on human rights — oh boy, a Democrat!"

"...it really was a nice touch. Now Reagan, I guess, is still holding up the torch, though it doesn't seem to be shining quite as brightly [pause]... not as an aspect of foreign policy." Pause.

I do manage to get in "How 'bout Libya?" But everybody basically shrugs, "It's uh, part of the job," although one does cop: "My mother's a little worried."

pause — this baring of secrets (and chain-of-command blasphemy) has perhaps gone far enough. "Still, heh, we have caused trouble for a few dictators lately."

I nod, of course, and on to him picking my mind. "Tell me," he asks, "as a journalist, have you ever heard Louis Farrakhan speak?"

"Uh yeah, as a matter of fact. On the radio."

"And what'd you think?"

"Um, well, I kind of just listen to it as sound, the uh cadences of his..."

"But the content — less than nothing, right? You know he actually the other day called on people to support Khadafi, can you believe it?"

"Tell me, how many people do you think would follow him on that?"

"Dunno" — wait, we journalists have the answers — "Maybe ten thousand, less."

"Well that's good. Then there's nothing to worry about yet."

"I guess not." Nor, I could add, should we lose any sleep if he called

for the torture-death of Reagan's puppy. But I'm here to straight-face it, and I grin teeth, swallow, and roll up my shirt. Revealing: tattoo, a beaut, skull-and-eagle (New York, '74).

"Say, that's nice. I know you've never been in the service" — come again? — "but that certainly looks like a seaman's tattoo."

KNOWS... I'VE NEVER BEEN

IN THE SERVICE. Ye gods have

they done their homework. I know I've never told them, not Bart, nobody on the phone... no one. Yowser!

The Navy's Richard Meltzer

For my homework I finished a couple Joseph Conrad's and the entire *Caine Mutiny*. For theirs I'm sure they checked me, they security checked me, and they've seen it all. The student deferments... the graduate student deferments... the Vietnam-era 4-F... and the reason bloody reason I got it. But heck, they don't know it all — they

don't know my military history. Multi-decades in the making...

I was 5 or maybe 6, my father's wearing these silly khaki items. Khaki underwear, sleeveless khaki underwear. Khaki socks? Remnants of an honorable, meritorious tour with the fabulous, wonderful U.S. Army. In the Big One, the True One, the Best Years of Somebody's Lives, WW2. Was Korea already in flower? Dumbo. World Series is on, Yankees-Dodgers (Yankees-Giants?), and the sonofabitch makes me stand for the "Star Spangled Banner." "Our country's flag — I fought for it." Stand for the fucking radio.

I'm 7 or 8, Dwight David Ike is the prez. Dad voted Ike ("My commander-in-chief") while Mom voted Adlai. It's Saturday, the old man takes me to *Red Badge of Courage* starring Audie Murphy. Horses, saddles, six-guns, spurs, but it can't be a western, it's in black & white. "Courage," by movie's grim end I am sure I would opt for the latter. Run. Hide. Remain alive. Quick enough and you're not even shell-shocked. What like doesn't sell — please don't tell! — will not kill (or dismember) me!

Summer of age 8, the Brooklyn Day Camp Pool. While others splash, thrash, I tread lonely water thinking ten more years, that's all I've got. No, not till they drop it, that big one — that could be tomorrow, the next day. In ten years I'll be entering college, the school of "my" choice, at which point I will hand my life over to Naval ROTC, something which daddy-o has in recent weeks been feeding me — w/ mustard, relish (but no bun) — the stark, dark, gut-gutting inevitability of "You'll have to serve somewhere, Dick, it's better to be an officer, and the Navy is a much

(continued on page 46)

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NAVY

(continued from page 12)

cleaver life." Fine, great, but how do you run from a battleship?

Four summers onward, Camp Cavaza (sleepaway). Somebody's head rolls in Lebanon (Syria), a bigwig of import so like sends the troops. Or the ships. It's in the paper a couple days and all these counselors sit around moping, brooding. Fear in their eyes — yes, even "Uncle" Larry of the Penn State eleven — these draft-age jazzbros are scared shitless. This is clearly not "color war," and almost as clear is my germ of a notion that the enemy (yours, mine, ours) is... the draft!

Somewhere down the line, in an unguarded moment, Papa Meltz spills it. No, he didn't exactly enlist to save England from the blitz. It was more like, well, to get away from his own grouchy pop. And no, he didn't quite *hate* the nazies. Slipped on the ice, tore a cartilage in his knee 10-11 months before Pearl. On the grounds of — where was that again? — Fort Ethan Allen, Vermont. Medically discharged, the cocksucker; and here I've been haunted by bloodlines, shedding my own psychic blood since close to the crib.

So on my 18th birthday I visit the campus registrar. A mere formality: no frigging war am I going. Forget the threat of death, forget any just-verse-just-war b.s. (the war of the wars). I've seen quite enough combat at home, thank'you! Pushin' ten decades —

where're my medals, my pension? Besides, I am four-eyed, blind as a bat, and blindies serve not in the service. With much glee I write "nearsighted" in the appropriate space... no, make that "myopia" — let the clowns go look it up!

Time marches on, talk about unjust Vietnam. A war featuring not only Vietnam, but also the fact that warstuff, but dead guys with glasses — dead American dead guys — in war pix enough times a week so I'm losing my sleep. "No sweat," chimes my girlfriend, "you've still got that tremor!" — my left hand sh-shakes — "and encephalograms to prove it." Whew, wow, that's a relief.

The day comes, of course, when there's no longer such thing as grad school deferments. Why there ever was beats me (I wouldn't defer 'em, would you?), in any event I am no longer deferred. I'm 23, my hand hasn't shaken since I lost the girlfriend, Khe Sanh is the news of the hour, and frankly I'm worried. Ever the assurer, my darling na tells me, "You'll make lots of friends in the Army." (Dopefideis like myself, I presume?) "It'll make a man of you." (Unlike your khaki wimp spouse?)

My one and only draft physical. Fort Hamilton, N.Y. I forget which month '68. Worst day of my life from any cause other than loss of love; the closest I've yet come (1980) to experiencing bottomless non-irrational terror. The dehumanization, the voice-suppressed terminal anguish, and, gosh, hardly just merely my own. Based in, Discha! cattle-car style, with sixteen tons of age-coded, region-coded peers, I shudder and shake at the sheer hopelessness contorting the mugs of buddies/yas I haven't seen since high school. "Spread your ass!" barks a humorless uniformed jackie. "Pee in

I keep expecting June Allyson or Jimmy Stewart to step out. It's a little too primordial for Doris Day.

the cup!" Go — submit! — to your physical, emotional demise. When panic shoots my heartbeat to a skillion point nine, this cretin with a stethoscope literally *snarls*, "Get it down, boy, or stay overnight for observation." Poor Norman Olczyk staggers from test to test, totting reams of x-rays ("My spine is..." "Oh shut up!") that haven't spared him *dick*, and by midafternoon I abandon the thought that my shrink's note might save me.

A great note, which I've already steamed open (and meticulously resealed) so I know. "Has taken LSD several times and is often incoherent. Considers himself an avant garde artist and uses fire as a means of expression." True, true — no distortion, no simulation on either his part or mine — plus another two-three single-sentence glimpses at aberrant psyche and late-'60s culture damage. Show it to the Army shrink, this is after a full day of yaaaaaagghhhhh and I'm hanging by a thread, and he says: "Let's suppose we take you." A red-bearded pipe smoker, he's the spittin' image — no joke — of Freud himself. On the wall is a framed

portrait — I would not lie — of Freud himself. A civilian, maybe (the beard is a giveaway), a professional healer supplementing his secular income with one day a week of military shame. So I tell him, and it couldn't be more ingenious, more without bluff, "Well I'll cut off my toe. And if that's not enough, I'll cut off my foot." So he says, equally without guile (we make a great team): "No kidding? Really?" And I say: "C'mon, man, have you ever seen a bigger horror show?" And he says: "Okay, don't worry, you've got your 4-F."

Yeah. The last part of which — the 4-F — the Navy knows (it's in the files), although how do they know I'm *that* Richard Meltzer? I've hardly, for instance, got the same address. I've seen namesakes in local and out-of-town phone books; are all Richard Meltzers 4-F? Or, since Bart never actually mentioned draft classification, have all Richard Meltzers merely not "served"?

But that's just the low range of possibility. Maybe they know I'm *damn* (continued on page 18)

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NAVY

(continued from page 14)

sure it's me, and if so have they also may be gone and read my stuff? There's 20 years of typeface to wade through — "salacious," "seditious," "provocative." In the last couple years alone I've dropped dumps on born-again Christianity, decried (post-punk) rock as the cultural ass-kiss of the ruling class, called on every man, woman, child in America to turn off their TV set (now!) and never watch the nightly news again.

Or, having read me — yet approved this assignment — have they thus officially declared me not a risk to the Republic?

Or will they simply be watching me, eyeballing every move, inspecting my hotel room while I'm out?

Or, ha, have they read not a word until now... nor would they really care beans if they did... but by writing THIS now I'll draw their attention, whereas it's I'm even talking about, and they'll promptly open a file on this silly geek they never knew existed?

How did I get myself into this? Lemme get some sleep.

Smallpox And Vermouth

Persistence to be rested at 5:15, time enough to make it to NTC by a quarter to 6 A.M. An hour, even the latter, which I don't think I've been awake at

in what, five years? Excepting trips to the bathroom (or, rare sunrise sex grope), not since *Hepcats from Hell*, my late unlamented punk show at KPFA, had me hopping through a totally horrendous 2-6 A.M. shift. More like six years, but I ain't complaining. Li. Buechner's lined me up a wower: meet and greet recruits (conceivably as tired as myself) as they bid farewell to mom, dad, little sis, and board a bus for eight weeks of delightful basic training and four years, minimum, of Navy Navy Navy Navy Navy.

And ride with 'em, goody, I'm gonna ride.

But first I've gotta hook with Bart, who will take me Downtown where the fun departs. He's done this many times — "Writers enjoy it." What I'm not enjoying, however, is the first 15 minutes of standing like a dipshit at the NTC gate, peeping at drivers for the eyes of 'ol Bart. Or the next 10 — have they checked me through the night, assigned readers to my junk (and decided to cancel)? — until yay, voila, the pastel yellow pickup of Lieutenant B. In the same spiffy whites. I hop in, expecting a U-turn (as 'n *Downtown* *aka* *away*?), but we keep on the base.

Smalltalk ensues. How I'd majored in philosophy, by accident got into writing. How he'd majored in oceanography till a Naval Academy advisor sold him on English, which prepared him for his "calling," public relations, excuse me, *affairs*. English, huh? — "You ever read Joseph Conrad?" "Some," he says; I don't ask for titles. "*How bout The Caine Mutiny*?" "Some of that too," Jack Kerouac, who himself was in the Navy at least half an hour — no, he's never read Kerouac. At his age I hadn't either.

And as we drive I'm still trying to place the face, the uh... that's it, Martin Milner. Well a little more puffed out, but I like to do favors for PAO." Which — we brake to a halt at

To me, inside the auditorium for commencement, it smells of moms — stinks of 'em.

with a dose of hayseed thrown in, or let's say the father from *Apple's Way*, Ronny Cox. Or a polished, handsome, less malnourished version of Randy Quaid — send him to college — in *The Last Detail*. Okay, that's done. Then we stop at PAO, and I'm turned over to Billy Dee Williams.

A.k.a. Petty Officer Tarver, also in whites, the first enlisted man (or woman) whose hand I got to shake. Michael Tarver of L.A., the spitting im of Billy Dee, maybe a little shorter, my tour guide (apparently) for the day. Off we spin in his brand new red Nissan 300-ZX. "People think I bought this with my re-enlistment bonus," he chuckles. "Actually I've got an outside business. Electronics. I install car stereos, speedometers, I make 40-50 dollars an hour." Which is more than I'll make writing this, I think, noting with consternation that our route will no likelihood take us Downtown or even off the facility. "This is my day off, in fact" — his yawns as conspicuous as mine — "but I like to do favors for PAO." Which — we brake to a halt at

the terminus of the morning's busings — has evidently altered my itinerary. Drat, no, whaddo I care? What's given is given. Did Buechner (by any chance) fail to reset his alarm, misconsult the bus schedule, forget (then cover) his commissioned, be-calling'd arse? Mine not to reason. Tarver's got his typed-out list, and first on the thing is haircuts.

Whole shoals of new arrivals stand around, pace around this concrete quadrangle, slowly but surely lining into queues for the ceremonial theft of their scalp. The first official dose of humiliation — isn't that the plot? — but what's so humiliating anymore about radical cuts? Hardly anyone here has it done: only one kid in the bunch — glasses and a Phillies T-shirt — has it even halfway to his shoulders. No discernible apprehension (like they used to show you in *Life*) about this particular stage-one rite. You think of those photos of Elvis getting clipped by the Army — sad, grim, the end of the world — and these kids by comparison don't seem to give two shits in hell.

Before or after. About loss of personal name.

Snipped, in fact, well first the whies — the white boys seem more personalized, more contempo male-of-the-species expressive than before they saluted in Punk, skinned, Henry Rollins '82. In a month, six weeks they'll be Archie Andrews, Henry Aldrich. The blacks are like Marvin Hagler forgot to shave his head for a couple days; nothing wrong with that look, period.

They all seem pretty much children, hardly a face over 18, 19, and not a goddam yuppie (except the merest of potential) among them. Economics: I can't tell how rich or poor anyone is, everyone has more or less come in his casual best, but if you pointed a gun at me I would guess that no one is higher than middle middleclass. One guy's so skinny he must be 6-1, 120. A smattering of fatos.

Shots. Tetanus, yellow fever, diptheria, polio, measles/rubella, smallpox. Not all right now, one or two, but enough to take it a step worse than a haircut. Grimaces and winces. Asks a big guy in khakis: "Has anyone ever tested positive in a tuberculin test?" Two blacks raise their hands.

Dentist. Grimaces, smirks, but no yanking yet: they just want an x-ray. Insufficient personnel, so they've got haggard, sleepy-eyed recruits of maybe two weeks' duration holding photo plates and showing people where to stick their chin.

"Stenciling." Your new duds will need your name. So you line up and they make you a stencil. Which they use on your duds. Then you carry out the duds. (No tears here.)

Stage One. Haircut, new clothes, inoculation, cursory cuspid check... and what else? Configuration. Which I don't see firsthand, not the act, but there's



this big display Tarver shows me, this ongoing thing under glass in full view of yet the latest crop of ripe potential confitees. Compositionally speaking it's kind of nice, a visually intriguing arrangement of all the heinous, horrible funstuff that's been snatched from various poor-unsuspecting newcomers who figured they'd just "bring some in" to tide them through the rigors of boot camp. Roaches, full joints, papers, roach clips, zip-loc bags of green leafy dried vegetable matter, pills, pills and more pills, tiny vials and miniature see-through packets of powders brown and white, half a fifth of Jack Daniels, full entire bottles of Miller High Life and Corona, a partially crushed can of Bud, little tiny flight-size whiskeys and li-

queurs — a fine collection you would have to admit. Like all good collections it is locked up tight. I don't see any needles or vermouth.

I do spot, however, this brownish organic-looking... dunno... so I ask Tarver, "What's that — peyote?" and he says, "Don't ask me, I don't know anything about drugs. I'm not the man to ask."

A good man, that Tarver, 17 years of ambient ghetto-damage avoidance in his khaki account. Was 17 when he joined, a graduate of L.A.'s Centennial High, and now he's 25 — "So all I've got is another 12 years to go." Till he's done 20 and can start collecting his pension, devote full time to his thriving biz, and still be a relative youngster of 37, three years younger than my own bones.

today. Nice work if you can get it, I muse (having no marketable skills, no savings, being too old for plumbing school, even most jobs at a minimum wage). "My wife and I don't plan on having kids till I'm 33 or 34," he adds, "not with all the moving around." Soon he'll be transferred to the Naval Air Station at Miramar; any lot the Navy wills him, land or sea, is just jake with him. Races motocross, "enjoys life" — one of the wholesomest persons I've met who doesn't make me instantly sick.

Touch of Equal

On Tarver's shoulder is this red rope, signifying he's a company commander. Well not currently, and possibly never again, but he has commanded three already, which is three more than Roger Maris commanded in his lifetime. A company is a preselected group of exactly 80 raw recruits who as a unit will do their eight weeks of basic together. Every Friday, 50 or so weeks a year, NTC/San Diego graduates six such companies, by then not nearly so raw but down to an average of something like 70, the remainder having been shipped home to ma, pa and/or their teenage been done, before that, recruits were assigned directly "to the fleet" for on-the-job "seasoning" and training. Which, as more than a century of same had finally clearly shown, hardly really amounted to training at all, not at the scale of efficiency the Navy is so famously fond of. So they opted, whatever year, for the living hell of boot camp, a system and policy — what? change again? — from which they haven't since substantially departed.

So they've still got companies, which have still got commanders, not to be confused with literal Commanders, commissioned officerfolk figuring

(continued on page 46)

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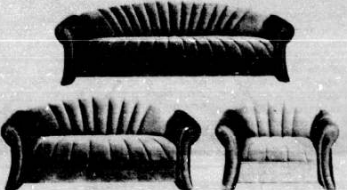
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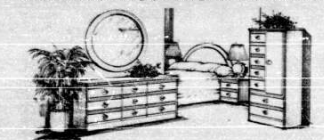
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NAVY

(Continued from page 17)

rankwise between Lieutenants, actually Lieutenant Commanders, and Captains, themselves not to be confused with the captains of ships, i.e., commanding officers of sea units whose rank could be Lieutenant, Captain, Commander... whatever. Navy jargon for rank (and role) can be confusing — company commanders are specially chosen enlisted persons from any of three different ranks of *petty officer* (in ascending order: 2nd Class, 1st Class, Chief). It's all kind of in the sergeant range, with most c.e.s at this base being either chiefs or, like Tarver, 1st class. Each new company gets one and keeps him for the whole hellish run. The posted qualifications: "stability," "integrity," "charisma," the by-the-numbers gamut of inspirational/motivational oo-poop-a-doo. The job: to personally mold, sculpt, cajole, inveigle, browbeat, direct, run ragged, encourage, bust the hump of, "set an example" for, dehumanize and (optionally) rehumanize each and every kiddie in one's command, with the goal of sending their certified butts to the fleet, to advanced training, etc. — functional swabbies now, forever, or at least the remainder of their four-year hitch.

To pull it off — says the Book — you've gotta be part macho role model, part cop, part father ("Many recruits come from broken homes"), part football coach, part lots of things except, says Tarver, "never their friend. I've

had a number of black recruits, for example, come up to me during a break and try and shoot the shit, get personal with me so I'll be their buddy. But you can't be anybody's buddy, you can't let anyone, even in the back of your mind, expect special treatment. In fact sometimes it backfires, 'cause you have to go harder on them so no one will ever suspect you of favoritism."

Good, fine — equality is neat — and we saunter over to check out some equals. A group of second-day recruits, not yet a full company's worth, stand around glum and disoriented, exhausted for the day (at 7:30 A.M.) even though the real daily rigors won't be starting till the rest of their company arrives, tomorrow or the next day. Many — let's be fair — are probably just beat, scared and lonely from their first night, ever, away from home (and here it is, gosh, a whole "mother day"). Self-conscious at last re their new red appearance, certainly more so than any first-day arrivals, singular or plural. I've so far observed, they avoid looking even at each other, lest they catch a flash of self-image too multiple to handle. "They need some actual challenges to take their mind off this stuff" — rolled-up cuffs of their Navy jeans look so-o-o hokey — "Why don't you interview some?"

Okay, but then he says that one and that one — of course with him standing right there. I gulp and improvise some bullshit like *this is any different from what you expected? What about the discipline? how do you feel about blah blah etc.* and they stammer back *um uh you know. Whudda they know who I am?* — I could be an a-hole from Naval Intelligence — and they really do seem interested, self-contained. Except for this one kid from Kansas, an iota less inner-directed, who offers (nearly smiling): "Whatever there is,

um, I'm up for. Anything, uh, I'm sure I can do." The guy's teeth are wreathed

— Jesus — which makes the mere opening of his mouth a poignant reflex compensation for... but no, insists Tarver (once we're alone). "That recruit is a joker. Someone will have to straighten him out." Well, yeah, there's that side of it — reduce him to equal humbleness! I see that initiation are excellent "character builders" too).

I do manage to get in — hey, while we're at it — a de rigueur "How 'bout Litya?" I mean, right? But everybody here enlisted before that biz, and they all basically shrug. "It's, uh, part of the job," although one does cop: "My mother's a little worried now." (Snickers.) Tarver on the subject, soon as we're out of their earshot: "It's unfortunate some have to be there, but so far it looks pretty safe for us. We may lose some, but it should be real few." Which is pretty much what MANY will spout through the course of my week — it's a big world, a big service... and the peacetime Navy marches on.

The Ronald McDonald Blues

Marching. Plenty of marching. And drilling. We sit in the car and watch third-week, fourth-week recruits struggle to make anything they do seem even marginally synchronized. Especially these numbers, with rifles over their head — you've seen it in movies — swinging it, twirling it: this they cannot do to save their lives. "Does it ever get much better?" I ask. "Hm," he considers, "not really." The marching, though, actually the marching's not so bad. Some companies have it, some don't; marching (I remember from Boy Scouts) is ultimately no big deal. 1-2-3-4 but it's nowhere as tough as

playing drums. Just like in probably the same film, they're all chanting cadence like it's 1942.

We drive to a more strenuous area. Calisthenics in the suddenly not unhot sun. Pushups, situps, knee bends, etc., but lots more than you had to do in gym class. And the guy, the company commander is more eagle-eyed than your gym teacher. Sports a kid not lifting his tail high enough on pushups, bellows, "You may think you're in the Navy already, but this is the *audition*. You can quit right now and join *Khaddafy's* navy for all we care. I'm sure it's a whole lot easier." The recruit gets his tail up. Another sufferer keeps *collapsing* no matter what the exercise, but it's almost touching, the same boy tells him, "Easy, son... you can do it," warmly — what for Stanislavski could easily pass as compassion.

"They're not allowed to physically abuse the recruit," points out Tarver. "Time was they could but not anymore. You can't even *touch* a recruit unless it's like a demonstration in self-defense. Oh, there'll be instances, but it's pretty rigidly enforced. And you can't intimidate with abusive language." At which point a company commander, sipping Coke on a break and noticing some kid, not even one of his own, subaudibly grumbling as he puff-puffs through lap eight or nine of a jog 'round the field — and it's not a small field — he yells: "Shut the fuck up! You're a motherfucking baby!" Well, as long as it's not meant to intimidate.

So I'm wondering what sort of intimidation/coercion they do have at their disposal for, um, actual "attitude problems." Persistent fuggups and recalcitrants. "Well, there's the 'short tour' — four hours of jumping jacks w/ rifles. Let's go. A couple fields over, five or six arm-weary fuggups, guns

(Continued on page 20)



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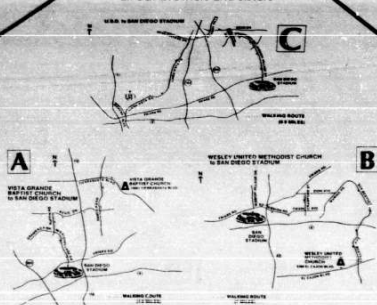
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NAVY

(continues from page 2)

barely at their navels, hunch their shoulders and hop, bounce or stretch off the balls of their shoes. No sync between them of any kind; a sort of nonperiodic constancy their only rhythm or pulse. Some drop out, skip a few, jump back in with implied vengeance. "See — they're showing they aren't quitters." Looks about a third to a half as grueling as Richard Gere's torture scene in *Officer and a Gentleman*.

Which brings us to breakfast — and the land of salutes. Thus far we've either been among brand newbies who haven't gotten their chain-of-command lecture yet or in Tarver's car where he hasn't been wearing his hat, so the only salutes he's had to return have been mistakes. Once you go from E-1 to E-2, from seaman recruit to seaman apprentice, you no longer salute anyone under O-1 (ensign), i.e., just officers, the fully commissioned kind. At boot camp, though, to get in the swing of arm-jerk respect for authority, you salute anyone with the red rope as well. Tarver, E-6 with a rope, is thus entitled to the whole merry hand-to-brow "Good morning, sir" routine — except, that is, when without his hat, his "cover." "I really shouldn't [hatless] return their salute, but it's a shame to discourage them just when they're getting in the habit."

As we step to the mess hall the salutes come in bunches, and each is returned with a civil, nonironic "As you were,

recruit." Inside, the first sense datum is the familiar smell of an overscrubbed school cafeteria, food stink and mop stink at equal bouquet. Second, the neoprene modular look of same. An update of places where when teenagers I'd eat. Soapy toast, egg eggs, mini-boxes of cornflakes and shredded wheat. Whole tablefuls gorge themselves — "Man, come from homes that couldn't afford full breakfasts. And after a morning's workout anything tastes great."

How's the food? I'm pressured to ask; um yeah y'know, the reply. A sullen recruit hauls garbage; he contends as jobs go he's "done worse." "You don't wanna eat here," ventures Tarver — "Let's go to McDonald's." And I'll be dipped if there isn't one right on base, a recent furniture addition to the officers-only putting green and classic circa-'58 bowling alley. As it's still very much A.M., menu time, a sprinkling of sailors, their clutch work too lengthy for mere recruits, can be seen a-chomping on Egg and/or Sausage McMuffins. "Recruits would never be here this early, no way, and since they're fed in the galley" — whoops, he spills grape jelly on his snow-white trousers — "there's no actual reason for them to be here at all. Damn!" — wipes at the spot with a napkin — "it's a good thing I've got seven more pairs of these, they're rarely good for more than a day. Anyway, once in a while, like if they're on some detail and miss a meal, we'll send over here to get 'em something. They need the energy, it's important they get three meals a day." (Thanks, Ronald, for finally contributing to something.)

Postcards of Heck

The place, the space, where recruits dreams are dreamt of not only Big Macs, Quarter Pounders, but the hot 'n'

Following graduation, is he looking forward to perhaps getting drunk (and, I might add but don't, getting laid)? "Naw, I don't do that stuff. I just wanna have fun, play my guitar."

juicy goodthings they will do with their own quarter-pounders, apres boot camp, on exotic, distant shores. Bar racks, Jack: double tiers of extremely made beds. You want an antonym for "pigsty," it's something quite like this. Competitions rage for which company's quarters are the most unsold, the most immaculate, the most bloody, flaming orderly under God's green sun. Everything's so beyond-life antiseptic you could eat off — well I wouldn't eat off the floor, but I'd feel pretty safe having open heart surgery on it. As we wander through, Tarver spots this sock, this goddam sock, that's not stashed exactly where it SHOULD BE. "Recruit — where does this belong?" Color alone is no clue, so think for a sec. Recruit, mortified, removes it from under his shelf, stacks it with sweat-soaked. (And you thought mommy made you neurotic.) On the whitest wall outside a hospital, stenciled in blue, the Order of the Universe, chain of cheeses for good little sailors and bad: Pres. Reagan... VP Bush... Defense Sec. Weinberger... Navy Sec. Lehman... Chief

of Um-Uh Soandso... Admiral Whatsface... (memorize en route to the crapper)... down to the local bit player. Dig, recruit: your home and hearth for two joyous months. The sole entire that which where, between taps at 9:30 and reveille at 3:30 or 4:00, you will think, speak, whisper and dream of the good, the true, the who your gal is fucking back in Squodunk, Portland, or NYC.

All of which rolls over me in waves; a rush. That I haven't felt such misery-by-omission since, well... since those teevee pictures of kiddies in Libya with their eyes blown out.

A morning's journalism has evidently gotten to me. Or hey, calm down. Too soon to panic. Ponder, consider: weren't some, many, nearly all dorm nights of my own college knowing rather, how you say... uniformly bleak? Yeah, no question. So maybe it's this memory, the uh sympathetic vibration in feeding back and messing with my so-called objective eye for... y'know... no question there either. And high school — God,

high school! — is any of this truly more than let's say 3 or 4 (5 or 6) times worse than my recollected worst-case parameters of h.s. experience? Again no, and ditto for home life, and even if we're in the range of 10 times worse (or even 20) that's still hardly a quantum leap from my sense of the known and the knowable. The underlying tension, deviation of it all, so like shut up, this is extremely familiar Woe Turf, it's endurable.

And as I'm thinking this I spot a true-blue sight for sore eyes, FRESHLY WASHED SAILOR CAPS DANGLING ON THE LINE — nothing (in context) could be livelier. "They wash them every day," volunteers Tarver, totally unaware of my hysteria, and we split for a classroom and a swimming pool.

In the room there's some math going on, female instructor, remedial math or something. As if their physical/emotional snakepit weren't brutal enough, there's still academic scores they must pull off to qualify. In this class, though, the only real pulling is they're pulling on her crank; a genuine breach of order & obedience. Minimal attention paid, they yak out of turn and/or context — just like high school. Tarver shakes his head ("She should be asserting more discipline"), but, c'mon, they've already got discipline up the old wazoo, not all firms of which are interchangeable. Most have recently escaped the classroom — or so they thought — and here they're stuck having to suck back into it. Where else in this pressure pot would you 'spect them to let out some steam — human biology "having its way" — even if just by the thumbtongue? And besides, teach is a woman (mommy!), nobody's been to a shrink and it's maybe a tall order at this stage of the game for non-officers-in-training

to be modular gentlemen.

The postcard setup is so polar opposite it's eerie. Like a gym class — one place where nobody pays attention — it's all paying attention. Supreme attention. "Yes sir! No sir!" en masse. Two companies, two company commanders, one black, one white; the white guy's running it. Life jacket training. "You do this wrong and you die, you'll be food for sharks." A chubby black kid, uneasy in spite of his jacket, plunges feet first off a 30-foot platform... sploosh... he floats... applause. Now the hard part: non-jacket flotation. Like say your ship sinks but there's no time for jackets. "First fold your cover" (the instructor demonstrates), stick it in your pocket — this is before you jump — then button your collar and cuffs. Look out for fires and debris, jump, take out your cover, unfold it, invert it like so and — WOW! — an air pocket. Which keeps you buoyant long enough to get your bearings and — listen to this — blow air into your shirt.

You learn something new every day. Like I ransnace how fear-and-trembling Navy rules can sometimes make a MAN — even when no one is looking.

This is after — it's the last part of this part of the story — after we've exited the pool and walked past these guys with brooms sitting, moaning, "I'm tired... I'm tired." Two recruits on their ass, a potential disgrace to the service. Tarver does a double-take — is this for real? — goes over, comes back embarrassed, they're still on their asses complaining. "I left them alone because, well, it's obvious they're not making it. They know they're going home, I know they're going home — so why rub it in?" Indeed.

Which is where Tarver wins my heart

(continued on page 22)

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NAVY

(continued from page 21)

— an authentic man of mercy — and I neither tease him nor scorn him when he passes on buying me postcards. At the PX, I want some Navy cards — who wouldn't? — but turns out civilians can't shop there. 'S for military personnel only, tax-free or some such baloney, and it wouldn't be "kosher" for us to take it. Like if I give him the money, nodded at my favorite shots of anchors at sunset, split and circled the building before collecting the booty — I know I don't work for a great metropolitan daily. Nor have I been nominated for a Pulitzer. But give me two blacks in two days, one a female master chief with 37 years of Navy experience, and I've gotta be able to add one and one and realize I'm being set up. To do a yes-we-hire-minorities puff piece (gadz! phaw!). I take back what I said about no worse than record or movie P.R.

Tuesday Night Yoga Class

Another day, the same old bleary-eyed writer. Further from daybreak this time, a 7 A.M. hookup, but wise to Buchner I bust less ass and show up at 7:07. Little do I know that 7:00, on the dot, is the bloke's standard time of arrival (it's only 6:00 or thereabouts, that'll cause him these problems), and

a punctual Bart greets me with the wag of a finger. Egg, if I'd eaten, would be on my face, but let's get to it: a dose of advanced training to supplement my snootful of basic.

My guide for the morning is Master Chief Brown. A real nice person, they seem to keep getting better, but since there ain't too many familiar act-faces that're black, female and 48, I can't rightly say who could play her. It's funny: in the whole Navy there really aren't that many blacks. The official stats say 13%, in the three companies I bothered to count yesterday the number in each was no higher than 8 out of 80. I have no idea what the breakdown is among Navy women in general, or among master chiefs (at E-9 the highest enlisted rank) — but black female master chiefs, c'mon now. I know I don't work for a great metropolitan daily. Nor have I been nominated for a Pulitzer. But give me two blacks in two days, one a female master chief with 37 years of Navy experience, and I've gotta be able to add one and one and realize I'm being set up. To do a yes-we-hire-minorities puff piece (gadz! phaw!). I take back what I said about no worse than record or movie P.R.

It's a good thing I'm so good-natured, and that MC Brown is so incredibly generous with her time. She takes me to I dunno, dozens of training schools, all these busy buildings featuring state-of-the-Navy (and presumably -the-art) instruction in your name. It isn't till we're almost done that I catch wind of exactly how generous she's been, for it's Buchner the day before, she's off, on leave, but the kicker is it's possibly her

Graduation. A cannon is fired, a baby cries. Bleacher neighbors stare daggers — shut that brat up!

FINAL leave — she's retiring from the Navy in two months. On top of which (this is too much) it's also her MOVING DAY. As we make stop after stop her worldly possessions are being carted, hauled, without her supervision, to a new address in El Cajon. This is how they reward meritorious employment?

Oh, right, there's more. We go to ice cream dispenser repair school, we go to where you learn to operate one-way intercoms for admirals, but nowhere on her list is the very school she operates. The so-called Jobs School. She's its Director. I realize, after she explains it, that it's not exactly "advanced" training, it's for bringing post-boot camp academic marginals up to snuff, but for chrissakes it's valuable and it's hers. Can't they let her show the damn thing off? A Navyperson's Navyperson, she voices not a peep of regret. Again like Tarver, she asserts she likes "to do things for PAO."

For which I thank her. She takes me to whole heaps of interesting places, each with its own distinct informal show-and-tell. The characters running them are something else — whackos, clichés, down-homes, mad geniuses of trial and error — my first concrete evidence that the Navy (as dealt to ITSELF) is more variform, polychromatic and anthropoflakey than any digital master-printout/readout I've with humanism aforethought geared myself to expect. Here, anyway, inside the microcosm of Service School Command, the difference between each module and the next is probably as perceptible, say, as that between baseball and soccer. Or, since this is schools, UCLA and Texas Tech, or a Berlitz course in Flemish and Tuesday night yoga class.

The paint jobs are different, the wall graphics and display cases, the hours in session, classroom, densities and geometries of seating. Some have civilian instructors (or farm out for

civilian services), others don't. The underlying cause of certain of these diffs is no doubt economic, and more than once I'm "appealed to" (my pen being so mighty) to write against budget cuts that might jeopardize this or that cozy corner of et cetera. All things being equal, the relative priority of any educational program is directly proportional to its urgency to the fleet. Everybody eats, but the need for meals to be that good is not on a par with that of radar, radios, teletype machines to be PERFECT. Maybe master program central simply doesn't generate its digits symmetrically, but Mess Management School seems less lavishly accoutred than Radio Maintenance. For instance.

But even all this being equal, the wide range in service-school persona is probably most attributable to the individual mufduls in immediate charge. Like I said, these folks are CHARACTERS. If I tell you "bout two I might as well tell you "bout 20, so I'll tell you "bout one. Commander Volk, the bossman of teletype: a gone hepster in spite of himself. If you ever saw *Operation Mad Ball*, a not-half-bad Army pic with Ernie Kovacs (his greatest role), well Cdr. Volk is that Ernie. The eyebrows, the mustache, the itchy, twitchy, unabashed... Ermeness. And I don't mean he twitches. He's got this trophy case the size of your block, shows me (with NO irony) his school's bowling shit, its bloodmobile certificates, its letter of thanks from Jim Garner for sending him students for some TV film. It is CLASSIC show-and-tell, any genre — and my toughest straightface assignment since my sister's wedding, 1969.

The students I'm shown are also a

gas. They knew I was coming so they picked out The Best, their creme de la over-achievement. Like this smooty at Electronics, a yuppie in the making, who flat out exclaims: "I'm only here so I can work for IBM when I get out." And the top learner at Machine Repair, this 31-year-old Rosy-the-Riveter who joined the Navy last November "so I could learn to do something with my hands." Before that she sang country-western. When later I tell PAO about these marvels, they tease me about soft-peddling the smooty (but Rosy they can dig). Average age through the entire system is 20-22, with a few diehards up in their 50s.

When Master Chief Brown herself joined in '55, the main thrust of job ops for women was "nursing and secretarial — neither of which particularly appealed to me." She found her niche in supplies, for years (pre-Jobs School) engaged in it royally, and as we trudge along she mock-calmly checks her watch to estimate what stage the movers're up to. A pro like I cannot believe, she shrugs off my suggestion that we cut things short (do I really need to visit A-C Refrigeration? "People are expecting us," she insists — and so they are. The Libyan "dief" if it was even half as coordinated as this, must've been like shooting fish in a barrel.

Crust And Lust And Hippies

Finally, the final expecter. Brown's tour-guide relief, the perky, diminutive Nancy Avila, who conversationally double for tennis pro Rosie Casals. Female, commissioned, and seemingly

Hispanic, Lt. Avila is less a ringer than one might suspect: she's Assistant C.O. for Service School Command. She's also the least out-of-the-book cosuffer (of any sex) I will meet, and the first I can actually speak to w/out straight facade. I mention I've done a pamphlet on ugly suburban homes with over-manicured lawns; she tells me I should come and groove on her weeds. A cool (yet feisty) customer, she seems at home both in and with the Navy in a manner more authentically healthy than you generally see with operatives in any corporate empire. It's a job and she does it, from the looks of things exceptionally well. Yet I can't imagine her (very often) surrendering her sanity or her soul.

"Been to sea?" I ask. "No, and I hope I never have to. I'm 30, and I'd be competing with 25-year-old ensigns, for crying out loud, who'd have seniority [women having only recently been assigned to even noncombat vessels] just because they're men." We hop it her bright yellow Datsun Z from before they changed to Nissan and head out for 32nd Street Station; so far it's all been NTC. Welding School our destination, and the lunchtime break looming large, we ride like the wind, only to be stopped cold at the gate 'cause she hasn't prearranged my pass. Entry's no problem for her — she's milit'ry — but since Libya this is the one base (lots of ships berthed here) where civilians (even those with on-base gigs) are treated as potential saboteurs. "C'mon!! — he's got an i.d. — love her take-no-shit attitude! — but we've gotta get the proper credentials. Twenty minutes, and three unconventional U-turns) later, we're inside the joint. I spot a couple battleships —

cruisers? — destroyers? — whuddo I know? The place could be, maybe even has been, the cruelest-justy set for many a WW2 (or WW1) sea-stravaganza. It reeks nautical, it reeks gritty, it reeks old. Nice place.

The welders, unfortunately, have broken for lunch, but that doesn't stop Lt. Wright, a tighter, more constipated version of Cdr. Volk, from handing me a fresh pair of goggles. Nice pair; maybe we'll stay for some lectures and welds. In the meantime he lectures me through. Non-nuclear welding, nuclear welding; welds that require x-rays to check the exactness of; 3-4 injuries a week; civilian instructors, yes, but 14 of 17 are formerly military. Great, thanks, wish we could stay but I'm bushed and I'm hungry. I hand him his goggles, we zoom back to base for my meal.

Which could be our meal, mine and the lieutenant's, only she skips 'em whenever it's feasible. "I used to be overweight, like 50 pounds overweight, so I eat one meal, max, and sometimes I even skip that." I select ribs, string beans, potatoes au gratin, Manhattan fish chowder, cake w/ pink sauce, Coke from a machine (no ice). Most recruits — we're back in recruitland! — grab a milk. The ribs chew like rubber bands, the chowder's hot water with tomato bits and flakes of fishy fishless, but all in all a passable cafeteria eat. Enough calories for a while. I'd give it a C-minus.

As I'm finishing I stare around; nothing looks more recent than 1959. I double-check... nothing. "I've been on the road," I tell her, "with crazy idiot rock bands. I've written about hip-

(continued on page 24)

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NAVY

(continued from page 25)

And so on, had enough? Look, I'm not even putting down compo — compo with *viscera* is great. These are petty *summer camp* interchanges, in no way befitting the scale of disorder anyone's been through: kids, parents, anyone. But the kids ain't directing this show. Nor are these the "broken" families. Those, with various day-labors, stayed home. Basically, what I see, hear, and feel is an avoidance of closeness from above, kids being business-as-usual'd at their *supreme*

moment of hard burning NEED. (Somebody's gotta love 'em, gush all over them, besides the NAVY.)

For *downline* verification (that this is indeed going on), I suppose I could wander till closing time or draw closer, feign charm & neutrality while staring 'em straight in the eye, but that much of a journalist I am not. Even at its most benign, the parents-of-big-boys-don't-gush chapter of Martin Mull's *History of White People in America* is unendurably grim. The parents of goddam SHOGUNS would wear their insulation thinner, or insert more juice in the *ritual* — or maybe, simply, there's nothing inside. And I'm just an outsider: think of the payoff these 8-weeks-weary, heat-to-shit offspring ain't getting. The kid from Florida, the one without the pus face, might just have known what he was escaping. And the rest of his cohorts... *Christ*, who knows?

I escape this fuckfarm and drive. The moon is full and I'm howling.

The Triumph of Stallone

And by sun I return for the caper. Graduation. Preble Field, NTC, bleacher seating. *Triumph of the Will* in sno-white leggings.

Featuring: the RTC Crack Rifle Team and its 10-lb. World War I Springfield; the 50-State Flag Team and its flags (the size of a barn) of all 50, nonstop sonic interruption by commercial jets on the Lindbergh Field takeoff path (directly overhead).

Bigwigs in attendance: a couple of admirals, one the base commander: C.O. French; special guest W.H. Plackett, Master Chief Petty Officer of the Navy. SENIOR ENLISTED PERSON OF THE WHOLE DANG

SHEBANG (joined 1956). Their chests laden with medals, you can actually hear the jingle, takeoff permitting, as they strut by in review.

A cannon is fired, a baby cries. Bleacher neighbors stare daggers — shut that brat up!

The invocation (prayer). Heads bow as one. Church and state: a TEAM. The flag salutes which follow are so quite as instantaneous, as micro-synchronized, but the omph version of "Star Spangled Banner" does have a Reichish ring to it. "Columbia the Gem of the Ocean," which I'm hearing for the first time since grade school, brings an actual *chill*: music (or is it infantile sociology?) does have its latent martial potency.

Back to the infant, he or she is by now *swailing*, incommolable. He or she is removed to the back of the bleachers. (In the land of the Free, the home of the Brave.)

"Anchors Aweigh": I try to be tingled, it fails. So much for martial — I must've heard it in the last 20 years.

A bugler, each time he's finished, does weird formal things with his mouthpiece. Removes it, *does things* with it. A five-year-old near where the crybaby was asks, "What's he doing with that?" "Stupid!" "Stupid!" "Stupid!" (For amber waves of grain!)

"During these ceremonies," cracks the crackling PA, "sometimes a recruit will faint. This is due to [inaudible]. Be assured adequate medical attention will be [inaudible] ambulance [inaudible] field." And no one even giggles.

"Officers, pre-zent swords!" shouts the drillmaster recruit. Sounds of swordsnap, then the covering whoosh of aircraft. Pause, it pauses. "Officers, carry swords!" Kr-r-razy playtime! These kids must be having their second preadolescence! The leggings, the boots, the uniform spill — I can

remember, 30 years back, when even cop uniforms looked enticing. Second preadolescence: I like it. Maybe I'll buy a dartboard... play stickball... build a treehouse... start a STAMP COLLECTION.

Lecture time, one of the admirals. Commander of some piece of a fleet. "Each man in the Navy counts." Great, okay — towards what end? "The competition in the coming years will be intense. And I don't mean rivalry between seamen. I mean the Soviets and others who are out there." Yeah, right, *Arabs* — so? "So whether you serve the Navy for four years or forty years, you owe it to yourself and your country to... [the usual]."

What's not usual, though, is two of the bigwigs. Capt. French, he's usual, this is his command, but what's less than standard is his background. In June '53, upon graduating high school, D.P. French *enlisted*. He did

gangbusters, got sent to Academy Prep, then the Academy, got commissioned, served in Vietnam, etc., etc. — and here he is C.O. of a boot camp. My oh my, the world turns. He's probably at every graduation. Plackett, meanwhile, the one who while senior is still just enlisted. I can't imagine makes a habit of attending these. Or maybe he does. Whatever. The point is, both of 'em here, what a message! This could be you!

Yes, recruit, in 30 years this could be YOU, commissioned, or YOU, rubbing elbows with a pair of admirals, shooting some holes at the officers-only putting green. Which is fine, cool, for Messrs. French and Plackett — the one-in-a-zillion shot — but for these kids standing stiff in the sun, deservedly proud of their having endured eight weeks of it... for shame! How dare you yank these kids' puds like that? You own their *lives*, they're less than fodder, if

they ever didn't call you "sir" their ass would be glass in a brig somewhere. If most of them even *dreamed* they were you they'd wake up as guilted out as if they'd wet the sheets dreaming of poking your wife. They truly *KNOW* the score, for at least four years you own them — so don't run 'em messages counter to their LEAST NAIVE instincts. (Are some horrors I'm thinking.)

The rite ends, appropriately enough, with a martial arrangement of the theme from *Ricky*. Underlings win! Yay yay hey! And you probably thought *Rambo* was the zenith of Stallone's military influence. □

[end, land part of story]

Next: the seal the seal! Two great days on a carrier! The Navy "redeems" itself. More fun than Disneyland! (An "up" sequel if there ever was one.)

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One of the most bizarre police murder cases in recent San Diego history became even more curious on June 18 when the Fourth District Court of Appeal reversed the first-degree murder conviction of Charles Tyberg and ordered a new trial. The three-judge panel based its decision on a finding that Tyberg's confession to homicide detectives Ron Newman and Paul Olson was involuntary and therefore inadmissible in court because it was "induced by improper psychological pressure and persuasion applied by the police and particularly by their promise to help Charles." The sixteen-page opinion is an indictment of the interrogatory techniques employed by Newman and Olson and, if it weathers the appeal filed by the state, could drastically alter the way San Diego homicide detectives interview suspected murderers.

Charles Tyberg was the stepson of a sheriff's deputy. On the night of February 19, 1983, while his parents were vacationing in Mexico, Tyberg and two friends took his stepfather's squad car out for a ride. Tyberg was dressed in his stepfather's uniform shirt and armed with his stepfather's .357 Magnum pistol. The three boys had discussed pulling people over by using the squad car's flashing lights and then robbing them. Tyberg had mentioned shooting the victims if they resisted, but the other two boys, who were also armed, said they didn't want to shoot anybody.

After driving around for a while and trying unsuccessfully to get the lights to flash, the boys ended up in San Clemente Canyon's Marian Boar Park, where they shot at rabbits with a BB gun.

Shortly after returning to the sheriff's car, they saw a San Diego police car pull into the parking lot. Police officer Kirk Johnson, with his lights turned off, eased alongside the sheriff's car. When he stopped, Charles Tyberg opened fire with the .357 Magnum, hitting Johnson twice. During a short pause, one of Tyberg's friends yelled, "Don't shoot him, don't



Manuel Smith, Ron Newman, Johnnie Williams

Nice Guys Get Confessions

Can police detectives be too friendly with murder suspects?

By Neal Matthews

shoot him, he's dead enough." But Tyberg fired four more shots at Johnson, then started the car and drove off.

Apart from the bullets, about the only evidence homicide investigators could discover were the tire tracks next to Kirk Johnson's police car. When it was determined that they were left by tires used almost exclusively on law enforcement vehicles, police chief Bill Kollerder formed a task force of some two dozen investigators to work on the case. One of the

leading theories was that another cop had somehow lured Johnson into the canyon in order to kill him. The task force was in the process of trying to match the tire tracks to a police vehicle by laboriously inspecting every law enforcement car in the county. They hadn't yet checked Sgt. James Tyberg's car when one of Charles's friends broke open the case by telling police what had happened. Tyberg's stepfather woke up the boy at home on the night of March 27, 1983, and turned him over to police officers, who

arrested him and read him his constitutional rights. Then Tyberg was taken to the offices of the homicide unit of the San Diego Police Department, where he was questioned by detectives Ron Newman and Paul Olson.

Newman and Olson are considered two of the best interviewers on the sixteen-man homicide unit. For several years they have been giving formal classes in interviewing techniques to other police detectives, and it is rare when a suspect in one of their murder cases doesn't confess. The interview with Tyberg was being taped in an adjacent office, where other officers listened in, including Lt. Paul Ybarra, then head of the homicide unit, and assistant district attorney Richard Huffman, who is now a superior court judge.

After Newman read Tyberg his rights for the second time and Tyberg said he was still willing to talk without the presence of an attorney, Newman began asking him questions. At first Tyberg denied that he was in San Clemente Canyon that night. Then, according to a section of the transcript published in the appeals court ruling, Newman said, "Charlie, we've been talking to some people that say that you have been

down there, okay, and I don't necessarily want to frighten you a whole bunch, Charlie, but some people are telling us some things that happened down there in the park in reference to the police officer. Okay, it's like, my big concern is, Charlie, that because of all the publicity that the case has been getting, it's just going to scare you to a point to where you're going to withdraw in a shell, and from the things that these other people are telling us, how the police officer got shot, ah, it seems like it was just a crazy, spontaneous thing. I mean that it just plain happened."

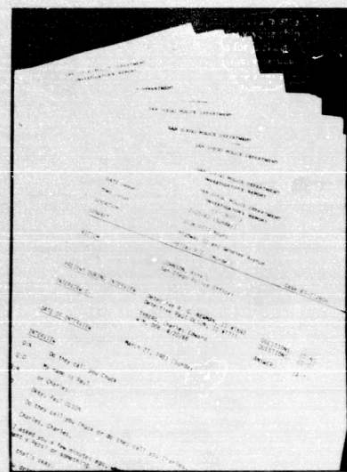
Okay, Now Paul and I have been working on the case along with several other people for a long time, and ah, we found out some information since we've been working the case, some people tell us that, that you're responsible for this thing. Our main concern, Charlie, is that we're concerned about you first of all, ah, and that this case got resolved in some fashion, but more than anything else we want to know what was on your mind when this thing happened....

"It was a crazy act and you're old enough to understand that, but that doesn't mean that ah, that we don't have enough compassion when

we're talking to somebody to understand why it happened, okay, Charlie, and the hardest thing that we have to deal with as police officers is to sit in a room like this — and we've done this for a long time — is to sit in a room like this and develop some rapport with somebody in a short period of time, and I would like us to become friends for both of us, for Paul and me both to become friends with you. We aren't here to ridicule you, okay, and we're not going to make fun of you for what happened, and we're not going to treat you badly, but what we do want to understand more than anything else is what was on your mind when this thing happened....

"I know that your poor little heart's going to be pounding right outside of your chest right now, okay. But we're here to help ya, and I mean we're here to try to understand how this thing happened. We, we want to hear it from you what was on your mind. Do you understand that, Charlie? Have you got any questions about that? Please, I want, I want to impress upon you that we're not here, we're not here to ridicule you, we're not going to beat you up, none of those things are going to happen. We're here to understand, uh, why it happened, but we need to hear it from you okay. And obviously your father's here, and we've got your father's gun and we've got the car, we've got all those things, and you have to know that we know our business and that we'd be able to match up those tire tracks that are out there, all those things, and you know you guys were out driving that car, it was a silly thing to do, but that's all it was, I mean you guys took the car, and you know, I can understand why kids would do that, I, I fully understand that, like I said I've got a daughter that's exactly your age and I can see why, why they would do something crazy like that. We get, when an officer pulls into that lot like that you know there's something else happened, I mean something triggered it and I need to hear, Paul and I both need to hear it from you, what it was that was on your mind when that happened. Were you just scared to death, all of a sudden? I mean, did, did it scare you so bad you didn't know what else to do?"

Tyberg answered, "Well, I didn't want it, I didn't know what happened if I got caught, and, and it would happen so fast, that I didn't have time to think because, he came around the corner twenty-five to thirty-five miles an hour, he just pulled in there, without lights on or anything like he was trying to catch somebody in the act or something. I didn't know what to do, so I opened fire."



Transcript of Tyberg interview

The appeals court panel relied on a sixty-three-page written transcript of this interview and did not listen to the tape. In ruling that the confession was involuntary, the judges wrote, "... Newman told defendant he and Detective Olson were primarily interested in defendant's welfare and he wanted them to become friends with defendant. He tried to minimize the significance of the shooting by untruthfully telling defendant it appeared from what others had told police that it was just a crazy, spontaneous thing. He stated that he and Olson were there to help Charles."

"We find it inconceivable the police were there to help defendant in any way... The fact defendant was only 16 years old, combined with the fact he was introduced to the police by his father, himself a law enforcement official, rendered the minor particularly susceptible to the interrogator's feigned protestations of concern and promise to help."

Detectives Newman and Olson, as well as other homicide investigators both active and retired, believe the court's written opinion betrays a lack of understanding of how homicide suspects are interviewed. The detectives contend that if the judges had listened to the tape, they would have interpreted the interview differently. "The truth of

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Confessions

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it is, I really did think it was a crazy, spontaneous thing," Newman explains. "Once Tyberg's friend talked to Oly [Detective Paul Olson], we knew it wasn't a planned homicide. We weren't lying to him about it. You never lie to a suspect. If you do, and he knows you're lying, you instantly lose your credibility, and the party's over."

Newman, who now is vice president and general manager of the San Diego Police Officers Association, and Olson, who is still a homicide detective, say they try to approach everyone in a homicide investigation — witnesses, victim's relatives, potential suspects — in a friendly, nonthreatening manner. The clichéd image of hard-bitten, overworked cops brooding about a suspect under a bright light bulb is laughable to them. "In most cases, I am concerned about the person I'm talking to," Newman says. "We never indicate to anybody that what they say won't be used against them. But the person is usually in an emotional state, and there's a transference that takes place. The person has it bottled up, and they want to tell you about it. We try to set up the circumstances so they feel they can tell about it without being ridiculed."

This approach to interviewing suspects has been favored by San Diego investigators for the last twenty years, according to retired homicide detectives, and Tyberg's confession is only the second one anyone remembers being thrown

out because the interrogators were too friendly. "What do the judges suggest? That we go in with a goddamn rubber hose, thumbscrews, and a cattle prod?" asks Sgt. Ted Armijo, who was Newman and Olson's supervisor when Tyberg was arrested. Other police officials have reacted with the same incredulity.

Elsewhere in the nation, though, it is not uncommon for confessions to be construed as involuntary because the police were overly friendly. In a treatise entitled "Police Trickery in Inducing Confessions," written by law professor Welsh White and published in the *University of Pennsylvania Law Review*, numerous examples are cited of cases overturned because of police "trickery," including an entire category wherein the interrogators pretended to be the suspect's friend. The danger of this nonadversarial approach, White argues, is in the potential negation of the second Miranda warning: that anything the suspect says can be used against him. "The suspect's belief that he is talking to a friend or counselor who has his best interests at heart will cause the suspect to forget that he is involved in adversary interrogation in which his constitutional protections are of vital importance," White writes. "Accordingly, in order to avoid this negation of the protection provided by the second Miranda warning, the device of seeking to elicit incriminating information through the assumption of a nonadversarial role should be barred."

Paul Bell, the attorney who represented Tyberg in the successful



Charles Tyberg

appeal, believes Newman and Olson were, in effect, lying to Tyberg when they portrayed themselves as friends. "Being nice to somebody means being truthful with them," he says. "They were not being truthful with Tyberg. If they were actually being his friend, then they wouldn't be being police officers." Bell doesn't think that the only alternative left to police is the rubber hose and cattle prod. "You can be courteous without crossing the line and pretending to be something you're not," he argues.

But according to those who know him, Ron Newman wasn't faking his friendliness. "Newman is just a kind man," explains Johnnie Williams, a homicide detective who retired in 1978 and is remembered by many of his former colleagues as the best interviewer they ever saw. "God made him an honest man,"

Williams continues, sitting in an office in the Laundromat he and his wife run on Imperial Avenue in Southeast San Diego. "Newman doesn't take the manhood away from the person he's talking to; he makes sure he doesn't take away his respect as a man."

Williams was a homicide investigator for fourteen years. For a time, his partner was Manuel Smith, another legendary interviewer who is now a private detective. They chuckle now about each other's technique. "Johnnie would be getting down on his knees to pray with a suspect," Smith recalls, "and I'd be saying, 'Hey, man, aren't we going to read him his rights first?'" Williams laughs about how easy it was for Manny Smith to cry with his suspects. Both men, like Newman and Olson, are engaging, empathetic conversationalists. "Nobody's going

to confess to anybody they feel is an enemy," Smith explains. "They have to have some kind of faith in you."

Smith and Williams were able to use this faith to their own advantage and to the disadvantage of the murder suspect. Several years ago, Smith interviewed a young San Carlos boy who had used an axe to kill his mother, father, and sister, and to injure his brother seriously. "I could see how mixed up he was," Smith says. "I told him his younger brother was still alive and asked him, 'Is there anything you could tell me to help your brother?' That brought him across, and he confessed."

Johnnie Williams tells of a long interview with a suspect who had committed several rapes and a murder. Williams had him nailed on the rapes and got him confessing to them. The suspect apparently felt that by confessing to the rapes, the murder might not come up in the interrogation. "Then I asked him

about the murder," Williams says. The dead woman was a Navy wife who'd been knifed but wasn't yet dead when the suspect left the apartment. Williams's face becomes a mask of concern, hurt, and curiosity all at once. "I said, 'I know you did it. But what I want to know is, why didn't you get some help for the young woman after you left?' He says, 'I knew you were gonna ask me about that, I knew it!' I said, 'Let's kneel down in silent prayer.' The secretary who was taking all this down went crazy. After we prayed, I asked [the suspect], 'Do you feel better?' It had helped relieve him of his guilt. Then he told me about the whole thing, where he hid the knife, everything."

Would these kinds of tactics be considered trickery? The homicide detectives believe themselves to be sincere in their concern for the suspects. "What's wrong with helping somebody anyway?" Detective Paul Olson asks. "How

could helping somebody actually hurt them? We've helped a lot of people. Phone calls to parents, getting money that was stashed somewhere and taking it to their friends, all kinds of things. You can't help but like some of them, and feel sorry for them, and understand why they'd do it... I'm going to treat people the way I'd want to be treated in that situation. I'm not going to vary from that."

Newman and Olson say the suspect is usually the last person to be interviewed in a murder investigation, and the detectives are trying to wrap up the case by understanding what compelled the person to kill somebody. "I can't even count the number of times when a confession results in a self-defense case," Newman says. "We're often the guy's only opportunity to get his side of the story on paper. And when they're lying to us, we frequently help them out by saying, 'If you want to tell that to a jury, fine, but they

won't buy it.' What they tell us can make what happens later a lot easier on them."

Homicide investigators say they haven't yet changed their interviewing techniques because of the Tyberg reversal. "It's the policy to treat everybody with dignity," says Sgt. Ted Armijo. "We're not overly nice, we're just very efficient. Is offering a guy a cup of coffee softening him up? Is buying him a hamburger softening him up? The guy isn't a criminal until he's convicted. We'll continue to treat them that way."

But Ron Newman says that if the Tyberg reversal stands, it will have an enormous impact on all detectives, not just those in homicide. And Detective Dick Thwing, another homicide investigator, says the result of the ruling will be "a big word game you'll have to play with the suspects. We'll still have to be nice, but how will we know when we're being too nice?"

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A Matter of Mime



Jonathan Roberts

JONATHAN SAVILLE

I recently visited Sea World, accompanying a bubbly young person who, for reasons of her own, has a particular fondness for sea lions and their ilk. So we found ourselves at the sea lion show, which (I discovered) was prefaced with ten or fifteen minutes of warm-up miming by actor Douglas Roberts, familiar to local audiences for his weightier performances at the Bowers, North Coast Rep, and La Jolla Playhouse. Enjoying this witty, crafty, nimble demonstration of the art of mime along

with my small friend and the rest of the happily responsive audience. I soon fell to musing on mime not only as a form of theater but also as a philosophical principle, and it is the result of those musings that I want to set before you, like fish before a seal.

In this show, Roberts is in the traditional white face, rouged lips, and painted eyebrows of the mime, and — in accord with the haunted-house theme of the succeeding semiaquatic drama — dressed in the tuxedo and icy cape of Count Dracula, with red sneakers to boot. He represents himself as sassy, mocking, cheerfully sar-

cast, bounding about in glee, sticking his tongue out at those who will not collaborate in his zealous interaction with the audience, and taking on at whim a series of comic roles more or less in keeping with his costume: a snovy headwaiter, with the cape over his arm as a napkin, self-importantly conducting new arrivals not to their seats in the open-air bowl but right out of the theater; a priest (with the cape thrown forward to become a surplice) marrying an elderly couple in the audience; a mad, ghoulis organist, wildly playing Bach on a keyboard, and then suddenly transformed into a dark-spectacled, sleazy rock star, dancing in a love-limbed frenzy. William Tell, shooting an apple off the head of a more or less compliant four-year-old.

All this entertaining and jauntily executed nonsense was in fact a parody, in its exaggerations and its swiftly shifting personae, of the art of all actors, who in their careers impersonate one character after another and who delight audiences by always appearing as someone other than themselves. In this case, the person playing the various characters, who is therefore an image of the generic actor in his professional activity, is shown as a mime, a person with a specific character — zany, irreverent, exuberant, radiantly self-confident — that is itself a role. What we see, then, is a role playing roles. But who is it who plays the role of that frisky role-player? Douglas Roberts, who else? But that answer is really not precise enough, for it begs the question by simply offering a name. To get at who the person is who is playing the mime who is playing waiter, priest, and so forth, we might look more closely at the William Tell episode.

Here we see the mime up to his traditional tricks — what people usually think of when they hear the word *mime*. There is no bow, no arrow, no apple, but the mime behaves as if these objects existed, and he creates his drama around them. What he is doing is evoking invisible objects, and he does so by forcing us to be aware of what phenomenologists call the objects' "operations." Operations are the attributes by which we know objects: the way they look, feel, smell, the things we do with them,

their impact on their environment. In dramatizing the William Tell story, the mime, by his physical reactions, brings the operations of the bow, arrow, and apple to our attention: placing (the apple on the boy's head), aiming (the arrow), stretching (the bow), and a score of others. What differentiates the mime's relation to the objects' operations from what ordinarily goes on in life is that these objects in the mime act consist of nothing but their operations. There is no substance, no center, for the objects are imaginary, invisible; there is an absence at the apple's core.

In addition to the invisible objects, there are visible objects in the episode as well: the child, who is presumably somebody's child and who has a life and an identity apart from his one-time participation in a mime act at Sea World — and the mime himself. The mime, curiously, is closer in his reality status to the apple than he is to the child. His reality, too, is evoked by a set of operations, to which we in the audience react; and, similarly, apart from these operations he is nothing. How could it be otherwise? Only a nothing could be instantaneously transformed from apple to bow to arrow, as an object in the mime's hand, for a something would have fixed properties and would resist being turned into something other than itself. In the same way, only a person who is nothing could be at one moment a waiter, at the next a priest, and at the next William Tell — or (using as an example this particular actor's recent career in San Diego's World War I flying ace and a dozen other characters in *Billy Bishop Goes to War*, an Oriental temple official in *A Man's a Man*, a young Norwegian-American carpenter in *Vikings*, and a middle-age Russian doctor in *Hanau Works*).

Of course, as a human being, an actor has various distinctive traits, desires, defenses, interests, and patterns of behavior that define his own reality. Douglas Roberts, we may suppose, is also, at times, a person. But when he is on-stage, when he is *as actor*, his self (like that of all actors') must disappear, and there can be nothing there but the set of operations by which he evokes our reactions to the

character he is playing. The leader of the strolling players in Tom Stoppard's *Rosencrantz and Guildenstern Are Dead* is quite explicit about it: "We aren't people, we're actors." Indeed, whatever seems to remain of the human being that is the actor's private identity is the result of defective acting technique; the better the actor, the less we see of him. If one wanted to pay someone like Roberts the highest of compliments, one would have to say that, as an actor, he is close to absolute nothing — though this judgment, standing by itself, is not perhaps one an actor would care to quote in his résumé.

There is more to be learned from the William Tell episode I have been discussing. When I saw it, the child who was watching the mime raise the invisible bow and aim the invisible arrow and who, like a good theatergoer, was exhibiting a very substantial suspension of disbelief, decided that it was not such a good idea to risk his life on the expertise with deadly weapons of this cream-faced loon in a Dracula costume and shook his head "no." The mime lowered the bow, looked at the audience with a sigh of exasperation, walked over to the child, picked up the apple from the ground, inspected it for bruises, wiped it on his cape, replaced it carefully on the boy's head, and persuaded the child to cover his eyes with his hands, so that he would not flinch when the arrow sped toward him. William Tell then returned to his place and let off the invisible arrow, which, as we gathered from the mime's reactions, hit the boy as acquiescent vic-

tim right in the middle of his little forehead; the chagrined, frowning, subsequently expending a good deal of energy in prying the arrow out of its inappropriate location.

What had been happening was a struggle over the interpretation of an action. The action was the child's shaking his head. The child had his own interpretation of it, that is, his own sense of what its meaning was: "I don't think we'd better go through with this." But the mime, with brisk inventiveness, promptly proposed another interpretation of the same action. What was significant in the child's shaking his head (the mime told us by his gestures) was that the invisible apple had consequently fallen off and had to be retrieved and put back in place. Since the struggle over interpreting the action took place between an innocent child of four and a shrewd, skillful, strong-willed actor of twenty-four, it was no surprise that the actor's interpretation prevailed. The audience, which might well have gotten uneasy about the child's plight and started worrying about post-traumatic stress syndrome in his vulnerable young psyche, instead accepted the mime's interpretation of the head shaking and allowed its attention to be diverted to the vicissitudes of the fallen apple. And the dominant interpretation achieved this goal by showing us the mime's reactions to what happened to the child (a visible object) and the apple (an invisible object), in order to give an account of the action (the shaking of the head).

Here, then, is a general definition of "interpretation," derived from mime but ap-

plicable to all the intellectual disciplines in which interpretation is central: interpretation is the evocation of visible and invisible objects, through reactions to their operations, in order to give an account of an action. The historian who interprets Napoleon's triumph at Austerlitz as the result of his brilliance and ambition is reacting to the operations (effects, attributes, evidentiary signs) of things that could have been seen (the battle itself) and things that could not have been seen but needed to be given reality by the historian's imagination (Napoleon's brilliance and ambition).

In Newton's account of the motion of the planets, he evokes visible objects (the planets and their movements) and invisible objects (the force of gravity, numbers, quantities, relations such as the inverse square law), all of these objects known by their operations, that is, how one sees them, measures them, manipulates them.

How does someone make his interpretation of an action prevail over other proposed or possible interpretations? Just as Roberts in his mime role did, by the detailed, cogent, persuasive qualities of his language. For any action — for any object, whether visible or invisible — there is always a struggle of interpretations, and it is the superior master of the relevant language whose account prevails. The languages of these accounts differ according to the kind of action or object whose meaning is being elucidated. The historian uses the language of words, the physicist that of mathematics; for the mime, the language is that of the body (not

in the sense that the body speaks, but rather that it is spoken). The principle is the same in all these interpretive projects. But the mime's language is not merely one among many; it is, in fact, the primary language, for in the development of the individual, the human race, and life itself it is antecedent to verbal and mathematical languages, which are complicated, condensed, symbolic elaborations of it.

The primacy of mime, not as entertainment but as a way of understanding reality, can be witnessed in San Diego these days in a more serious use of its language than Douglas Roberts dare offer in a prelude to a sea lion show. I refer to Romulus Linney's play, *Holy Ghosts*, which, as Jeff Smith has already reported in these pages, is on-stage at San Diego Rep's Lyceum Space in a thrilling production by Douglas Jacobs. The play is about a Pentecostal church whose members, all of them spiritually or physically broken, despised, outcast, marginal, undergo ecstatic religious experiences culminating in the handling of poisonous snakes. The play, too, reaches its high point in the Dionysiac outbreak of this ritual — but the snakes, like the apple tossed off his head, are invisible objects, brought before us not by the prop man but through the actors' power of mime. Each member of this cast, one of the worst ever assembled on a San Diego stage, has projected himself as so intensely, overwhelmingly real by that point and has made us feel so deeply (whatever our own prejudices may be) how this ritual en-

(continued on page 34)

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Mime herself reveals its final — and also its original — power, as at the end of the play it takes over for less fundamental modes of acting. Mime, of course, lies behind all authentic acting, however, more so than in this pervasively physicalized production, where every character is constantly, fully alive and passionately eloquent in the language of the body even when the tongue is silent. When they have lines to speak, strong actors such as those at the Lyceum Space do so by adding verbal language to the underlying mime, so as to increase the subtlety and precision of their physical evocation of objects and interpretation of actions (the flimsy actor

Holy Ghosts begins as naturalist theater: a slice of life among the down and out. In theatrical naturalism—as in the wider theory of reality it exemplifies, there are no invisible objects. All objects can be seen, located, and measured; the objects that surround the self create consciousness, rather than the other way around; and consciousness, or the soul, is itself—at least in principle—a thing one can get hold of. At the end of Act I, the first scene, we see the members of the church in an unhappy, unsuccessful victims of a universe they are too weak to cope with realistically, deluding themselves with repulsive superstitions. Yet out of the initial naturalism of this play, there develops a

radically different kind of theater, the theater of religious ritual, in which the audience's function is not distanced, analytical observation of freaks but fervent emotional identification and vicarious participation. In its final moments, which carry theater back to its very origins in communal religious ritual, not only do we apprehend those invisible snakes in our own hands, dangerous, terrible, and glorious, but we recognize that in a very real sense we have been *already* impersonated before us: are not people who see less than we do, like the figures of naturalism, but those who have been given the grace to see more, like the great sufferers in Greek tragedy who meet a god face to face – and all this insight is given to us through mime. Religion, after all, is the supreme example of the imaginative conjuring of invisible objects, their very invisibility being what makes them nevertheless perceived to exert, constituting the ultimate proof of their sacred reality.

This is only the first democracy for which the mime is fundamental, a democracy for making sense of the world: the higher the truth, the more central mime becomes as the avenue to it. But mime is also the basic process in all the arts, in all the intellectual disciplines, in all thought. The words I am writing now, in a remote, intellectually intimated imitation of the process of mime, evoke visible and invisible objects, from objects to the nature of being, and attempt to make the invisible visible. What do these objects and their interactions mean (mime as the basic paradigm for philosophy) — just as the lady Dracula at the sea lion bowl made the audience accept the existence of an invisible apple and convinced them that the little boy's head shake had made the fruit fall. For the writer — even the critic — pursues his activity under the inescapable domination of what ought, after the fashion of the mime, to be the only mime. Go to the mime, this thought philosopher, consider his ways and be wise.

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Clockwise from top left: Omerie Coleman, Stevie Wonder, The Roches, Frank Sinatra, Dionne

One summer-time ritual San Diegans will have to forego this year is the usual grouching about all the name music acts that bypass our burg. Not only is our summer concert agenda packed like a five-o'clock elevator, but many of the most attractive shows overlap, making it necessary to choose among several can't-miss acts. And, if you're not responding to this gig glut by carefully selecting their evenings out, then sheepishly asking co-workers about the ones they miss, hoping to hear that another show wasn't all it promised to be. Hardier fans beat the electronic teller, the radio, the TV, the word-of-mouth good-by, and hit the concert trail with everything they've got. Recently I opened

for the latter route, and the rewards of the week-long indulgence were great enough to offset a few hours debited to the sleep ledger. Here are some of the highlights from a five-concerts-in-seven-nights spree

The week began with a Sunday night performance by Frank Sinatra at the Pacific Amphitheatre in Costa Mesa (L.A.). Right, it's not San Diego but it's not L.A., either. I was eager to hear how this show might compare to the very good but not truly great one Ol' Blue Eyes gave at the Sports Arena a couple of years ago. And besides, it's an unwritten law that all Americans of Italian descent must pilgrimage to a Sinatra outing and pay homage to the Chairman of the Board (*il capo di tutti cantori*). As it turned out, this was one journey for the logbook. In that vast yet intimate Lourdes — an inverted scallop shell plopped down in the

Backed by Bill Miller's forty-three-piece orchestra, the singer took the capacity audience on a circuitous tour through his forty-plus-year career, but at an ambling, personable pace that allowed for great sightseeing. Like a practiced guide, Sinatra illustrated such pop classics as "I Get a Kick Out of You," "Be-witched, Bothered, and Bewildered," and "April in Paris" with anecdotes. He was

obviously in the mood to reminisce, and he played the raconteur with the same timing and sensitivity with which he measures the nuances of a great song. When asked about his place in the pop music history, he told revealing stories about his days as a big band singer on Tommy Dorsey's tour bus, provided real-life setups for songs from his early years, and professed funny inside stuff about "world-class drunk" Dean Martin and other members of the "Rat Pack." At his most candid, he shared the intimate settings with the spoken word and then mounted songs on them like one-of-a-kind gems. Especially breathtaking were renditions of "Moonlight in Vermont" and "Someone to Watch Over Me," in which his chesty baritone glided over lush string arrangements by the late Nelson

Unlike any male vocalists who lose the clarity and strength of their upper register as they age, Sinatra still can hit and sustain the occasional high note, and several times during this show he elicited spontaneous applause with high-wide vocal stunts that are amazing for a man who will be seventy-one years old in December. Oddly, it is in his lower-midrange that Sinatra's voice has eroded a bit, but that has left it with a graininess that speaks of life lived to the fullest. It was in that sing/speak register that Sinatra delivered the muted melancholy of "Summer Wind" in a reading that smoked the 1966 recording.

Discounting those who detest everything about Sinatra, there are many people who would much rather see him act than sing. For those who like him both ways, his rendering of "One for My Baby" provided one of those concert experiences that one never forgets. Sipping from a large, ever-present glass of Jack Daniel's and water, he waited until the pianist established the song's bluesy premise, then began describing what a man goes through when the woman he loves leaves him. Phrasing the prologue in a

way that balanced theatrical inflection with world-weariness, he depicted a broken man who wanders into an empty saloon in the wee hours because he has to share his pain with someone, and the bartender is the only candidate. Gradually, he shifted from the third to the first person, and by the time he intoned, "It's a quarter to three/There's no one in the place, except you and me . . ." he had a firm lock on the crowd's emotions. There wasn't so much as a random cough from the stands to break the spell.

Naturally, Sinatra sang several of the hits with which contemporary audiences identify him, including "That's Life," "I'm a Fool to Believe," "You Go to the Sun," "A Pair in the Suit" song, "He hates the fact that people assume that the lyrics are self-referential), the more recent "L.A. Is My Lady," and the show-closer, "My Way." Sinatra also made a few references to some of the trademark vocal mannerisms that prompted me to think of Joe Piscopo, whose dead-on impressions of Sinatra have been seen on *Saturday Night Live*. He sang a peppy ballad, ordered on self-parody in a brassy romp through "Mack the Knife," during which the singer ad-libbed a few lines about "those rockin' cats" playing behind him and "the line about the piano and the whites" to something along the lines of "those nasty cops."

It was one such mannerism that caused "Oh Blue Eyes" to make a remark that at least one audience member mistook for a compliment. During the Neil Hefti-arranged, big-band swing of "I Get a Kick Out of You," he punched the air to emphasize three consecutive, accented beats. Then, when the orchestra tied into a mambo, he punned, "Sinatra turned to the audience, 'I call that a three-bagger. We could have used a few more of those today,'" he said in reference to that afternoon's baseball game. He then turned his back to the crowd, their three straight out to the Padres. An avid sports fan and staunch supporter of the Dodgers, Sinatra then shielded his eyes from the stage lights and asked, "Is fanning your face a good thing?" (Sinatra is supposed to come tonight and bring a few friends.' Someone in the crowd yelled out, "He's probably in mourning!" "Yeah," snickered the Chairman, "and when he's not he'll be worse than mourning."

SINATRA

Next I had to choose between the Roches' first show at Humphrey's and
(continued on page 36)

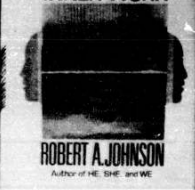
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Those who chose not to warm the arena's plastic seats were the losers. Wonder performed in the middle of the arena floor on a high stage that supported two revolving platforms, giving the illusion of what was — given the arena's configuration — “theater-in-the-oval.” Wearing a silver lamé top, bathed in violet lights, and with his visage playing across four large video screens, Wonder assayed a string of his “greatest hits,” getting the most excited response to such oldies as “I Was Made to Love Her,” “Upright (Everything’s Alright),” “Signed, Sealed, and

Deliverance" and "My Cherie Amour." Playing his expensive Synclavier keyboard, he dabbed thicker tonal colors onto his older material, injecting them with new vitality even as he resurrected the original Sixties soulfulness that made those songs big hits in Motown's halcyon days.

His new, hi-tech instrumentation also worked to great effect on 1973's "Living for the City" and 1980's "Master Blaster (Jammin')," but the fact that Wonder's brand new songs were written specifically with and for the new technology was a testament to his ability to reformulate "Whereabouts," from *In Square Circle*. Pooling rich timbres, he created a shimmering electronic reservoir of sound.

Although Wonder did less of the self-absorbed keyboard noodling that has marred past shows, he resorted to using some "Concert Helper" — including well-intended but florid philosophizing and a tedious, marginally successful sing-along bit. When finally the stage lights were killed and a security entourage whisked Wonder from the floor like a presidential candidate, I thought the concert was over. An announcement that it was only intermission brought back a number of people who had headed for the exits, but I was satisfied with what I'd heard and paid a call to the Roches.

A colleague who attended both of the Roches' shows told me that in the earlier one, the sisters were more animated and

had the audience in stitches much of the time. If at first her performance drained the girls of some of their convivial verve, it wouldn't have been apparent to anyone who saw only the later show. Talkative, Sizzly (sounds like "sudsy") Roche controlled the pace and flavor of the show with her droll patter. Dressed in what for the most flamboyant Roche was a relatively subdued outfit, she held court between songs (some critics have jumped on her case for that). At any other concert, such digressions leave one tedious and irked. But Roche's songs are so funny, so nonsensical ruminations and deadpan Beaver-and-Wally exchanges among the sisters are part of the package.

Earlier in their career, the Roches were faithful to their folk roots and accompanied themselves only on acoustic instruments. But after going hi-tech on their last release, *Another World*, they now incorporate electric instrumentation into their live show. Apparently Terre Roche is most comfortable with the technology, as evidenced by her controlled use of distorted electric guitar. Because the Roches are known for their singing, scant attention is paid to their playing abilities, and that's an unfortunate oversight. Terre is a quite good guitarist, and her interpolations on both acoustic and electric guitar added a little rock and roll spice to the singers' sufficiency harmonies. Comedienne Suzanne had technical problems with a mounted rhythm box that caused her noisily thumping drum patterns. Her

The Roches augmented their stage instrumentation with a keyboardist when they toured. They were joined by the keyboardist when they introduced as her eighteen-year-old daughter (I'm certain that most of those in attendance still realize that she was joking). The woman played on only a few songs, but she was a part of the show. For a group that seems perfectly capable of fleshing out their own accompaniment, the addition of a keyboardist was a concession to the audience more than equal to the task of bringing to life the dry wit and cheeky sarcasmism that marks their best material. The sisters were in great voice, their braided hair swinging, their faces lit with confidence that delighted the crowd. All through such rollicking tunes as "Face Down at Folk City" and "Gimme a Little More," the sisters sang with their heartiest emotion on a note that becomes their signature tune, on a capella version of Handel's "Hallelujah" chorus that brought members of the audience to their

When Ornette Coleman and Prime Time played two nights later at the La

Jolla Museum of Contemporary Art, they too brought people to their feet. Only in this case, the people put one foot in front of the other until they were in their cars, headed home. I will never understand why some people attend concerts of avant-garde music only to walk out early in the performance. At the second of Coleman's two shows that night, people were leaving within the first few minutes of the first piece, and I understand that roughly half of the first-show audience high-tailed it before the set was over.

For those fans who stayed, Coleman and Prime Time dished out man-size portions of the funky cacophony that has become their legend. Although physically hamstrung by a bad back, Coleman used the body of alto sax technique like a master carpenter, sending hot melodic riffs and sharp tonal shavings spitting and spiraling all over the auditorium. Prime Time took its cues from Coleman's contrived, off-kilter, and off-beat, but rhythmic sections—each consisting of a drummer, bassist, and guitarist. Coleman grabbed Coleman's fleet statements and scattered them with all directions, creating a rolling counterpoint of polyrhythms that were as complex as they were worked motifs. While it is always fun to zero in on one or another member of Prime Time and follow him on his interpretive jaunt, one got the full effect of Coleman's harmonic power only by letting the band play. It was a rare occasion, a privilege, a holdover over him in all its

glory. After running through "Song X" from the Coleman/Pat Metheny collaborative album of the same name, the band splintered into solo spots highlighted by a beautiful stretch in which bassist Jamaaladeen Tacuma demonstrated his instrument's rhythmic and melodic range. But the concert reached and sustained its peaks during such tunes as "City Living," "Dancing in Your Head," and "Song X," when the altoist tossed some bloody melodic scraps into the water and his sextet responded with a furious feeding frenzy.

After writing a preview of Donovan's appearance at Humphrey's last summer, I missed his second show when opening set. Dave Mason pulled a prima donna and demanded to close the late show. I arrived for what was to have been Donovan's second set and instead got an hour of Mason. Determined not to fall prey to such last-minute juggling this year, I got to the Shelter Island venue well before the opener, Jesse Colin Young, was to begin, and I'm glad I did. Young's performance was ingenious and his song selection well suited to this double bill. Accompanying himself on amplified acoustic guitar and favoring long-time fans with some hot numbers from his back catalog, he teamed up with the Youngbloods, the boyish-looking forty-two-year-old captured the mood of a balmy evening at bayside.

I'd always thought that Young had one

of the best voices in rock, and he demonstrated no loss of his expressive power in singing such of his tunes as "Songbird," "T-Bone Shuffle," "Ridgetop," "Sunlight" and the lovely 1973 paean to his baby daughter, "Song for Juli." He also introduced a couple of good songs from an album-in-progress, but predictably got the loudest ovation when he led the near-capacity crowd in a sing-along version of his Sixties ode to universal brotherhood, "Get Together."

When Donovan came out, however, the audience response left little doubt about whom they had paid to hear. Like Young, Donovan looked extremely fit for a survivor of the Sixties folk-rock wars; even his voice displayed the same husky tonal characteristics and yo-yoing vibrato that identified him in his heyday. Alternating between a normally amplified acoustic guitar and one connected to tone modifiers, the Scottish minstrel took the crowd back to his folk beginnings with well-crafted versions of "Amos," "Cathy," "The Wanderer," and "The Ballad of the Unwashed Soldier," which he prefaced with an updated antiwar message. Although perfectly willing to acquiesce to requests for old favorites, he also played a couple of his less familiar songs, one from *A Gift from a Flower to a Garden* that he wrote in 1967 shortly after his much-publicized

There were times during the show when I'd have preferred to hear him

locked into a small group, since he was the unlikely mix of Donovan's fragile, quavering voice and such instruments as sitars, cellos, harps, harpsichords, and electric guitars that gave certain of his songs their distinctive sound. "Hush," "Sunshine Superman" and "Hurricane" were the songs that sprang accompaniment with rhythmic guitar comps that recalled the sparkling arrangements of "Sunshine Superman." "Hush" was the reason of the name of the "Hush" band. "Man, I can suffer Juniper," Banister. Between songs, he related several anecdotes that brought back the Sixties mind-set with a vengeance. "I was in the States when the war involved the well-publicized trip to India taken in the Sixties by the Beatles, their wives and girlfriends, Donovan, and such hangers-on as Mia Farrow, to study with the Maharishi. The Maharishi was a tire group was seated in a circle around the maharishi. No one dared say anything to break the 'meaningful' silence; finally, I said, 'I am sorry, I am sorry.' The squinting maharishi, perturbed him on the head like a dog, and said in his thick Liverpool accent, 'There's a nice

Donovan ended the concert with "Wear Your Love Like Heaven," the song that originally had been inspired by his holiness (and would one day become a television jingle hawking cosmetics). After the last of his encores, he duplicated another of his Sixties feats — he vanished into the darkness seemingly without a trace and before anyone realized he was gone. □

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


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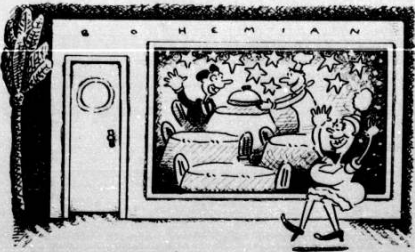
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The Restaurant: Sheppard's
The Location: Sheraton Harbor Island East, 1380 Harbor Island Drive (291-2255)

Type of Food: Nouvelle cuisine
Price Range: à la carte entrées, \$16.95 to \$25.00

more money, he became a cross-country truck driver. His wife, whom he had met in Austria, rode with him. The Los Angeles-to-New York route was hard. Then his wife became pregnant, and they realized they would have to settle in one place. They chose San Diego.

Last month they opened the Bohemian Restaurant. It's located on Washington Street, close to the Food Basket, and not only is this stretch of thoroughfare innocuous, but there's a sign outside the tiny building that reads "For Sale." Unless you were on foot, you would not be aware of the restaurant's existence.

I was there the other night and met owner Daniel Maly. He was wearing a synthetic leather apron and a look of abject disorientation. It was Friday night and the lone diner was leaving. My escort and I were the only other people there. The top price for the Long Island duck dinner was \$6.25, but the majority of the dinners were \$4.50 to \$4.75. These included choice of homemade soup or salad, entrée with sauerkraut or cabbage, dumplings or potatoes, strudel and beverage. I chose half portions of roast loin of pork and breaded pork, tenderloin. My friend had roast sirloin of beef. Both these dinners, complete with all the courses, were \$4.50.

We began with an excellent homemade beef noodle soup, as well as a salad. The pork tenderloin and roast loin of pork were surprisingly tasty. The pork tenderloin had been pounded thin and tasted like a veal schmeitzel. Accompanying this entrée was a bowl of sauerkraut with dill that was almost like a soup, slightly sweet and wonderful. Two white slices of what I thought was bread were nestled in gravy and proved to be dumplings.

My friend had a huge amount of beef, mashed potatoes, and a bowlful of fresh cabbage with dill. I preferred the sauerkraut, but my friend loved his cabbage. Everything was fresh and good tasting. The portions were so large that we could scarcely finish our meals. Then we were brought great slabs of homemade apple strudel and coffee. I couldn't believe this was taking place in 1986!

Daniel sat down at a table across from us. He wondered out loud whether he should close the restaurant. He didn't have a lease; he disliked the carpet. He shrugged his shoulders disconsolately. When he asked us for suggestions, I said he should serve fresh carrots with his meals, that Californians love fresh vegetables. I then added I would be sure to send some friends. I'm aware that most of us prefer light food without gravy, but you can scrape away the gravy as I did, and every now and then we can risk the calories. Besides, we don't have a single Czechoslovakian restaurant in San Diego. I hope Daniel Maly makes it.

As an appropriate irony, I thought I would link this story of humble beginnings with a review of the new chef's endeavors at Sheppard's, at the Sheraton Harbor Island East. His name is Jack Huxtable, he's in his midtwenties, and already he shows promise. Diners with money find their own level and need the least assistance from restaurant reviewers. But I have to grant it to the Sheraton for trying to produce quality food, rather than "hotel food." Its management also deserves applause for arranging such events as bringing us chefs from China and, more recently, those from Guerrero, Mexico.

The new menu at Sheppard's offers entrées that range in price from \$16.95 for chicken to \$23.00 for veal. Sheppard's "premier dinner" costs \$22.00 and includes a combination of two entrées from a list of four. All dinner items are à la carte. Salads are \$3.95, shellfish soup is \$6.95, and appetizers range in price from \$4.25 to \$7.25. Many of the better restaurants do not include salads in the cost of the entrée, a policy that creates resentment. If you're paying \$20.00 for a dinner, it should be part of your inalienable California rights to receive a handful of greens with it.

That aside, Sheppard's has two quite outstanding entrées. At the top of my list is the Dover sole in meunière sauce. The large sole was as fresh and as succulent as any I've had abroad, and I would return for it often. It costs \$23.00 and is accompanied by assorted vegetables. The first night I was

there, the vegetables were too *à la denté*, but this was corrected when next I sampled the food. I also loved the roast duckling with Calvados, because it was tender, fat-free, crisp of skin, and full of flavor. The duck was a treat (\$19.95). This is not to say that the broiled halibut (\$17.00) and the grilled swordfish (\$19.50) are shabby. The halibut benefited from being topped with bread crumbs, a novel touch, and was served with a timbale of leeks and egg whites. Those of us who sampled the halibut liked it a great deal. The grilled swordfish prepared with basil butter was also fine; it was accompanied by an eggplant timbale. Although the menu lists the veal as "medallions of veal," you don't receive veal filets as you might expect, but bite-size pieces of veal with a tasty sauce (\$23.00).

My friends' greatest objections came with the "premier dinner." Two of our party ordered it. The medallions of lamb were overdone in one of these dinners; in both cases, the large prawns had not been cooked enough. And the chicken, threaded through fresh asparagus, looked gorgeous but had little flavor. On a subsequent occasion, I sampled the roast quail, which is one of the choices for this double-entrée dinner, and the quail stuffed with spinach and mushrooms, which is magnificent. I wish the stuffed quail were available by itself, rather than in combination with another entrée. It's a star in its own right and deserves to be.

My ideal meal at Sheppard's would consist of saffron linguine with mussels, a seductive appetizer (\$5.25), a good tossed

green salad, the Dover sole, and a really dark chocolate soufflé (\$5.50). The soufflé I sampled didn't have that outrageous chocolate flavor that chocolate lovers long for, and we should have had the choice of a Belgian-style chocolate sauce with it, instead of the crème anglaise. But the truth is, I can no longer eat as much or as richly as I did in my youth, and I could gladly make a meal of the linguine appetizer, a salad, and a soufflé, or the fruit tart called *clafouti*, which is prepared with custard and fresh fruit (\$4.50). All dinners are served with a complimentary good pale, but I missed the roll assortment offered at the sister restaurant, Chambrette.

The visual effects of all these dishes were stunning but not so overbearing that you were afraid to spoil the painterly look by

digging into the food. Bear in mind that no matter how modest you are, you have to count on \$30.00 to \$35.00 per person for food and tip. This does not include wine. I am aware that many diners who frequent Sheppard's mourn the loss of Cindy Black, now with Per's. It's always difficult to take over from a well-known predecessor, and I would be misleading if I said Mr. Huxtable is in the same league as Doug Organ or Le Corbier, or of Martin Woelke, the former pastry chef at Ma Mason who is now at Mille Fleurs. The primary objection of the people in my party was that the food was bland, although I didn't find this to be true with the Dover sole, the quail, or the duck. In time Jack Huxtable will discover his own level and have a steady following.



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Near Myths



Ann Bowen Davies, John Mellor

JEFF SMITH

Many of Britain's male authors have been transfixed by the ancient myth of Pygmalion. According to Ovid's *Metamorphoses*, Pygmalion was king of Cyprus. He sculpted the statue of a woman so beautiful that he begged the gods to give it life. Struck by his ardor, Aphrodite assented, and Pygmalion wed his Galatea. Until the Twentieth Century, English writers using the myth have laced their poems and stories with sonnet disquisitions on the meaning of absolute beauty, the heady issue of transcendence in a finite world, and suchlike. But basically these flourishes fail to camouflage each author's bug-eyed rapture over Galatea's, um, pedestal qualities. In John Masson's "The Metamorphosis of Pygmalion's Image," William Morris's "Earthly Paradise," and W.S. Gilbert's "Pygmalion and Galatea," her intelligence

is on a par with Carra's marble, and by today's standards, he easily lives up to the first three letters of his name. Until the Twentieth Century, in fact, Galatea is little more than a statue that moves, but only when the spirit has moved her maker. With George Bernard Shaw's platonic Pygmalion, Henry Higgins, and with the "energy jiggins" of Lerner and Loewe's *My Fair Lady*, the musical based on Shaw's *Pygmalion* (1913), the sculpting is verbal. The barrier between the artist and his subject — as well as between her and upward mobility — is linguistic. Eliza Doolittle becomes transformed not by divine fiat, but by abandoning certain habits of speech, by adopting others — and by dressing better. The changes are cosmetic, for the most part, which is Shaw's point. Language and not blue blood, he says with idealistic fervor, is what separates the classes. And in the end of the play, Eliza has become something of Higgins's equal. In Willy

Russell's *Educating Rita*, the latest in a long line of Pygmalions, the Galatea-figure threatens to surpass her creator.

Currently playing at the North Coast Repertory Theatre, *Rita* attempts to do what has been needed for some time: give the Pygmalion myth a good overhaul. In the play, a woman in northern England has an "open" program for its less-learned townsfolk. Called "degrees" for disbelievers, by the more elitist of the audience, the program turns twenty-six-year-old Rita, a hairdresser who wants to study literature and "dis-cover me self."

Her teacher is Frank, a fiftyish poet — somewhere between lapid and manqué — who appears to have been embalmed in tweed. Frank can't remember the last time he noticed that the island women in a Gauguin painting behind his desk are naked to the waist. No Pygmalion he, Frank is numb to art and, owing to a breathtaking love of cocktails, to everything else.

Rita becomes an ideal student. She reads voraciously, knows where her intellectual gaps are, and is unafraid to speak her mind (as in her opinion of Shakespeare's *Macbeth*, "Macbeth is well a cow, eh?"). Her "education" follows naturally apace, with no wrinkles. But what makes *Educating Rita* interesting is that both Rita and Frank are Pygmalions. In the beginning, he smokes, drinks, and has the emotional range of an inkwell. He hasn't felt a thing in years, and his habits are designed to quell any unwanted surges of feeling. But Rita's strenuous ways and love of life, and living, transform Frank by the end of Act 1 from a besotted statue to a potentially vital human being. She brings him back to life. Then in the second act, the play adds a further ironic twist to the myth. Rita rises above Frank's expectations. She gets a job in a bistro, develops new friends, and begins to see through Frank's rhetoric of liberation. "I've got what you've got," Rita shouts, "and you don't like it!" In effect, each has awakened the other. And Frank becomes both jealous and threatened by the growth of his Galatea. So he fights back, the only way he knows. He retreats into alcohol, self-pity, and a passive, throwaway

style of living.

Or at least he should. At the North Coast Repertory Theatre, however, he doesn't. In general this production is not up to the NCR's standards. The lighting cues and the play's many scene changes are snail swift, with the actors and audience waiting in the dark for the operator in the booth to wake up (a condition possibly induced by the production itself). Barth Ballard's set is functional, if ordinary, and the uncredited costumes — and Rita's wig — a Dirty Dusty mushroom cloud and a silver mane just back from electroshock therapy — exaggerate the differences between the characters much more than necessary. These problems would be less irksome, though, if the production were more in touch with what the play is actually about. But it doesn't come close.

Frank spouts equality of the sexes from afar — until, at least, his pet theories must face that fact in real terms. Thus the play is not only about Rita's growth but also about how it affects Frank, especially about how she must educate him to accept the equality he pays lip-service to at the lecture. The teaching intertwines in *Rita*. But the North Coast Repertory Theatre's production is deaf to half of the play. Olive Blakistone has directed the show as if it were merely another retelling of the Pygmalion myth: as a star turn for the actress and a straight-man role for the actor. There is no sense of Frank's emotional arc, from comatose to life and back again, nor is there any genuine interplay of their dual awakenings. Frank should be real too. After all, *Michael Caine* played him in the movie version of *Rita*, and he certainly did more than food actress Julie Walters her next line.

The direction is one-sided, and the acting even more so. The skills of the two actors are so far apart, in fact, that it is difficult to tell just how good Ann Bowen-Davies actually is. Her Rita is an intrepid spirit with a raw Cockney accent, who refuses to be intimidated by ideas or academics. She is irrepressible and disarming, and the actress traces her evolving sophistication in graceful stages — and under a severe handicap, since John Mellor is badly

miscast as Frank. He is too young by twenty years and cannot conceal that fact (why do young people play older people merely as more tired versions of themselves?). He is a mass of distracting quirks and mannerisms, and his performance lacks all the niceties of the craft: accents, arcs, and subtexts, not to mention energy and dynamics. A program note points out that Mellor and Bowen-Davies are married, but this species of package casting works against the production because Mellor simply is not right for the part. He subordinates everything to her, and the outcome resembles a game of handball — Rita's the ball, and Frank's the wall.

Pygmalions abound in North County this summer. And fans of Lerner and Loewe's *My Fair Lady* should know that a reasonably competent production of this classic is currently on view in a seemingly unlikely locale — on a hillside in Vista. Staged at the Moonlight Amphitheatre as part of Vista's sixth annual "Summer

Theatrefest," the show is far from perfect. A rash of opening-night jitters infected several cast members, the timing was spotty in places, and there were dead holes the microphones couldn't reach on-stage. One expects such problems in a production composed largely of amateurs. What comes as a surprise, though, are the obvious signs that the Theatrefest is aiming for high quality and that the San Diego theater community has responded. The handsome set and glorious costumes are on loan from the Old Globe's production of *Pygmalion*, the lighting, a capable design done with limited means, is by Nels Martin, technical director of the San Diego Junior Theatre, and the leading actors have been imported as well. One of them alone makes this show worth seeing.

There are times when Brian Salmon goes overboard, as Henry Higgins, with a nuance too far. But it is also clear that this talented San Diego actor is simply not going to let the show sag for a minute. Salmon's is a detailed, funny, and always

watchable Higgins that strikes a nifty balance between Rex Harrison's honey-tongued version and the often strikingly cruel language the musical has appropriated from Shaw's original script. As long as he is on-stage, like Pygmalion, Salmon gives life to everything around him. As Eliza, and like her mythical counterpart, Terri Carnation literally came to life on opening night about half-way through the evening. Once she was free from Eliza's rasping accent, which didn't jibe with her trained singing voice, the actress became more of an equal to Salmon on stage. The rest of the cast, directed by Kathy Logan-Brombacher and choreographed by Laurel Kyne, made up in energy what it lacked in experience, and faults and all, this show came as a pleasant surprise.

All evening, though, I sensed that something was missing. The Moonlight Amphitheatre is part of Brengle Terrace Park, fifty-eight acres just east of Vista. It sits on a grassy hillside and overlooks a recreational park in the valley below. The

theater is terraced, with lawns on each level. It offers both fixed seats and open spaces on the terraces where people can bring folding beach chairs, picnic before the show, and watch the sun go down right behind the stage. The atmosphere is informal and — except for signs pointing the way that have been painted in the now-ubiquitous (and dreadfully tedious) shades of postmodern pink and blue — rural. A suggestion of hay in the air and an occasional cricket complete the scene. But something was missing, omitted from the picture. The show's only intermission came between acts 1 and 2. I mean, don't musicals played under the stars have to stop more often than that? Why aren't the actors freezing into tableaux? Where is San Diego's version of the "Pageant of the Masters"? That's what's absent — wide-bodied jumbo jets upstaging the show and zoning in on your cardrums! The Moonlight Amphitheatre's productions are played under friendly skies. What a novel idea! □

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A Little Something



About Last Night



Mona Lisa

DUNCAN SHEPHERD

About Last Night (without the dot-dot-dot after the last word, please) is based on the David Mamet play, *Sexual Perseverance* in Chicago, which I have seen neither in production nor on the printed page. The movie, however it gets it from, and however deeply buried beneath slickness, cuteness, soupiness, pop songs, montages, and assorted froufrou, has something a little special about it: a special vision of sexual politics, a special angle on the subject, a special breadth of scope. The angle in question gives a somewhat disheartening view of what comes down to an exclusive sort of men's camp and an exclusive sort of women's camp (notwithstanding the common stomping ground of

Mother Malone's bar), separated by, among other things, the language barrier between Guy Talk and Girl Talk. Nightly—and overnight!—forays into the opposite camp, where the prime mode of communication becomes Body Talk, are expected and encouraged, recounted and applauded. But any more extended sojourn is difficult to contemplate when, for example, what your best friend wants to know about the woman you were thinking of getting serious about is: "She give head?" In the face of that sort of thing, and of stepped-up kibitzing and heckling on both sides, the decision to go so far as to move in together cannot be taken lightly, especially when it involves one female roommate splitting off from another, splatting up their mingled possessions (the Shostakovich album will have

to stay, thank you), and re-mingling these possessions with those of the new boyfriend (a restaurant supplier who has things like toilet paper under his sink in army-barracks quantities). A sort of tricky new graft, this. And there is always the danger, in such an operation, of misplacing one's old self and of finding a new self that might be a bit of a job. "Well, it's offical," the woman in the relationship declares during a kitchen-break at a disastrous Thanksgiving. "I've become my mother."

Much of this is knowingly and wittily observed, by scriptwriters Tim Kazurinsky and Denise DiNoi (one from each camp) and by director Edward Zwick. And the above-mentioned scope of the film allows the relationship to be traced through several stomach-lurching undulations. But it becomes depressingly apparent (by way of all that sickness and so forth, as well as the general climate of movies these days) that the film will not end until it is soaringly on the upswing—particularly depressing when one realizes, at some late point, how far one must still be from the end. And many of its best aspirations are undone by mistaken casting in at least three of the four main roles. There is no inherent reason why any of the characters of such a film need to be charismatic and sympathetic, or anything but shallow and self-obsessed—no reason, that is, except that the filmmakers are going to drop all pretense of observation and throw themselves into heated favoritism. Rob Lowe, as the man who dares to take the big step, has the mandatory good looks to set the action in motion, but none of the inner reserves to keep it on course. At the present juncture of his career, he is able to dredge up only as much pain and introspection as might be expected from someone who has just discovered his first gray hair. And Jim Belushi, who has thus far neither found nor looked for any niche except the one carved and vacated by his brother John, comes across as all slick and no character, a comedian and not an actor, a sketch-artist, not a portraitist. The women fare a little better, or one of them does. Demi Moore continues to rely too much on hoarseness as a substitute for emotion (a better substitute for it, at any rate, than Rob Lowe's pillow-styled hairdo or day-old beard), but Elizabeth Perkins is perfectly acceptable as the not entirely selfless friend. She is perhaps helped in that role, or given looser rein, by being the most out-of-focus and out-of-frame of the four principals. She is proclaimed (by the Belushi character) to be the "dog" of the two women, though this seems to me so close a call as to be strictly a matter of taste, and she has an active enough sex life to clear her of at least some suspicions of envy. And at the same time, her hostility

ties toward men seem neither overstated nor (thanks especially to the Belushi character) unconvicted. But all of this may just be another way of saying that the film's initial pessimism seems better founded than its final optimism.

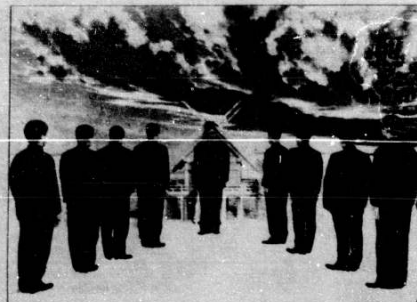
Mona Lisa, a soft-boiled thriller in a hand-delted shell, has a hero of similar description: a toughie on the outside, a softie within. It is a role written expressly for Bob Hoskins, whom I liked very much as a denizen of the underworld in *The Long Good Friday*, and whom I liked again in that capacity in *The Cotton Club*. I liked him here too, but it is not enough just to like him. You have to like the fellow he is portraying as well, and though you will probably have little difficulty doing that, you may not be able to do so without being aware of how little choice you have in the matter, how ramrodded into it you are. When we first meet him, he has just got out of prison after seven years (though his taste for the Nat King Cole title song perhaps suggests he has got out after seven years times five). Unbroken, or rather unhardened, by this, he has a bouquet of carnations for his former wife and a white rabbit for his former boss (Michael Caine, in his most reptilian mode). The ex-wife won't let him in the front door, and the ex-boss won't be found at all. But the latter, for whom the hero took the rap seven years before, offers him a job as a chauffeur and chaperon to a high-priced call girl.

He is immediately—and literally—over his head next to this "tall thin black tart." ("Too many T's," comments his one loyal chum from the old days, who reads mystery stories avidly—and not just any mystery stories, but those of John Franklin Bardin—and who keeps a reproduction of Leonardo's Mona Lisa taped to the fridge.) The physical mismatch between the stumpy Hoskins and the willowy Cathy Tyson (niece of Cicely Tyson) is the funniest, most arbitrary, and least sentimental aspect of the relationship. Almost as funny but a long way more sentimental and calculated is his polite and chipper habit of asking her when she returns from her tricks how it went: "Good? All right?" Much is made, and most of it predictable and repetitious, of how badly this good-natured old fella in the posh hotel lobbies where he is obliged to wait for her: he quickly learns not to ask for Bloody Marys, particularly at a volume suitable to a crowded pub, and thanks to ask for tea instead—but is still unable to recognize the waiter's altercations of Earl Grey and Chinese oolong as tea. When his mistress commands him to buy some better clothes, he comes back with a flower-print sports shirt and a leather jacket the color of a diseased bladder. She hurts his feelings about this (his

emotional nerve endings are as near the surface as Blanche DuBois'), but she takes him to the store herself, picks a perfect fit off the coat rack in the blink of an eye, and makes him beam in front of the mirror.

This sort of thing, a lower-stratum version of the chauffeur-and-lady relationship of *The Hindle*, is all quite touching, of course, but the touch is heavy, and more than a little sticky. One can believe well enough that the hero has been insulated all his life from the swank upper world, but one has to wonder what he is getting up to in the meantime in the under one. The crudeness and commonness that so expose him in the one, do not seem to shield him much in the other. (The turn of plot that sends him through the Soho meat market on a quest for a lost girl with a tattoo, is designed only to show sensitivity and not sense.) He, and the movie as a whole, could have used a bit more of that Mike Hammerish revenge-aught brought out briefly by a sadistic black pimp. But the filmmaker, Neil Jordan, is a goggler, not a squinter, determined to find wonderment in the most sordid environment, even if he has to smuggle it in himself in the form of a white rabbit or (out of one of those John Franklin Bardin novels) a white Percheron. On the evidence of this and last year's *The Company of Wolves*, Jordan will be someone to watch when and if he ever stops overreaching himself. Or else grows longer arms.

Mishima, which had a recent three-day run at the Ken, arrived here so long after its original release that I can remember little of what I learned from the critics at the time—from those, that is, who went on as if they had read every word ever



Mishima

written by and about Yukio Mishima. I seem to remember, for one thing, that the author's widow had brought some leverage to bear against any direct depiction of his homosexuality. But the homosexuality, along with the glorification of youth and the dread of decay, turns out to be there on screen, plain enough: the wife, on the other hand, is nowhere. In addition to his body-cultism, there is quite enough of his monarchism, militarism, and cultural purism to persuade most sane persons not to get to know him any better. Not that this, however, would seem to be the intent of the director and co-screenwriter, Paul Schrader, who has

painted what amounts to a most indulgent portrait of a most taxing fanatic. Whether it can be construed as flattering and fawning, on top of that, is, I suppose, open to debate. What is certain is that, despite all the admitted "controversy" around the protagonist, there is no decent debate put up within the film itself. There is little other tension in it, either. It is just him, him, him. And him some more. A display-window of his wares, and bullet-proofed at that.

No one in all the world of cinema, as was proved in things like *Hardcore* and *American Gigolo*, can damp down so inflammatory material quite like Paul Schrader. Pristine and prissy, studios

and studied, he is a far cry from a "natural" behind the camera. But strain and affection can have their uses too, and in *Mishima* he has finally made (what he has always seemed to aspire to) a bona fide American art film. And no mistake. The dialogue is in Japanese, with English subtitles, while the first-person narration (spoken by Roy Scheider in a different timbre from the lead actor as well as a different language) is in English. The uncinematic music, with hints of Wagner, is by no one less than Philip Glass, and by no one less busy: the most relentless and intrusive musical score since the same composer's *Koyaanisqatsi*, reminiscent (quite a bit further back) of those 1940s scores that erect such a barrier between the film and the modern-day viewer. The narrative is divided into four sections, or "chapters," entitled "Beauty," "Art," "Action," and "Harmony of Pen and Sword." Each of these is put together of "present-tense" re-enactments of Mishima's final hours (then minutes, then seconds) before his famous public performance of *seppuku*, plus black-and-white flashbacks, plus highly stylized and loudly colored dramatizations of three of his pieces of fiction. This structure is apt to sound more interesting in description than it actually is to sit through. The flashbacks and dramatizations, each rather stagy and sluggish on its own account, have no surer purpose than as a brake on any possible present-tense momentum. They were intended, I think I can see, to lay some psychological and philosophical paving stones en route to the author's Last Act, and they serve to argue that, whatever else he was, Mishima was no phony. I would have thought that the self-disciplinedness alone proved that, and a lot else besides. □

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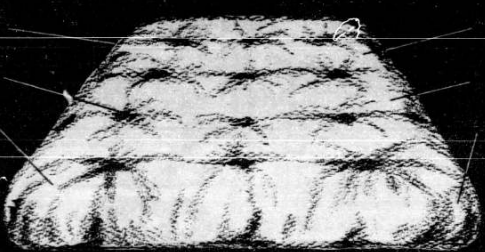
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QUARTER NOTES

BY JONATHAN SAVILLE

ALOKE DASGUPTA

San Diego State's Center for World Music sponsored an exciting if not fully satisfying concert of Indian classical music at La Jolla's Parker Auditorium last week. The artists were sitarist Alok Dasgupta, tabla player Swapna Chaudhuri, and singer Sanjukta Dasgupta. Alok Dasgupta is a student of the great sarod player, Ali Akbar Khan. He has performed extensively in India, the United States, and Europe, has taken a master's degree in ethnomusicology at San Diego State, and will soon be teaching Indian music in a new conservatory in San Diego, the Raga Ranjini School of Music. Chaudhuri, who lives in San Rafael and teaches tabla at the Ali Akbar College of Music there (California has, curiously, become one of the important teaching centers for Indian music), has been heard in this country and elsewhere with Ali Akbar Khan and sitarist Ravi Shankar, among others.

With musicians of this caliber, it was only to be expected that the audience would be treated to exceptional playing. Mr. Dasgupta is a musician of brilliant technique, great imagination, and (at times) an engaging playfulness. Mr. Chaudhuri's command of the tabla is equally brilliant. Sanjukta Dasgupta, who performed an allegorical love song and a devotional song, has the characteristic dry sound and

nasal quality of Indian singers, but with an extraordinary subtlety of shading and phrasing. She was accompanied by Mr. Chaudhuri (along with drone instruments), and the sitarist and tabla player offered an evening raga to begin with and a set of shorter pieces at the end of the program.

The classical Indian raga is a series of improvisations on a specific scale (in the case of the opening piece, C-D-flat-E-F-sharp-G-A-flat-B). In a recent article on the structural problems of modern music, I pointed out that the key-system in Western music has provided the basis for the large-scale instrumental forms brought to such formal and expressive perfection by the masters of the classical and romantic styles: Haydn, Mozart, Beethoven, Schubert, Brahms, Dvorak, Mahler, and Strauss. In the works of these composers, musical discourse can be sustained at great length by the principle of establishing a key center, moving away from it, and finally returning to it and reaffirming it. Such a structure is inherently dramatic, and the point of following the

excite-and-return pattern of narrative romances (such as *The Odyssey*). Even without any explicit programmatic indications, this structure calls up ideas of conflict and resolution. It creates local tensions by brief excursions outside the territory of the tonic keys into its closely related keys, and great, overarching tensions by its



journeys into ever more remote keys, with a tremendous dramatic build-up of pressure to return home. Even simple melodies in this tradition make use of its innate dramatic quality.

The Indian raga, in contrast, has a powerfully asserted tonal center, but no real sense of key or key relationships. It explores the possibilities of the given scale with great thoroughness and inventiveness, but the tonal center is never replaced, even temporarily, by some other tonal center with which it would be in tension. There is never an exile and consequently no dramatic tension about overcoming exile and returning home. Indeed, this music is not basically dramatic at all. Its mode of existence is not the struggle of combatants, the conflict of diverse impulses, as in drama, but rather the progressively more ecstatic expression of the same state of mind (the scale), the lyrical outpouring of the self not in conflict with other selves but in aspiration toward the divinity. As it moves

well-performed raga addresses quite a different area of human experience from that addressed by a Mozart symphony, though with comparable power and beauty.

For this music to attain its full spiritual effect, therefore, it must occupy a considerable amount of time. A raga ought to be long, very long, for in it one experiences all the stages of the soul's movement toward God, from the first confused awakening to the transcendent union. On the program at Parker Auditorium the other night, only the first raga had anything like the scope required for it to make its point, and even it would have benefited from some uninhibited prolongation. The pieces in the final section of the program, while they demonstrated the great skills of the performers and were filled with intensely exciting moments, seemed like a series of unfulfilled fragments.

This general tendency toward truncation and fragmentation, presumably promoted as making the music more accessible to a Western audience, not only deprived significant sectors of the audience of the sort of experience only a lengthy, sustained, brilliantly performed raga can give, but also seemed to make for difficulties in the musical relationship between the sitarist and the tabla player. The interplay between the two instrumentalists — musical, human, spiritual — constitutes one of the glories of this music.

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Jeffrey Rutgard, M.D., Director
3906 Fourth Avenue
San Diego, California 92103
(619) 296-6264

As they respond to each other's ideas, as they echo, imitate, challenge, support, and reinforce each other, they demonstrate the harmonious blending of diverse selves, the merger of the many into the one, that provides the fundamental meaning of the music. When the musicians know each other's styles well, when they have a long enough period within the piece to perceive each other's state of mind and to absorb, as though they were their own, the other's particular constellation of musical ideas for this particular place at this particular time, then their mutual responsiveness is astonishing to behold, above all in those moments when the tabla uncannily imitates the melodic phrases of the melody instrument.

The recent concert, for all its excellences and for all the evidently superb abilities of its musicians, never really rose to

this level. Mr. Dasgupta and Mr. Chaudhuri seemed unfamiliar with each other's playing; they were a bit cautious, a bit distant; and there was not enough time in any of the pieces they played together for them to overcome this distance to the degree one would have wished. Where they should finally have been warming to each other, in the last portion of the concert, the fragmentary nature of the pieces programmed something in the manner of a sampler or anthology, impeded their growing closeness and left their efforts toward the highest musical fusion still tentative and partially thwarted. But if this concert did not represent Indian classical music at its most achieved, it offered much pleasure on a less ambitious level, and it enabled the San Diego audience to become acquainted with two first-rate musicians of whom we may hope to hear more.

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CITY LIGHTS

SMOTHERED BROTHERS

continued from page 4
home prompted their father to try them out in his club. The crowd loved it when Max and Ross would innocently deliver a series of off-color one-liners such as, "Isn't it hard to score when you bring a girl home and she walks into your bedroom and sees the Smurf sheets and pillowcases on your bed?" When Paul Messier became manager of the local Improv last September, he brought his kids with him for an occasional guest appearance.

By last March Max and Ross were coming to San Diego every couple of weeks. "They went over better each time," their father notes, and before long the local press began to

take notice. In late April, Max and Ross performed during the finals in the month-long "Laff-Off" contest, an annual affair that pits local amateurs against one another for an assortment of prizes; one of the judges was *Tonight Show* talent coordinator Jim McCawley, and within days McCawley had booked them on the June 17 TV show. Shortly thereafter, Paul Messier says, the reporter from *People* arrived to interview the boys, and after a month-long respite in Bakersfield, Max and Ross returned to San Diego in early June to begin honing their act.

The weekend before their scheduled appearance on *The Tonight Show*, Max and Ross performed nightly at the Improv, starting around 8:00 p.m. The following Monday, however, their father got a call from the vice squad "informing me that it was a violation of our cabaret license to have anyone under twenty-one performing on stage, since we have an alcohol license." That night's show was immediately canceled, Paul Messier says, and he instead drove the boys to the Los Angeles Improv, where they "once again got an incredible reaction from the crowd." But the next night, a quick rehearsal in the NBC studios prior to the *Tonight Show* filming went poorly.

Messier says, "There was no audience to play off of, just a bunch of bright lights and camera people, and the kids got

scared and forgot their lines." Despite Paul Messier's pleas for a second chance, talent coordinator McCawley refused to let the kids go on, although he did pay them the \$600 fee that had been agreed on earlier. The next day, Messier was told of the postponement of the *People* article. After an afternoon appearance of the duo that same day on the *Breger* Hedgecock radio show on KSDO-AM that also bombed, Paul Messier says, he decided to put his sons' act on hold, at least temporarily. "The kids never asked for all this publicity," he says. "All they wanted to do was go up on stage and have a good time." ■

HANDS ON MY TOYOTA

continued from page 4
The gas tank, full when she left the car in the lot, was half-empty. Adams says she does not know where her Toyota had been, but she did find a hand-drawn map in the car showing a highway route from San Diego to the Coachella Valley, near the Salton Sea. The windshield was splattered with dead bugs, she says, and the body of the car showed fresh scratches and dents. When Adams took her car to a Toyota dealer in Carlsbad for repairs, the service manager of the body shop

suggested they check the front bumper for foot prints. They found the imprint of a tennis shoe, according to manager Bob Cavin. "They all come in like that," he says, referring to cars that have been stolen. "One [person] stands on the front bumper to be a watch-out while someone jimmies the ignition." But why would they bring the car back? The thieves could have come into the lot with their own car, used their parking stub to exit with Adams's car, come back to the lot with her car, and used the new stub to leave with their car. (Adams took her original stub with her on the trip). "What cheap overhead," she observes. "Fifty cents in and fifty cents out."

There is no record of Adams's car being in the lot for those three days, according to Bob Laser, executive vice president of Ace Parking (which manages the airport's lots). Each night the license plate numbers of all the parked vehicles are entered into a computer. Adams's license does not show up on the list she was gone. Laser admits that Adams's car could have been a trip to Mexico. But, he adds, "What knows what happened? It's hard to tell." Agent Bob Mara of the U.S. Border Patrol's intelligence unit says that cars are often stolen to bring people across the border because of federal seizure laws. Apprehended smugglers must sometimes forfeit the car they used to transport illegal aliens, and they'd rather not lose their own vehicle, according to Mara. As for the travels of Linda Adams's car, Mara says he doesn't doubt that the vehicle could have been used as an unauthorized airport shuttle. Late-night flights at Lindbergh Field are popular with illegal immigrants traveling to points on the East Coast, he says.

The harbor police regularly patrol the airport's six parking lots, says Ace's Bob Laser. He can't remember a vehicle being stolen from the airport lots this year or last, he says. Put a spokesman for the harbor police reports that nine vehicles were reported stolen from the airport's lots in June; a total of twenty-nine stolen vehicles have been reported so far this year. The harbor police turn auto-theft cases over to the San Diego Police Department; investigations are conducted only if there is a suspect, according to a SDDP detective.

Linda Adams filed a report with the harbor police, but her case is dead without any names of suspects. She will have to pay for the estimated \$1800 in lost work for her car — Ace Parking and the airport are not liable for damages or disappearances, as explained on the back of parking stubs. Laser says that 7000 vehicles come through the airport lot every day, making it impossible to check every one. But Adams would like to see a person at the entrance to the lot writing license numbers on ticket stubs. The cashier at the exit booth could then check to see if the numbers match, she says. Adams does not think her idea is unreasonable. "For the level of money they charge. Before she left the airport parking lot on the night she returned to town, Adams had to pay thirty-six dollars for the three days her car spent... without her." ■

SUMMER IN CANS

continued from page 3
suffering from lung problems and hasn't returned to work. "These things are two-year-old charcoal lighter fluid in rusty cans, which could blow up in our faces, and you can't believe how many cans of new cleaner we got. The cans burst in the truck and we have to inhale those fumes all morning," Wilson complains. Other flossam that can be particularly hazardous includes: television picture tubes ("They blow up, and these tiny little fibers fly out"); fluorescent light tubes ("They explode and send glass everywhere"); dead cats ("One day a stiff cat fell out of a box and hit me in the arm — eee-yah!"); and belligerent nincompoops ("I have heard all the names in the book. Unless you're creative, you couldn't call me anything new").

"I really didn't realize how dangerous this job is until I became a trash collector myself," says Wilson, who has worked as a bus driver as well as a telephone operator. "But one thing I've never done on this job is cry. I've come home many times and told my husband, 'That's it, I'm never going back.' But the next day, I'm pulling my boots on. I'm not a quitter." ■

A ROOM SOMEWHERE

continued from page 3
studio in the downtown area, according to Biasi. Another moneyed group not yet ready for the Meridian condos are those who cook lamb brochettes and pour sauvignon blanc downtown. "Twenty percent of my [200] tenants are restaurant workers," Biasi says. The San Diego Housing Commission does not see the same supply-and-demand trend, however. Young professionals want their own bathrooms and kitchens, which most SRO buildings don't have, says Elizabeth Morris, deputy director of the commission. "Privacy is important to people who can pay," she says.

Rehabilitating these old hotels is expensive, and installing plumbing in every room is often prohibitive, according to Morris. Offsetting these improvements by raising rents will work only to a point — usually the price of renting a similar place in a better neighborhood, she says. The only real threat to SROs, in terms of renovations, are bed and-breakfast inns, says Morris. She admits that the Palm Hotel could be a contender. When the housing commission asked a group of Los Angeles architects to help evaluate San Diego's residence hotels for low-income housing programs, the architects saw little potential in the Palm Hotel. "They suggested we not look towards it as an SRO," Morris recalls. "It's nicer than the others." But the conversion of the Palm Hotel into a government-subsidized residence for low-income tenants was briefly considered. In a meeting held with housing commission staff earlier this year, Mayor's O'Connor, sister of the new mayor, and Reverend Joseph Carroll of the St. Vincent de Paul Center for the homeless, discussed applying for state funds for such a conversion. (The idea is no longer being pursued, according to

commission spokeswoman Morris.) Mavorneen O'Connor has been active in charitable programs that assist senior citizens in finding affordable housing, but whether she owns any part of the Palm Hotel is a secret tended by a trusteeship. The hotel was purchased on May 31 by a group of investors whose identity doesn't appear on any public records; the same investors have purchased other land parcels around the hotel. Their administrator, Los Angeles attorney Robert Ballantyne, has refused to disclose their identities in the past and did not return phone calls this week. Ballantyne is a friend and business associate of Mavorneen O'Connor and her husband, wealthy businessman Robert Peterson, and of Mavorneen O'Connor. The latter routinely refuses to talk to the media and also did not return phone calls.

Although the precise nature of Mavorneen O'Connor's involvement with the hotel is not known, she has supervised renovations, hired hotel employees, and spoken to occupants about conditions in the past, according to three-year tenant Jill Van Cleave.

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O'Connor's activities at the hotel diminished at the end of last year, Van Cleave says.

Van Cleave, a former English language teacher who has emphysema, says it will be difficult for many Palm Hotel residents, especially the elderly ones, to find another place in thirty days. "A lot of people here don't have cars," she says. "It's not like they can cruise the city, looking for a place." But the management of the Palm Hotel will assist its residents in finding new living arrangements, according to their eviction letter. Management attorney Huggard says this assistance will take the form of shared information on SRO vacancies and personal recommendations. ■

on the other hand it looks like with enough guilt, they can talk themselves into anything. Score Unsettled Del Mar

We, The Upset

As a member of the United Portuguese N.E.S. Inc., I am writing in regard to your "City Lights" article dated May 28. We hope to see Doris Omondson at the dedication ceremonies in February. Joanne C. Fines San Diego

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has always been highly respected in our community. She is responsible for getting the entire community behind the new statue. The transfer of Mrs. Omondson will adversely affect the dedication of the new Cabrillo sculpture. Mrs. Omondson has always tried to be involved in all community activities. She will be missed throughout the city. We hope to see Doris Omondson at the dedication ceremonies in February. Joanne C. Fines San Diego

An Apt Axiom?

With reference to the subject of Terry Sheldon and the Famosa Slooph, I have no interest.

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48 JULY 10, 1986

Section 2 Events, Theater, Music, Film



Excerpts From Bournonville

"When the Italian Galeotti died in Denmark, Teapichore wept. Who was there who could supply his place as creator of ballets? No one took his place, but a new one was born, who, like every true genius, made his own way — and that is Bournonville."

These are the words of Hans Christian Andersen, in reference to the greatest figure in Danish ballet, Auguste Bournonville, whose works will be performed this weekend in El Cajon by the company that has preserved them most — actually, the Royal Danish Ballet. Bournonville, born in 1805 into a family already dominated by ballet, studied under that same Galeotti, and — more important — with the great French dancer Auguste Vestris (1760-1842), among

whose other pupils was Marie Taglioni, one of the supreme ballerinas of the Nineteenth Century (she was a famous early Giselle). Bournonville brought Vestris's technique back to Denmark, where he modified it in his own fashion, and it has provided the foundation of Danish ballet dancing ever since. Bournonville's student, Christian Johansson, took the technique to Saint Petersburg, where he taught it until the end of the century, exerting a decisive influence on Russian ballet and all its most renowned dancers.

In Russia the Bournonville style was mixed with other influences, but in Denmark it remained in all its purity. From the time of his first staged work in 1829, when he succeeded his

father as ballet master, choreographer, and principal dancer at the Royal Theater in Copenhagen, Bournonville created more than fifty ballets, a considerable number of which are still performed by the Royal Danish Ballet. In all, this company has given more than 4000 performances of Bournonville ballets, so that when their "little group" — a touring company of thirteen principal dancers — gives its two performances of a Bournonville anthology this Saturday, local ballet lovers can be sure that they are getting the choreographer's works and style at their most authentic.

Characteristic of the style are its emphasis on pantomime and drama, with dramatic expression as important in Bournonville's many comic ballets as in his romantic ones. Bournonville's approach can be seen in his criticism of the Saint Petersburg ballet scene in 1874, just five years before his death.

(continued on page 12, col. 5)

Moving Exhibitions

Another anniversary of national import passed quietly in the wake of our rekindled love for Lady Liberty: the sesquicentennial of the founding, by act of Congress in 1836, of the Smithsonian Institution. Funds for the museum came through a half-million-dollar bequest to the U.S. government by English chemist James Smithson to create an "establishment for the increase and diffusion of knowledge among men." U.S. attorneys and British barristers negotiated the claim in London, filed in the name of President Andrew Jackson, for two years, deflecting a counterclaim to the estate made by the surviving mother of Smithson's deceased brother's illegitimate son and acting through the Court of Chancery's frequent and extended recesses. The original trustees, real men of science, redoubtable

"Smithsonian Castle" was built eleven years later. Smithsonian regents at present include Vice President Bush, Warren Burger, three senators, three congressmen, and nine congressional appointees.

The Institution outgrew the castle, and now a network of pavilions and galleries, classrooms and archives, offices

and gardens sprawls over the museum complex. The galleries boast such diverse exhibits as mounted insects, sports paraphernalia, relics of aviation history, American art, and yes, the inaugural gowns of U.S. First Ladies.

The Smithsonian's traveling exhibition service is currently represented locally at the Natural History Museum in Balboa Park with "Audubon: Science into Art," a collection of the naturalist's drawings, notes, and gear that remains on view through July 30. Now the lecture and seminar program, a week-long series presented by Smithsonian curators and scientists, returns to town; highlights include a concert of American folk music, films, and lectures on art, the ecosystems of Peruvian jungles, NASA's history, Amazonian rain forests, and archaeology in the Old West.

Today, Thursday, July 10, Ted Maxwell of the Smithsonian's National Air and Space Museum speaks at 6:30 p.m. about "Desert Landscapes on Earth and Mars." His slide-illustrated lecture will be held in the Reuben H. Fleet Space Theatre and Science Center in Balboa Park. Tomorrow, folk singer Jeff Warner performs on the banjo, jew's-harp, guitar, and concertina (he'll even play on spoons) and relates folk tales he's gathered from across the

(continued on page 12, col. 3)

Lots In Space

Remember what you were doing on July 20, 1969? Richard Nixon was president. The number one song on Billboard's Top 40 was "In the Year 2525." On that day, the whole planet stopped whatever it was doing and tuned in its TV sets

to witness Neil Armstrong descend the steps of the lunar landing module, plant one boot on the moon's dusty surface, and say, "One small step for a man, one giant leap for mankind."

That first step was one of those events that connects each of us, even if we were no more than spectators, to a collective history. Another such moment occurred last January when the space shuttle Challenger

exploded during liftoff. As discouraging as that tragedy was, the dream of space exploration, "to boldly go where no man has gone before," continues to hold sway in our collective imagination. Beginning Wednesday, July 16, and continuing through Sunday, July 20, the Reuben H. Fleet Space Theatre and Science Center, in conjunction with more than one hundred

(continued on page 11, col. 2)

JULY 10, 1986 5

READER'S GUIDE TO LOCAL EVENTS

Contributions to **READER EVENTS** must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. 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 80803, San Diego CA 92138.

Dance

Scottish Country Dancing is held each Friday, 7 p.m. to 10 p.m.

p.m., Pacific Beach Women's Club, 1721 Homboldt Street, Pacific Beach. Classes are also held on Wednesdays at 7:30 p.m., 7776 East Avenue, La Jolla. For more information, phone 454-5191.

Ballet, thirteen principals of the world-renowned Royal Danish Ballet are on tour throughout the U.S. (the company has not been in San Diego since 1970) and stop at the East County Performing Arts Center for two programs on Saturday, January 12. The company, which showcases the works of Danish premier choreographer, August Bournonville (1805-1897), performs identical programs: the "Dance of Joy" from *The Little Mermaid*, a pas de deux from the *Flower Festival in Genzano*, the

"Dance of the Three Graces" from *The Muses of the Nine Country*, "Jockey Dance" from *From Siberia to Moscow*, Polka Milanesa, Salsa Dama, excerpts from Act 3 of *Napoli*, and a world premiere, *Troubadour* — Intermezzo. All the works but the last one and the "Dance of Joy" were created by Bournonville between 1840 and 1876. Performance times are 2 p.m. and 8 p.m. at the East County Performing Arts Center, 210 East Main Street, El Cajon. 440-2277.

"Lo-Tech Series." Three's Company and Dancers continue their summer series with two performances by Los Angeles dancer-choreographer Karen Goodman, Saturday and Sunday, July 12 and 13, 8:30 p.m., at the company's rehearsal studio, 3255

Fifth Avenue, Hillcrest. 298-9074.

The San Diego Swing Dance Club meets each Sunday at Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley. A beginner's class begins at 2 p.m., followed by a dance (to live music) at 4 p.m. For details phone 274-3235.

African Dances to live drums are taught each Sunday at 6:45 p.m., 3554 University Avenue (above Performance World) in North Park. The class continues on Thursdays at 6:15 p.m., Robb Field, Ocean Beach, 269-1731.

International Folk Dancing is held each Monday (6:45 p.m. for beginners, 8:15 p.m. for intermediate-level dancers),

MiraCosta College, Ninth Street and Stratford Court, Del Mar. No partners are necessary. 475-2776.

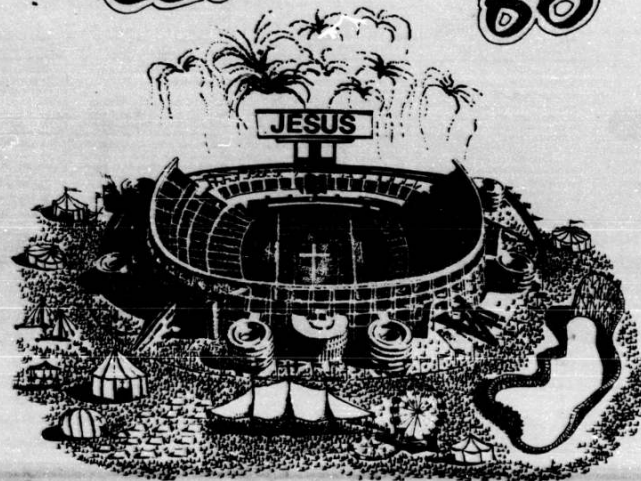
More Scottish Dancing takes place every Monday, offered by the San Diego branch of the Royal Country Dance Society, 7 p.m., room 202, Casa Del Prado, Balboa Park. 276-7384 or 488-2617.

"Circle Dancing." Soft dancing continues on Mondays at 7:15 p.m., 4070 Jacklaw Street, Mission Hills. 295-9677.

Israeli Dancing is conducted every Monday, 8 p.m., Lawrence Branch, Jewish Community Center, 4126 Executive Drive, La Jolla. 457-3030.

(continued on page 4)

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Featuring your O.T.L. reporter **MS. EMERSON**
Colleen McCauley



READER'S GUIDE

(continued from page 2)

Folk Dances are held each Tuesday and Thursday, sponsored by the Cabrillo Club. The group meets at 7:30 p.m. in the main hall, Club Balboa Park. Interested in joining? Phone 467-7529.

International Folk Dancing is held each Wednesday, 7 p.m.; no experience and no partners are necessary for the classes, held at the Balboa Park Club Building in Balboa Park. For details phone 569-4955 or 422-5540.

Film

Innovator, Inventor Buckminster Fuller is the subject of a film in a program sponsored by the Humanist Fellowship of San Diego. Friday, June 11, 7:30 p.m.; Abraxas Center, 1366 Hornblende

Street, Pacific Beach. 234-4821 or 296-9334.

"Lucia Parts II and III." Cuban director Humberto Solas's three-part chronicle of distinct periods of Cuban political history — the 1895 War of Independence, the 1933 overthrow of Machado, and the 1960s' revolutionary era — are all seen through the eyes of one woman. Parts two and three of the film (in Spanish with English subtitles) screens Monday, July 14, 7 p.m., third floor auditorium, San Diego Public Library, 820 E Street, downtown. Free. 236-3449.

"Summer Silents Film Festival," old-time works with live piano accompaniment are featured in the eighth annual series sponsored by Minicore and Palomar colleges. Film number three, *Anna Christie*, the 1923 version of Eugene O'Neill's play, stars Blanche Sweet and George Marion and screens Tuesday, July 15, 8:15 p.m., Palomar College

Theatre, 1140 West Mission Road, San Marcos; next Thursday, July 17, also at 8:15 p.m., the film is shown at Mission College's Palomar Shores Center, Ninth Street and Stratford Court, Del Mar. 757-2121 or 755-5155.

"The Gold Rush," one of Charlie Chaplin's classic scenes occurs in this film when "the Little Tramp" first boils his shoe, puts it between two slices of bread, then eats it with the gusto usually reserved for a turkey dinner. This silent comedy screens Tuesday, July 15, 7 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 522-7390.

"Southeast Alaska Adventure," a cinematic tour from Ketchikan to Glacier Bay is featured Wednesday, July 16, 1 p.m., National City Public Library, 200 East Twelfth Street, National City. Free. 336-4280.

"International Film Series," nine works by British filmmaker Michael Apted are featured in the ongoing series sponsored by the La Jolla Museum of Contemporary Art. This week's film, *Coal Miner's Daughter*, stars Sissy Spacek in an Oscar-winning portrayal of country singer Loretta Lynn's rise from the Kentucky coal fields to Nashville superstardom. Tommy Lee Jones, Beverly D'Angelo, and Levon Helm also turn in exemplary performances. The film screens Wednesday, July 16, 7:30 p.m., in the museum's Sherwood Auditorium, 200 Prospect Street, La Jolla. 454-0267.

Space Center Film, in addition to the ongoing *Haley's Comet* Watch, Grand Canyon, and other programs, the Reuben H. Fleet Space Theater and Science Center in Balboa Park brings in a new Laserium laser-light show that features the music of Pink Floyd. Each performance is created live and projected onto the Omnimax screen. Show times are scheduled for Friday and Saturday at 10:15 p.m., and on Saturdays and Sundays, a 6 p.m. show is added. For more information, phone 238-1168.

film is not just meant to thrill you with scenic wonders, however, it explores "the experience of mankind in the canyon, from the native Americans to the present." The work screens at the Reuben H. Fleet Space Theater and Science Center in Balboa Park. For show times, phone the center at 238-1168.

"Grand Canyon: The Hidden Secrets," three Academy Award winners — Keith Merrill, Bill Conti, and Randy Thom — contributed to the production of this thirty-minute Omnimax film that takes viewers on a stunning visual trek through some of the 277-mile canyon's remote corners and depths. The

To Local Events

Music

San Diego Pops, the San Diego Symphony's summer season continues with concertmaster continues with concertmaster

program titled "An Evening with Amadeus." The Concerts No. 3 for Viola, the Concerts for Two Violins, Eric Kluge, Nachtmann, the Overture to The Marriage of Figaro, and Mozart's "Turkish March" are featured during the series, which runs from today, Thursday, July 10, through Saturday, July 12. Mission Bay's Hospitality Point. Gates open at 6:30 p.m. (at which time free shuttle service begins from Dana Point), and the concert starts at 7:30 p.m. 232-0800, 699-4205, or TicketMaster.

"Twilight in the Park," this is the sixth year for the free concerts, held now at other Balboa Park locations while the Spectacles Organ Pavilion is undergoing remodeling. Concert

series number three features the San Diego Historical Dixieland Band Society, today, Thursday, July 10, 8 p.m. Three more concerts take place next week; on Tuesday, July 15, also at 8 p.m., the San Diego Sun Hotel.

Chorus members on Wednesday, July 16, the San Diego Pop Band takes the stage; while next Thursday, July 17, features the Galvan Baptist Choir. All performances take place at the temporary hard shell in the parking lot behind the Starlight Theatre. Free. 236-5471.

"Music at Magic," Hollis Gentry's Neon is featured in a free outdoor jazz concert, sponsored by the Carlsbad Cultural Arts Program, Friday, July 11, 5:30 p.m., Magic Park, at Carlsbad Boulevard and Beech Avenue, Carlsbad. 931-2901.

Songs and Dance Music from the British Isles is performed and discussed by Jonathan Parker, Becky Robinson, David Robinson, and Dick Tibben.

Friday, July 11, 8 p.m. On Saturday, July 12, folk musicians Paul and Carla Roberts perform. Woods and Music, 3828 Fourth Avenue, Hillcrest. 298-4011.

Choral Concert, the New Dawn Singers of the First Presbyterian Church present two benefit performances (proceeds go toward a church choir fund of songs from film, Broadway, and the vaudeville and big band era). Saturday, July 12, 4:30 p.m. and 6:30 p.m. An ice cream social is also part of the festivities, held at the church, 320 Date Street, downtown. 232-5713.

"The Merry Wives of Windsor," the Pacific Chamber Opera presents this musical adaptation of Shakespeare's comedy, starring Stan Case, Patricia Mison Smith, and Elizabeth Kinney. Saturday, July 12, 8 p.m., and Sunday, July 13, 2:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Arts, 200 Prospect Street, La Jolla. 574-7800.

Gospel Music, the Inspiration Choir of the Greater Ebenezer Baptist Church, under the direction of Harold Pittman in Los Angeles, performs Sunday, July 13, 5 p.m., at the Del Cero Baptist Church, 3477 Pennsylvania Lane, La Mesa. 460-2210 or 691-8200.

Pops at Seaport Village, the San Diego Symphony takes its salute to Mozart program from Hospital Point to Seaport Village for a free performance on Sunday, July 13, 7:30 p.m. The concert will be held at Embarcadero Marina Park, south of the commercial complex, and will be followed by a fireworks display. 235-4569.

Organ Recital, civic organist Robert Flanagan performs Sunday, July 13, 7:30 p.m., Our Lady of Grace Catholic Church, 2766 Navajo Road, El Cajon. 469-0133.

"Music at Dusk," the Westminster Concert Series hosts a four-concert program that continues Monday, July 14, at dusk; concert number two features string chamber music. The public is invited to bring a picnic, supper to Westminster Park, 5598 Talbot Street, Point Loma. Free. 224-4166.

More Pops, the San Diego Symphony summer season continues with popular conductor Matthew Garbon leading a program titled "By Popular Demand." Such works as the William Tell Overture, music from Cabaret and A Midsummer Night's Dream, and a solo performance by bassist Oscar Mesa highlight the series. Wednesday, July 16, through July 19, Mission Bay's Hospitality Point. Gates open at 6:30 p.m. (at which time free shuttle service begins from Dana Point), and the concert begins at 7:30 p.m. Snacks and supper menus, as well as fireworks displays, will be featured. Phone the symphony

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Amadeus theme ending with spectacular fireworks over the water. Watch and listen from the park, the boardwalk or offshore on San Diego bay. Free parking in and near the Village. West Harbor Drive at Kettner Blvd. 235-4014. FREE concert series continues Aug. 17 and Sept. 7.

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READER'S GUIDE

of Alcohol Parents, takes off Saturday, July 12, at 8 a.m. on Balboa Park. For registration information (last year's race drew 130 runners), phone 272-3125.

Auto Racing. El Capon Speedway's next event of the season is an all-ages stock car race, with an added distraction derby, Saturday, July 12. Gates open at 6 p.m., qualifying race start at 6:35 p.m., and the races begin at 7:30 p.m. Take the Bradley off-ramp at Route 67 to Gillespie Field, in El Capon. 448-8900.

In Person

Improvisational Comedy, performed by the troupe Modern

Times with special guest Don Victor, includes audience participation for on-the-spot sketches. The group performs each Thursday, Friday, and Saturday, 8 p.m., beginning today, Thursday, July 10, and continues through August 16. Triteria, 3681 Fifth Avenue, Hillcrest. 298-0811.

Funny Lady Maureen Murphy, who said of her meeting with Nancy Reagan, "I was impressed. She seemed so lifelike," will be on-stage at the Comedy Store today, Thursday, July 10, through Sunday, July 13. Show times are 9 p.m. today and Sunday and 10:30 p.m. on Friday and Saturday. The Comedy Store is located at 916 Pearl Street in La Jolla. 454-9178.

Comedian Rick Rockwell's (he's Skippy on San Diego at Large) and Mr. O appear at Rockwells today, Thursday, July 10, through Saturday, July 12. Show times are at 9 p.m. and 11 p.m., 3050 Pico Drive, Carlsbad. 729-0904.

Poetry, Music, and Dance are combined in a program offered by Owen Kane, Julia Morgan, Melissa Morgan, and Catherine Espinoza, Friday, July 11, 8 p.m., Athenaeum Music and Arts Library, 1028 Wall Street, La Jolla. 454-5872.

Auditions, people interested in joining a new improvisational ensemble should prepare a one- to two-minute monologue for the Sunday, July 13 audition, held at

6:30 p.m., 3807 Park Boulevard, North Park. For details phone 395-2733.

Poetry, local poets Kate Watson and John Peterson read from their work Monday, July 14, 7:30 p.m., D.G. Wells Books, 7527 La Jolla Boulevard, La Jolla. Free. 456-1800.

Comedian Ritch Shnyder returns to the Improv with more gag to share: Monica Piper shares the bill, from Tuesday, July 15, through July 20. Show times are 8:30 p.m., tonight, 8 p.m. and 10:30 p.m., Friday and Saturday, and 8 p.m., Sunday. The Improv is located at 832 Garnet Avenue, Pacific Beach. For information phone 463-4520.

Auditions for Neil Simon's *Bigfoot Beach Memoirs*, to be staged by the Fiesta Dinner Theatre, will be held Tuesday, July 15, from 6 p.m. to 9 p.m. The theater is looking for three men and four women of varying ages. For details, phone the theater (9665 Campo Road, Spring Valley) at 697-8977.

Political Satirist Mark Russell has been calling up local sources for the latest info on Uvaldo Martinez and the new mayor to use in his act this Wednesday, July 16, 8 p.m., at UCSD's Mandeville Center. The performance is a benefit for the San Diego Press Club; tickets are available at TicketMaster (332-0800). For details phone C. Cooper at 232-2888.

To Local Events

Special

"A Centre City Capers," one- and-a-half-hour walks through downtown are by Sam Minkovitz & Associates, each Friday at 1:30 p.m., leaving from the Balboa Theatre. For details phone 293-3480.

"The Broken Line/La Linea Quebrada," San Diego's first bilingual border arts publication celebrates the printing of its debut issue with a party at the Centro Cultural de la Raza in Balboa Park. The public is invited to dress as a favorite or least favorite border character (try to anticipate the number of migrants to our country) for this bash, which features a dance band, food,

poetry readings, and more, Friday, July 11, 5 p.m. For details phone 575-5787.

Starlight Center Barbecue, in a pit lined with coals, 700 pounds of beef will begin cooking the evening before the Association for Retarded Citizens/Starlight Center barbecue, which takes place Sunday, July 12, noon to 7 p.m., 1280 Nolan Avenue, Chula Vista. Cole slaw, potato salad, and other summer specialties will be available at this benefit for ARC San Diego, a nonprofit group for the mentally retarded. Call 427-7524 for additional information.

Imperial Beach Sandcastle Competition, what became of the time when a pal, a toy shovel, and an ocean's worth of sand was

enough? Nowadays building sandcastles is a high-tech proposition, what with professionally sponsored teams and such. But the evanescent quality remains, and the "Top Gun" of the sand-casting class will be competing in five categories (Castle of Your Mind, Best Replica, Best Sculpture, Creatures of the Sea, and South Bay Sandcastle) at the world-renowned Imperial Beach Sandcastle Competition, Sunday, July 13, 9 a.m. to 5 p.m., Seacoast Drive between Palm Avenue and Imperial Beach Boulevard, Imperial Beach. Free shuttle buses will be available at all transit stops along Palm Avenue and Imperial Beach Boulevard. The City of Imperial Beach is also celebrating its

thirtieth birthday this weekend, beginning Friday, July 11, through Sunday, July 13. Events include a pancake breakfast, parade, beauty pageant, a casual dress ball, and more. Call 427-4757 or 424-3131 for details.

A Field Trip to Palomar Mountain is sponsored by the San Diego Audubon Society on Saturday, July 12, 8 a.m. Palomar Mountain State Park ranger George Kowach leads the hike. For details on where to meet and what to bring, phone 280-7710. Free.

A Three-Hour Hike through the Tijuana River National Estuarine Sanctuary is sponsored by park staff, Saturday, July 12, 9 a.m. Meet at the corner of Fifth and

Iris Streets in Imperial Beach. 237-6766.

Nature Tours through Balboa Park's Florida Canyon are held each Sunday at 2 p.m., led by naturalists from the Natural History Museum. For details on the walks, phone 232-3821. Free.

"The Greatest Show on Earth," the Ringling Brothers and Barnum and Bailey Circus comes to San Diego for eleven performances beginning Tuesday, July 15, and continuing through Sunday, July 20, San Diego Sports Arena, 3500 Sports Arena Boulevard. Among the attractions are fifteen white Bengal and gold Siberian tigers under the watchful eye of trainer Wade Burck and

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Padres vs. Cardinals
July 11, 7:05pm, San Diego Jack Murphy Stadium

Padres vs. Reds
July 26, 5:05pm, San Diego Jack Murphy Stadium

Padres vs. Reds
July 27 & 30, 7:05pm, San Diego Jack Murphy Stadium

Padres vs. Astros
Aug. 1 & 2, 7:05pm, San Diego Jack Murphy Stadium

Padres vs. Astros
Aug. 3, 7:05pm, San Diego Jack Murphy Stadium

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G.B.H.
July 10, 7:30pm, Jackie Robinson YMCA

The Merry Wives of Windsor
July 11, 8:00pm, Shakespeare Theatre

The Merry Wives of Windsor
July 13, 2:30pm, Shakespeare Theatre

The Crows
July 11, 8:00pm, Calmar Theatre

The Voices
July 11, 8:00pm, Spire Club

Oliver
July 25 & Aug. 1, 7:00pm, Lanza del Prado

Oliver
July 27 & 30, Aug. 2 & 3, 2:00pm, Lanza del Prado

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READER'S GUIDE

the Shanghai Acrobatic Troupe from the People's Republic of China. For times and ticket information, call 224-4171.

Yiddish Picnic, the Cottage of the Arts, 200 East Twelfth Street, Community Center's first Yiddish picnic, a potluck feast highlights the planned events on Tuesday, July 15, 11 a.m. For more information, phone 944-0640.

Cabrillo at Sunset, bring your camera — the National Park Service has instituted summer hours for Cabrillo National Monument. It is now possible to linger at the tip of Point Loma until sunset. Park rangers will be offering special programs at the Cabrillo statue throughout the summer. Call 293-5450 for details.

For Kids

Storyteller Jane Snelling presents a Raggedy Ann program for youngsters on Friday, July 11, 10 a.m., Balboa Branch Public Library, 4255 Mount Abnath, Clatskanie, Free. 277-4133.

Puppet Show, the McKay Puppets present "Burt's Bears" Friday, July 11, 10:30 a.m., and Saturday and Sunday, July 12 and 13, 11 a.m., 1 p.m., and 2:30 p.m., Puppet Theater, Presidents Way, Balboa Park. 466-7128.

"We Love the Sea," preschoolers may register for a class that meets on three consecutive Saturdays, beginning July 12, 9 a.m. to 11 a.m., Scripps Institution of Oceanography in La Jolla. For registration information, phone 452-4578.

Young Writers between the ages of eleven and sixteen may register for a six-week workshop led by Edie Sudick, which begins Saturday, July 12, 10 a.m., Writers' Basketball and Haven, 1341 Adams Avenue, Normal Heights. 282-3363.

Children's Films screen Saturday, July 12, 2 p.m., third floor auditorium, San Diego Public Library, 820 E. Street, downtown. Free. 696-3927.

"Just Dolphins," children in the fourth and fifth grades may register for a course on the friendly mammals, which runs from Monday, July 14, through next Friday, July 18, meeting at Sea World. For registration, information, phone 222-6363.

"Oscar Oceanographer," Scripps Institution of Oceanography in La Jolla sponsors a ten-session class for youngsters in grades two through four that meets from Monday, July 14, through July 25. A second course for students in the same age group, titled, "California Kelp Forests," meets also during that two-week period. For registration information, phone 452-3624.

Film, children's films will screen Tuesday, July 15, 2 p.m. to 3 p.m., second floor meeting room, San Diego Public Library, 820 E. Street, downtown. Free. 696-3927.

Folk Singer Sam Hinton performs on Tuesday, July 15, 2:30 p.m., Clatskanie Public Library, 2920 Bugener Boulevard, Clatskanie. Free. 276-1140.

Preschoolers are invited to bring an adult for a half-hour story time session, Wednesday, July 16, 10 a.m., National City Public Library, 200 East Twelfth Street, National City. Free. 474-8211.

An Arts & Crafts Program for youngsters is held each Wednesday in July, 2 p.m. to 4 p.m., San Diego Public Library, 820 E. Street, downtown. Free. 696-3927.

"Bubble Fun," square bubbles, giant bubbles, and more are featured in this program led by Beverly Speach, Wednesday, July 16, 3:30 p.m., National City Public Library, 200 East Twelfth Street, National City. Free. 336-4280.

Theater, the El Cajon Youth Summerstock Theatre presents its production of Lerner and Lowe's Brigadoon, a modern-day fantasy of a love story, Wednesday, July 16, through next Saturday, July 19 (and July 21 through July 26), with show times at 7:30 p.m., Little Theatre, Granite Hills High School, 1719 East Madison, El Cajon. 442-3468.

"Summer Show," seven local artists — Kathleen Marshall, Dan Camp, Roy David Rogers, Alfredo Antognini, Leslie N-mour, Lena Stodberg, and David Fobes — are represented in this multimedia exhibit, which opens with a reception on Saturday, July 12, 7 p.m., Amaka Gallery, 2400 Ketterer Boulevard, downtown. 231-6652.

"The Basket Form and Function," fiber artist Sherree LaPlante curated this exhibit of 125 baskets, which features 150 baskets of differing from traditional to wild styles by forty-three national artists. The show closes tomorrow, Friday, July 11.

"New Approaches to Fiber," off-loom weavings by Marel Fisher are on view from Friday, July 11, through August 6, Many Hands for a Cooperative. A reception on Sunday, July 13, begins at 1 p.m.; the gallery is located at 6350 El Cajon Boulevard, college area. 287-7150.

Railroad Art, Edward Paulson's paintings of railroad scenes are on view for two days only, Saturday, July 12, and Sunday, July 13, 11 a.m. to 5 p.m., San Diego Model Railroad Museum, Balboa Park. 696-0199.

Los Angeles Artist Steve Thomson's "fossils" and snow-shake-up scene are on view Saturday, July 12, at Pink and Pearl Gallery. A opening reception runs from 7:11 p.m. to midnight, and the works remain on view through August 16. The gallery is located at 711 Eighth Avenue, downtown. 236-0284.

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Galleries

TO LOCAL EVENTS

Running concurrently with this show is an exhibit of folk sculpture in wood (animal figures, for the most part) by Robert Tolone, International Gallery, 643 G Street, downtown. 235-8255.

"New Zealand Pottery," six artists from New Zealand exhibit their ceramic works in this exhibit, which continues through July 19, Gallery Eight, 764 Grand Avenue, La Jolla. Hours are Monday through Saturday, 10 a.m. to 5 p.m. 454-9781.

"Summer's Journey," ceramics, hand-painted tiles, jewelry, and fiber arts by more than ten artists can be viewed at Reflections Gallery, 4371 La Mesa Boulevard, La Mesa. The exhibit ends July 25. Call 697-8750 for details.

"Looking through Many Forms," twenty-two local artists are represented in works of glass, wood, and acrylic during this show sponsored by the Felicitas Foundation at the Mathes Cultural Center, 247 South Kalmia Street, Escondido. The exhibit remains on view through July 26. Hours are Monday through Saturday, 10 a.m. to 4 p.m. 743-3322.

"Audubon: Science into Art," the Smithsonian Institution's Traveling Exhibition Services sponsors this exhibit of sixty objects and works by the American naturalist, including original oils and drawings, lithographs, his favorite pen ("Long Tom"), articles, and his palette. The exhibit continues through July 31 at the Natural

History Museum in Balboa Park. Free viewing with museum admission. 232-3821.

Oil Paintings by Jacqueline Kresman and Bill Mosley are on view from Sunday, July 6, through July 31, Earth Bound Gallery, 835 G Street, downtown. 234-1766.

"Birds," Robert Smith's oil paintings (on various surfaces) remain up through August 2. Michael Dunford Gallery, 828 G Street, downtown. Gallery hours are 11 a.m. to 5 p.m., Saturdays only. 232-5880 or 233-8201.

"Venuri, Rauch, and Scott Brown: A Generation of Architecture," the architectural and design firm that designed the Laguna Gloria Art Museum in

Austin, the Seattle Art Museum, the Oberlin College Allen Memorial Art Museum, and other structures around the country is featured in an exhibit that continues through August 3 at the La Jolla Museum of Contemporary Art. Included are furniture, dinnerware, photographs of buildings and other projects, and a special graphics display. The museum is located at 700 Prospect Street in La Jolla. 454-3541.

"Jon Jerde: Redesigning the City," models, drawings, and slides of the architectural designs of Jerde, on whose shoulders fall the praise or blame for the new Horton Plaza mall, are on view through August 3 at the temporary gallery of the San

Diego Art Center, located at the street level of Horton Plaza at Broadway Place. Hours are 10 a.m. to 5 p.m., Monday through Saturday, and Sunday from 11 a.m. to 5 p.m. 232-5722.

"Birds in Art: A Century of Growth," forty-four prints, most of which are hand-colored illustrations from books and albums from the Eighteenth and Nineteenth centuries, are view at the San Diego Museum of Art, Balboa Park. The show continues through August 10. Call 232-7931 for information.

"Arnold Newman: Five Decades," some 160 color and black-and-white photographs of famous and influential twentieth-century men and women are on

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view in this retrospective, which is on view through August 17 at the Museum of Photographic Arts in Balboa Park. His subjects include Georgia O'Keefe, Picasso, Eugene O'Neill, Martha Graham, Igor Stravinsky, and scores of other luminaries. 239-5262.

"Dr. Seuss from Then to Now," more than 300 drawings, illustrations, political cartoons, and books portraying your favorite Seuss characters remain on view through August 17 at the San Diego Museum of Art in Balboa Park. Tickets are sold through TicketMaster and at the door. 232-7931.

"Irving Gill, Birth of a San Diego Style," more than fifty rarely seen color drawings and architectural sketches by the innovative designer are on view through September 20, San Diego Art Center, Horton Plaza. Open daily, 10 a.m. to 5 p.m.; Sunday, 11 a.m. to 5 p.m. 232-5722.

"210 Years without End," the Mingus International Museum of World Folk Art opens an exhibit of American design that spans well, 210 years. More than 200 items, from Shaker furniture to quilts and weather vane to fiber art and contemporary ceramics, remain on exhibit through November 15. The museum is located in University Towne Centre, 4405 La Jolla Village Drive, La Jolla. 451-5300.

Exhibitions

(continued from page 1)
country. Warner will take the stage in the SDSEA auditorium on Ash Street, downtown, at 7:30 p.m. On Saturday, July 13, at 3:30 p.m., in the Museum of Art's Copley Auditorium, Smithsonian curator Valerie Fletcher will use slides to illustrate her discussion of such representative artists as Jackson Pollock, Willem de

Kooning, Mark Rothko, and Franz Kline. Also on Saturday, at 7:30 p.m., filmmaker Kjell Sandved of the National Museum of Natural History narrates his *Beyond the Ocean, Beneath a Leaf*, a naturalist's tour from the Amazonian jungles to the ice shelves of Antarctica. The film will screen in the auditorium of the Natural History Museum in Balboa Park.

The new week opens with Smithsonian research associate Don Fowler's illustrated lecture on "Indians, Artists, and Photographers," documentation called from the Institution's National Anthropological Archives; at 5:30 p.m. reception on Monday, July 14, precedes the 7:30 p.m. talk. The reception will be held at the Museum of Man, the lecture at the Natural History Museum auditorium. On Tuesday Smithsonian art historian William Kloss will speak on "Kindred Spirits: Painters and Poets in the American Experience," a discussion of the works of Melville, Twain, Thoreau, Whitman, Winslow Homer, and Thomas Eakins. Kloss will speak in Copley Auditorium at 7:30 p.m.

Wednesday's featured lecturer, curator Terry Erwin of the Smithsonian's department of entomology, will speak about his studies of insect and plant life in Peru. His 7:30 p.m. address will be held in the Natural History Museum. The series closes with a talk by Brian Duff of the National Air and Space Museum on NASA's history and current image.

The films, lectures, and concert are almost free—ridiculously inexpensive, considering the combined knowledge and expertise of these traveling Smithsonian

specialists. For a substantially deeper reach into your pocket, the Institution has made seven-day and two-day seminars during the week. On Sunday, July 12, and 13, E.G. Hochberg discusses "The Art of Nature Printing," or "transferring natural images to paper." Classes, from 10:00 a.m. to 4:00 p.m. each day, will be held at the Natural History Museum. E.T. Woodbridge and Claudia Oakes, chairman and associate curator, respectively, of the National Air and Space Museum, join engineer Peter Lissaman for a three-day seminar on "Man's Quest for Wings: Highlights of Aviation History" from July 13 through July 16 at the Aerospace Museum. And a second three-day seminar that begins on July 15 is led by art historian William Kloss, who discusses schools of landscape art and the Luminist traditions in American art at Copley Auditorium at the San Diego Museum of Art. For more information on any of the Smithsonian's local events, please phone the host museum.

—Dinah McNichols

Bourdonville

(continued from page 1)
death: "I could not discover action, dramatic interest, logical continuity, something that would even remotely remind one of common sense. And if, on occasion, I did succeed in finding a trace of something like it, the impression was immediately obscured by an endless number of monstrous, brutish appearances." These comments indicate that one will find precisely the opposite in Bourdonville's own ballets.

His technique, too, is distinctive. Ellen Everett, an American Ballet Theater dancer, said about it: "Bourdonville is a different language. This kind of dancing helps you jump, and it helps you use your feet better. The way you carry yourself and the weight of the body falling helps you to do the movement. The equipment ('shouldering') is

TO LOCAL EVENTS

different too—especially the way you tilt from the waist and look under your arm. Every movement finishes and then melts into a *port de bras* ("carriage of the arms") for the real finish. But the phrasing and rhythms are the main difference. Everything feels up even when it is down." The late Erik Bruhn (now said to use such an epithet for this incomparable dancer, who was trained in Bourdonville's academy, wrote an authoritative book about the technique (*Bourdonville and Ballet Technique*, 1961).

American ballet lovers have had a few opportunities to see Bourdonville works in this country. The New York City Ballet's *Bourdonville Divertissements* (1977) was made up of five excerpts from his ballets, the American Ballet Theatre has done.

Divertissements from Napoli (the original, Bourdonville's romantic Giselle-like story-ballet of 1842, is about a young woman turned into a naiad by the sea spirit of the Bay of Naples but restored to her Neapolitan lover by intervention of the Virgin); the Joffrey Ballet has performed Bourdonville's *The Conservatory* (1849) and *William Tell Variations* (1835); and the Royal Danish Ballet itself, on its several visits to the United States, has performed *The Guards of Amager* (1871), *The Conservatory*, and Bourdonville's version of *La Sylphide* (1836), created by the choreographer for his eminent student Lucile Grahn and in the Royal Danish Ballet repertoire ever since. The

"little group" of the company, formed in 1976 under the impetus of Frank Andersen (now the company's director) and dancer-choreographer Dinna Bjorn, has visited the United States twice before. Their program this time will include excerpts from Bourdonville's *Flower Festival in Genzano* (1858), *The Muses of the Native Country* (1840), *From Siberia to Moscow* (1876), and *Tarantella from Act 3*, along with short works by Hans Beck, Dinna Bjorn, and Hans van Manen.

Soloists of the Royal Danish Ballet will appear in a tribute to Bourdonville on Saturday, July 12, at 2:00 p.m. and 8:00 p.m. The theater, East County Performing Arts Center, 210 East Main Street, El Cajon. For ticket information, phone 440-2277. There will also be a fundraising gala on the preceding evening, Friday, July 11, for information on the gala, phone Joan Knutson at 445-3436.

—Thomas Arne

Space

(continued from page 1)
commemorates the seventeenth

anniversary of man's first step on an extraterrestrial body with "Spaceweek," a symposium of nineteen lectures under the title "Space: New Directions for the Future."

The lectures, on varying topics, are for a general audience with an interest in space exploration. Except where noted, all events take place at the Grayson Bohm Lecture Hall, Reuben H. Fleet Space Theater and Science Center, Balboa Park. Seating at the lecture hall is limited and is on a first-come, first-served basis.

The series kicks off Wednesday, July 16, 12:30 p.m., with "Frontier Transportation—From Golden Spike to Solar Sails," a talk by Robert L. Staehle, founder of the World Space Foundation, about the development of solar sails that may someday power "clipper ships of space." At 2:30 p.m., Ed Book, program manager for the Shuttle/Centaur G project gives a progress report on this new propulsion system.

Local science fiction writer and winner of the 1983 Nebula and Hugo awards, G. David Brin, attempts to resolve the controversy over whether or not there has been "contact" with extraterrestrial life at a

4:30 p.m. lecture. Later, at 7:30 p.m., Louis D. Friedman of the Planetary Society presents a talk about the Soviet space program.

On Thursday, July 17, 12:30 p.m., Randi Wesen discusses the Voyager 1 and Voyager 2 flybys of Mars, Jupiter, Saturn, and more recently, Uranus. The 4:30 p.m. lecture, "Corner Where We've Been and Where We're Going," is by Stephen Edberg, editor of *International Halley Watch*, The "Ultimate Industrialization of Space" is

the topic of the 6:30 p.m. talk by David Criswell.

The only paid-admission event of the series is a lecture by former NASA public affairs director Brian Duff. This slide-illustrated lecture titled "Twenty Years of Selling Space: Creating NASA's Image" takes place at the Space Theater. Spaceweek continues on Friday, July 18, with a 12:30 p.m. discussion on "Robotics, Artificial Intelligence, and Other Space Operations" by Danny Bartman. "America's



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Role in Space: An Overview of Our Space Transportation Systems) is the subject of the 4:30 p.m. talk by Raymond J. Gonsky.

The fourth man to walk on the moon, Apollo XII pilot, and Skylab commander Alan Bean is the featured speaker at the 6:30 p.m. presentation at the Space Theater. Since retiring from NASA, Bean has been using his artistic talent to record his experiences as a space traveler. Art and space is also the theme for the first two lectures on Saturday, July 19. The first, at 12:30 p.m., "Artists and Space — the Twentieth Century and Beyond," is by James Prigdon. Sculptor Joseph McShane, whose space sculpture G-38 was carried aboard the space shuttle, discusses "Art in Space — Truly Out of This World" at 2:30 p.m. The Saturday, June 19, program continues with a 4:30 p.m. discussion of the teacher-in-space program by Gloria McMillan, one of California's finalists in that nationwide competition.

Shuttle astronaut Kathryn Thornton talks on the space program's past, present, and future at 7:30 p.m. in a lecture entitled "Keeping the Dream Alive." Spaceweek ends Sunday, July 20. The 10:30 a.m. talk, designed for the entire family, features science teachers Ruth Young and Holly Schneider, and Space Theater education coordinator Lynne Kennedy in a talk about the United States' Space Camp, a facility in Huntsville, Alabama, that trains youngsters and adults to become shuttle astronauts. At 12:30 p.m., Thomas Parkinson discusses "Space Station — Our Future in Space." Following at 2:30 p.m., Bruce Cordell speaks on the possibility of a human colony on Mars before the year 2000. The final event of the series is a panel discussion at 4:30 p.m. titled "Space: New Directions for the Future." The panelists are Bruce Cordell, Gloria McMillan, Thomas Parkinson, and Jack Duffey. Executive director of the Reuben H. Fleet Space Theater and Science Center, Jeffrey Kirsch, will serve as moderator.

Running concurrently with the lecture series are two exhibits. The first, "Toys in Space," demonstrates how common playthings react to microgravity. In the theme of the use of a rocket motor, the second exhibit, "Space Art," features twenty paintings of scientifically accurate cosmic views from various locations in the galaxy. For kids there is a thirty-minute video in the lecture hall called "On Being an Astronaut," as well as a huge, inflated "Moonwalk" attraction that opens Saturday, July 19, noon to 4 p.m., in front of the space theater. Beginning Sunday, July 13, XETV, Channel 6, airs a science fiction film festival in conjunction with Spaceweek. The July 13 movie, *UFO: It Has Begun*, starts at 8:30 p.m. The following films — *Alien*, *We Alone in the Universe*, *Alien* from SpaceShip Earth, *The War of the Robots*, *The War in Space*, and *UFO: Extermination* — all air at 9:20 p.m. Monday, July 14 through Friday, July 18. For more information, call the Reuben H. Fleet Space Theater and Science Center at 238-1233 x213.

— Orlando Ramirez

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READER'S GUIDE TO THE THEATER

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THE DRAGONS PROJECT
For two evenings only, the Lambs Players Theatre presents a special showing of two theater pieces about the life of dragons. Written by Gilchrist Elvigen, the plays have been shown to families, agencies and school and church groups. I Am the Brother of Dragons, directed by Richard Parner, uses dance, music, and drama to depict the physical and emotional toll that chemical dependency can take on a typical family. Say No, directed by Deborah Smyth, combines music, comedy, and audience participation as it addresses the issues of peer pressure and self-esteem while teaching children how to say no to drugs. Performing in the shows are Robert Duckett, Vanda Thompson, Janine Zeller, and Mark Cotevri. *Brother of Dragons* will be presented July 11 at 7:00 p.m. and July 12 at 2:00 p.m. (S.M.).

THE THREE CUCKOLDS

By Leon Katz from a "commedia dell'arte" scenario
Adapted by Bill Irwin and Michael Greif
Directed by Bill Irwin and Michael Greif

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This production made possible in part by a grant from CHARGE MANHATTAN DANCE.

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LAMAR PLAYERS THEATRE
200 E. Third Street, Normal Heights
474-4542

LAMAR COMMUNITY THEATRE
Ben Franklin High Arts Center
7052 Community Avenue, La Mesa
464-4700

LAWRENCE WELK VILLAGE THEATRE
6800 Lawrenceville Avenue, Escondido
749-1449

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EMINENT DOMAIN
Perry Ganser's drama is about an English professor at a college who is involved in a love affair with a student. The play is about an English professor at a college who is involved in a love affair with a student. The play is about an English professor at a college who is involved in a love affair with a student.

EDUCATING RITA
Reviewed this week
North Coast Repertory Theatre, through July 27. Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Sunday, July 20, and Sunday, July 27, at 2:00 p.m.

THE EGOMANIACS
THE NICKEL WIRE ROADMAP TO ENLIGHTENMENT
The improvisational comedy group of former *Hot Flashes* members, Gillette and Sheri Glaser, along with musician Lawrence Nass presents an original comedy play, *Called The Nickel Wire Roadmap to Enlightenment*. The comedy is a hilarious send-up of the classic *How to Succeed in Business Without Really Trying*. The comedy is a hilarious send-up of the classic *How to Succeed in Business Without Really Trying*.

THE FOX
The Bowers Theatre presents Allan Miller's stage adaptation of the classic novel by D.H. Lawrence, about two women trying to make a life together on their isolated farm in rural England. Things are not going well, though. The hens have stopped laying eggs, and the henhouse is being attacked by a fox. And the arrival of a young soldier

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searching for his grandfather. He wants to change the relationship and restore together. Jim McCullough, back in San Diego for the summer, has directed the production and also plays the... money hungry and... Marston is the screen designer. Fred Heiton the costume designer. J.A. Both the lighting designer and... Bowery Theatre, Thursday, July 10.

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READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D'Agostino. Please send concert information and photographs to Reader Music, Suite 170 Box 80803, San Diego, 92138.

Not long ago, a couple of friends and I were celebrating our good fortune to have been born when we were. Fifteen babies all, we reached the age of intense curiosity just as rock and roll was being hatched; were eager, energized adolescents ready for something to happen when the Beatles exploded onto the international scene; and attended high school and college during the peak years of psychedelia and West Coast rock, when the typical concert bill featured anywhere from two to five headline acts for the price of a fast-food lunch. We were thankful for having had the opportunity to both witness and participate in the most significant phases of rock's development. And, in truth, we felt a bit smug about having "been there." We recalled, for example the excitement of walking into a department store or FedMart (this was before records warranted their own shops) and seeing a new Beatles album on the racks, of turning on a cheap transistor radio while lying on the beach and hearing the quintessential summer groove of Martha and the Vandellas "Dancing in the Street", of strolling unobscured into what now is the Starlight -



TELL-SOME HEARTS

Bowl in Balboa Park on an afternoon in 1964 and finding 200 people watching a free concert by an unknown group of pale, pimply Britons with a comical name: the Rolling Stones. We reminiscers might have felt special, but our conversation wasn't unusual. Gather together any bunch of people in their early-to-late thirties, and you can set in motion a round robin of I-was-there anecdotes that can roll 'til dawn.

Concomitant with our self-congratulatory attitude, however, was an expressed regret that we can't take today's younger rockers back to the

Sixties to show them what it was like, to let them experience the current of discovery that changed the Sixties music scene like an electrical storm. Of course a lot of musos now in their teens and twenties are aware that something happened in that decade that can never be duplicated, regardless of the number of contemporary hands playing music directly influenced or inspired by Sixties artists. On the other hand, there's really no reason why something so good can't be enjoyed indefinitely — why put an expiration date on great sounds as though they were perishable dairy products? That

"New Sounds of the Sixties." According to one of the program's producers, Joseph Greco, the twelve-hour concert is intended to be a San Diego showcase for the "mod" scene that has been pronounced dead on several occasions but keeps hanging on. Of course, when older rockers hear the term "mod," they think of Sixties London and the infamous battles — both real and psychological — between that city's mods and rockers. The original mods were post-Kennedy-era celebrants of a dressed-for-success cachet. Style meant everything, but it didn't include everything. There were certain rules governing mod attire and accouterments. Clothing was neat, tailored, with precise cuts and immaculate lines. The de rigueur mode of transportation was a Vespa motor scooter. The drug of choice was the over-the-counter diet pill. The mod's music reflected their sartorial fussiness. The requisite soundtrack for a mod gathering of the tribe featured records by such American rhythm and blues artists as James Brown and Wilson Pickett — singers whose music was as crisp and sharply creased as the mods' pants.

In 1973 the Who (who in their early days were a mod band called the High Numbers) released Pete Townshend's "rock opera," *Quadrophania*, which sought to capture and present a marathon show called

(continued on page 20)

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August 24: Special Guest KEVIN EUBANK
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RAMSEY LEWIS QUINETY
FLORA PURIM & ARTTO
THE EVERLY BROTHERS
Saturday, Sunday August 9 & 10
Tuesday, Wednesday August 12 & 13
Friday, Saturday, Sunday August 20 - 24
Wednesday August 27
Saturday September 6
Friday September 26
Friday October 2

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(continued from page 18)
mythical the mod scene in London. That album and subsequent film of the same name spawned a new mod movement that's still flourishing. Today's American counterparts of the Sixties mods pretty much follow the original party platform, but understandably they've allowed for revision and expansion. Indeed, the mod scene that is the venerable excuse for the "New Sounds of the Sixties" event is a rather

open-ended thing whose relaxed membership qualifications and resulting variety will be in evidence throughout the all-day affair.

Headlining the show are San Diego's own Tell-Tale Hearts, a quiet (excuse me — "combo") that generates as authentic and kinetic a reproduction of Sixties-white-punk-rhythm-and-blues as you could want to hear. The first time I heard the band's debut album, *The Tell-Tale Hearts* (Vox, 1984), I was instantly transported back to

those great "car shows" that were held at the Community Concourse downtown and were the sites for city-wide "battle of the bands" contests. I listened to the band's line-up of vocalist Ray Brandt, guitarist Eric Bacher, keyboardist Bill Calhoun, bassist Mike Stax, and drummer David Krowder, and once again I was in a teen and dreaming of someday owning my own Vex "Continental" organ (dammit, Calhoun plays one — I never got mine). You want comparisons? Try a

mixture of Standells ("Dirty Water," "Sometimes Good Guys Don't Wear White"), Blues Magoos ("We Ain't Got Nothin' Yet"), Music Machine ("Talk Talk"), and Human Beinz ("Nobody But Me"). Now that you've heard the comparisons, forget them; the Tell-Tale Hearts are too good at this and too much fun to be unfairly restricted by facile analyses and finger-pointing.

Also on the endless bill is England's Jet Set, whose album, *Go Bananas!* recalls the

Who's earliest attempts at London-style pop/rhythm and blues. The Jet Set is a very popular mod band in the United Kingdom who will be making its first appearance here. The group will be in direct competition with our own Manual Scan, possibly the best-known mod band on the West Coast. In all, twenty-one bands will converge on our town for this second annual no-Sixties hash (last year's successful event was held at

(continued on page 22)

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Elvin Bishop: Belly Up Tavern,
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Models: Bacchanal, Monday,
July 14, 8 p.m., 8022 Clairemont
Mesa Boulevard, 560-8022.

America: Humphrey's, Monday,
July 14, 7 p.m. and 9 p.m., 2303
Shelter Island Drive, 232-0800 or
224-0438.

The Chesterfield Kings, Primates,
and the Ride: New Generation
Thursday, July 17, 8:30 p.m., 1025
Eleventh Avenue, downtown,
234-0015.

The Eric Burdon Band: Belly Up
Tavern, Thursday, July 17, 7:30 p.m.
and 10 p.m., 143 South Cedros
Avenue, Solana Beach, 481-9022.

Anita O'Day: Bella Via, Thursday,
July 17, through Saturday, July 19,
8 p.m., 2591 Highway 101, Cardiff,
942-1108 or 942-1487.

Larry Carlton: Humphrey's, Friday,
July 18, 7 p.m. and 9 p.m., 2303
Shelter Island Drive, 232-0800 or
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Oingo Boingo: SDSU's Open-Air
Theatre, Friday and Saturday,
July 18 and 19, 8 p.m., San Diego
State University campus, 232-0800.

Quarterflash: San Diego Wild
Animal Park's Mahala
Amphitheatre, Friday, July 18,
through Sunday, July 20, 7:30 p.m.,
15500 San Pasqual Valley Road,
Escondido, 747-8702.

Bruce Cockburn: Humphrey's,
Saturday, July 19, 8 p.m., 2303
Shelter Island Drive, 232-0800 or
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The Manhattan Transfer and
Kenny Rankin: SDSU's Open-Air
Theatre, Sunday, July 20, 8 p.m.,
San Diego State University campus,
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Tommy Tutone: Bacchanal,
Sunday, July 20, 8 p.m., 8022
Clairemont Mesa Boulevard,
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Memphis Slim: Bella Via, Sunday,
July 20, 8 p.m., 2591 Highway 101,
Cardiff, 942-1108 or 942-1487.

Simply Red: El Cortez Convention
Center, Monday, July 21, 8 p.m.,
702 Ash Street, downtown,
483-6339.

CTR (featuring Steve Howe and
Steve Hackett): California Theatre,
Monday, July 21, 8 p.m., 1122
Fourth Avenue, downtown,
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Kalpana: Bacchanal, Monday,
July 21, 8 p.m., 8022 Clairemont
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"Jazz Line," featuring Coral Thum
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College Theatre, Tuesday, July 22,
8 p.m., Fourteenth Avenue and C
Street, downtown, 234-1042.

The Cures: Sports Arena,
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232-0800.

UFO: Bacchanal, Wednesday,
July 23, 8 p.m., 8022 Clairemont
Mesa Boulevard, 560-8022.

Julian Lennon: SDSU's Open-Air
Theatre, Thursday, July 24, 8 p.m.,
San Diego State University campus,
232-0800.

Southside Johnny and the Asbury
Jukes: Belly Up Tavern, Thursday,
July 24, 9 p.m., 143 South Cedros
Avenue, Solana Beach, 481-9022.

Dio and Accept: Sports Arena,
Friday, July 25, 8 p.m., 232-0800.

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Donald Fard: Bella Via, Friday and
Saturday, July 25 and 26, 9 p.m.,
2591 Highway 101, Cardiff,
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Jan and Dean and the Surfariis:
San Diego Wild Animal Park's
Mahala Amphitheatre, Friday,
July 25, through Sunday, July 27,
7:30 p.m., 15500 San Pasqual
Valley Road, Escondido, 747-8702.

LEHR'S GREENHOUSE

TONIGHT

Thursday, July 10
PJAMA PARTY

1/2-price admission and prizes for those wearing P.J.s
1/2-price potato skins & nachos, \$1.25 Root beer
Schnapps plus a Kaliber Beer back all night long.



ROCKIN' WEEKEND

Friday, July 11

JAZZ HAPPY HOUR

with guest host Art Good • 5:00-7:30 pm

Complimentary hors d'oeuvres

964 Champagne & Chablis

featuring

ELLA RUTH PIGGEE

and the Talk of the Town Band

Friday & Saturday, July 11 & 12



STREET
CHOIR

Two bands • Two dance floors
Three bars • Three video big screens
with music videos mixed by Lehr's VJs
\$3
2 for 1 covers. \$1.25 Root beer Schnapps.
Blush Wine & Iced Teas 'til 9:30 pm

SUNDAY

Sunday, July 13

SUNDAY BRUNCH

featuring
SECRETS

Come to the Greenhouse this Sunday and enjoy our
new jazz brunch including complimentary cocktail for
adults and:

Markenbach Roastbeef
Apple Sausage
Potato Potatoes
Caramelized Beef
French Fries
Roast Chicken Salad
Lemon Tiramisu
Chicken
Fruit Salad
Baked Cornish
Apple Sausage
Chocolate Shrimp
Sweet Potatoes

and much, much more.
Call for reservations and specify
jazz or Greenhouse seating.

In Lehr's Cabaret, Sunday night, July 13
NEW TALENT NIGHT

featuring
EVENING STAR
& THE FACT
\$1.25 Iced Teas all night long.

TUESDAY & WEDNESDAY

Tuesday & Wednesday, July 15 & 16

SCARLET

No cover and 1/2-price potato skins
& nachos 'til 9:30 pm
\$1.25 Iced Teas & Margaritas all night long

2828 Camino del Rio South, Mission Valley 299-2828

KGB-FM
101 WELCOMES



WITH VERY SPECIAL GUEST



FRIDAY, JULY 25, 8 P.M.

San Diego Sports Arena



IN CONCERT
WITH SPECIAL GUEST
BOOK OF LOVE
FRI., JULY 11, 8 PM

TICKETMASTER

AT NEW COMPANY: 1000 JACK & PEARL
HOUSE: 1000 JACK & PEARL
HOUSE: 1000 JACK & PEARL

Fahn & Silva
presents

FOR MORE INFORMATION ON ANY
OF THESE SHOWS CALL: 483-6339

AC/DC



WITH VERY SPECIAL GUEST

QUEENSYCHE

TUESDAY, AUGUST 12, 8 P.M.

KGB-FM
101

San Diego Sports Arena

KGB-FM
101 WELCOMES

AN EVENING WITH



CALIFORNIA
THEATRE

JULY 21
8 P.M.

STEVE HACKETT & STEVE HOWE
FORMERLY WITH "GENESIS" FORMERLY WITH "YES" AND "ASIA"
AND
MAY BACON, PHIL SPALDING, JONATHAN MOVER

"HOLDING BACK THE YEARS"

SIMPLY
RED

EL CORTEZ CONVENTION CENTER
MONDAY, JULY 21, 8 P.M.

TONIGHT, Thursday, July 10 9 p.m.
Tickets available at Belly Up and Ticketmaster

SMOKEY WILSON
L.A. Blues Showcase

WILLIAM CLARKE
AND HOLLYWOOD FATS

Friday, July 11 9:15 p.m.

Motown Rhythm & Soul
SOUL PATROL

Saturday, July 12 9:15 p.m.

World Beat Dance Music:
BONEDADDYS
and guests
PLANET 10

Sunday, July 13 9 p.m.

Tickets available at Belly Up & Ticketmaster

Still Foolin' Around
ELVIN BISHOP
and guests
THE PIKE RILEY BAND

Monday, July 14 9 p.m.

Nostalgic Rock & Roll
THE MAR DELS

Tuesday, July 15 9:30 p.m.

INTERNATIONAL REGGAE ALL-STARS

Wednesday, July 16 9 p.m.

Featuring Jack Tempchin
THE SECLUSIONS

Coming Thursday, July 17 7:30 p.m. 6-10 p.m.
Tickets available at Belly Up & Ticketmaster

Animals/Vibe
ERIC BURDON

Coming:
Friday, July 18 9:30 p.m. — **BELLY UP & THE WEATHERS**
Saturday, July 19 9 p.m. — **KEVIN BISCOTT and THE PALADINS**
Sunday, July 20 9 p.m. — **BOOTHIE BLOOM and THE JORDANS**
Monday, July 21 9 p.m. — **LOPPIE BROOKS**
Tuesday, July 22 9 p.m. — **SCREAMING JAY HAWKINS**

THIS WEEK'S AFTERNOON CONCERTS
Friday, 5:30-6 p.m. — **Downbeat Jazz** — **CHICAGO SIX**
Saturday, 5-6 p.m. — **Boogie Woogie** — **BOB LONG BAND**
Wednesday 6-8:30 p.m. — **Vintage Jazz** — **TOBACCO ROAD**

CAFE • GREAT LUNCHES
MONDAY • \$1.99 SPAGHETTI DINNER
Includes salad & garlic bread
TUESDAY • 75¢ MARGARITA with purchase of a 99¢ tostada
Open 7 days a week until midnight

Get on the
BELLY UP MAILING LIST
Call 481-8140, or send in your name and address.
Ask about the Belly Up Discount Card

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

Robert Palmer and the Blue
Monkeys: SDSU's Open-Air
Theatre, Saturday, July 26, 8 p.m.,
San Diego State University campus.
232-0800.

Ed Shaughnessy: Bella Via,
Sundays, July 27, 8 p.m., 2591
Highway 107, Cardiff 942-1108 or
942-1487.

Leon Redbone and the Bobs:
Humphrey's, Sundays, July 27, 7 p.m.
and 9 p.m., 2303 Shelter Island
Drive, 232-0800 or 224-9438.

Louie Brooks: Belly Up Tavern,
Sundays, July 27, 9 p.m., 143 South
Cedros Avenue, Solana Beach,
481-9022.

Art of Noise: Ruchanal,
Wednesday, July 30, 3 p.m., 8022
Claremont Mesa Boulevard,
560-8022.

Bodie Flores: Hernandez's Tavern,
Wednesday and Thursday, July 30
and 31, call for time, 4650 Mission
Boulevard, 483-8847.

Sterio Ray Vaughan and Double
Trouble and Bonnie Raitt: SDSU's
Open-Air Theatre, Thursday,
July 31, 8 p.m., San Diego State
University campus, 232-0800.

Joe Sample: Humphrey's,
Thursday, July 31, 7 p.m. and
9 p.m., 2303 Shelter Island Drive,
232-0800 or 224-9438.

Screamin' Jay Hawkins: Belly Up
Tavern, Thursday, July 31, 9 p.m.,
143 South Cedros Avenue, Solana
Beach, 481-9022.

Michael Franks and the
Yellowjackets: SDSU's Open-Air
Theatre, Friday, August 1, 8 p.m.,
San Diego State University campus,
232-0800.

Flora Purim and Airtite:
Humphrey's, Friday, August 1,
7 p.m. and 9 p.m., 2303 Shelter
Island Drive, 232-0800 or
224-9438.

Joan Baez: Civic Theatre, Friday,
August 1, 8 p.m., 202 C Street,
downtown, 232-0800.

Janie Fricke: San Diego Wild
Animal Park's Mahala
Amphitheatre, Friday, August 1,
through Sunday, August 3,
7:30 p.m., 15500 San Pasqual
Valley Road, Escondido, 747-8702.

Alex DeGrassi and Montez:
(Darol Anger, Barbara Highie, Mike
Marshall, and Mike Manning):
Humphrey's, Sunday, August 3,
7 p.m. and 9 p.m., 2303 Shelter
Island Drive, 232-0800 or
224-9438.

The Mamas and the Papas:
Ruchanal, Tuesday, August 5,
8 p.m., 8022 Claremont Mesa
Boulevard, 560-8022.

"Jazz Live," featuring Tobacco
Road: San Diego City College
Theatre, Tuesday, August 6, 8 p.m.,
Fourteenth Avenue and C Street,
downtown, 234-1062.

Sadan Watanabe: Humphrey's,
Wednesday, August 6, 7 p.m. and
9 p.m., 2303 Shelter Island Drive,
232-0800 or 224-9438.

Jimmy Buffett and the Coral
Rever Band: SDSU's Open-Air
Theatre, Wednesday, August 6,
8 p.m., San Diego State University
campus, 232-0800.

Poco and Nicolette Larson: San
Diego Wild Animal Park's Mahala
Amphitheatre, Friday, August 8,
through Sunday, August 10,
7:30 p.m., 15500 San Pasqual
Valley Road, Escondido, 747-8702.

Chuck Manzone: Humphrey's,
Saturday and Sunday, August 9 and
10, 7 p.m. and 9 p.m., 2303 Shelter
Island Drive, 232-0800 or
224-9438.

AC/DC and Queensrÿche: Sports
Arena, Tuesday, August 12, 8 p.m.,
483-4039.

Ray Charles: Humphrey's, Tuesday
and Wednesday, August 12 and 13,
7 p.m. and 9 p.m., 2303 Shelter
Island Drive, 232-0800 or
224-9438.

TIO LEO'S
In Mission Gorge
Mexican Restaurant and
Cantina presents . . .

JEFF WILLIAMS
Sunday & Monday

SKIP GARCIA
Tuesday,
Wednesday
& Thursday

FIRST EFFORT
Friday & Saturday

Every Monday —
Ladies' Night. Free
comparisons for every
lady! Every Tuesday —
'50s night. '50s
attire and music!

6333 Mission Gorge Road • 280-9944

SPUD BROTHERS
Tuesday-Saturday from 8:30

LEID BACK JAZZ
Sunday & Monday

THE ISLANDS LOUNGE
Hansel Hotel, 2270 Hotel Circle North, Mission Valley • 297-1101

OFF THE RECORD
1010 G Street NW
San Diego, CA 92103
475-70-0871

BUY SELL TRADE
WE'VE OPENED 7 DAYS
A WEEK FROM THE
CAMPUZ PLAZA MALL

GROOVE ON THIS NEW STUFF!

Up: **Waiting Room** — **Don't Stop**
Whom: **Edge of Heaven**
T.S.B.: **Mane**
Downstroke: **Edge for Under**
The Bridge: **Age of Silence**
Big World: **Age of Silence**
Brooklyn: **Age of Silence**
Accord: **Age of Silence**

SINK YOUR JAZZERS INTO THESE CD'S
Down: **Best of (2 CD's)**
Yankees: **London 1963**
Sling: **Live (2 CD's)**
Each: **Best of Live**

Plus a whole bunch more new & used titles in stock.
We offer special order CD's if you're looking for something obscure — no guess it is a try!

**CASH PAID FOR ALBUMS, CASSETTES, 45s
VIDEOS & CDs**

The David Friesen Trio: Old Time
Cak, Friday, August 15, 7 p.m. and
9 p.m., 1464 North Highway 101,
Lecanda, 436-0130.

Doug Kershaw and Southern
Pacific: San Diego Wild Animal
Park's Mahala Amphitheatre,
Friday, August 15, through Sunday,
August 17, 7:30 p.m., 15500 San
Pasqual Valley Road, Escondido,
747-8702.

Spyro Gys and Stanley Jordan:
SDSU's Open-Air Theatre,
Saturday, August 16, 8 p.m., San
Diego State University campus,
232-0800.

John Hartford: La Palma
Theatre, Friday, August 22, 8 p.m.,
First and D streets, Encinitas,
364-0030.

GRP Jazz '86 featuring Lee
Riterson, Dave Grusin, and Dave
Valentine: Humphrey's, Friday,
August 22, 7 p.m. and 9 p.m., 2303
Shelter Island Drive, 232-0800 or
224-9438.

GRP Jazz '86 featuring Lee
Riterson, Dave Grusin, and Diane
Scharf: Humphrey's, Saturday,
August 23, 7 p.m. and 9 p.m., 2303
Shelter Island Drive, 232-0800 or
224-9438.

Fats Domino and Jerry Lee Lewis:
Humphrey's, Wednesday, August 27,
7 p.m. and 9 p.m., 2303 Shelter
Island Drive, 232-0800 or
224-9438.

The Moody Blues and the Fixx:
SDSU's Open-Air Theatre, Sunday,
August 31, 8 p.m., San Diego State
University campus, 232-0800.

Belly Up Tavern, 143 South
Cedros Avenue, Solana Beach,
481-9022: Smokey Wilson, blues
and rhythm and blues, Thursday;
Soul Patrol, Motown rhythm and
soul, Friday; the Bonedaddys and
Planet 10 perform world beat
dance music, Saturday; Elvin
Bishop, rock and rhythm and
blues, and the Mike Riley Band,
rock, Sunday; the Mar Dels,
vintage rock, Monday; the

TICKET EMPORIUM
DEPECHE MODE
July 11

Steve Nicks &
Peter Dinklage, July 13
Oingo Boingo, July 18, 19
Nashville Tennesseans, Aug. 21
The Cars, July 23
Bleed Through, July 25
Robert Palmer, July 26
Jimmy Buffett, Aug. 5 & 6
22 Top, Aug. 6
Everywhere, Aug. 11

AC/DC, Aug. 12
David Copperfield, Aug. 13
Spyro Gys, Aug. 16
Jackson Browne, Aug. 21
Members, (other dates Aug. 23)
Neil Diamond, Aug. 25
HIER, Sept. 5
Neil Diamond, Sept. 6 & 7
Julio Iglesias, Sept. 20
Neil Diamond, Oct. 6 & 7
Patterson, All games
All Humphrey's and SDSU shows

7128 Rhesmer Rd. (behind Wendy's)
2nd Floor, Ste. 16
649-9222
Call and we'll mail you a COMPLETE summer schedule

British Rock Legend
The ERIC BURDON BAND

Thursday, July 17
7:30 & 10:00 pm

Belly Up Tavern
143 S. Cedros Ave.
Solana Beach

21 and up. Tickets \$12.50.
Available at the Belly Up
and at 14666 Mission
Road, including May Co.
and Mac Jack's for
further information call
481-9022 or 458-4064

Presented by Rob Hagley Productions, in
association with the Belly Up Tavern

North County

Barr-N Ranch House, 119 East
Broadway, Vista, 724-0110: The
Nashville Express, Fifties and
Sixties rock and country rock,
Friday and Saturday.

Bella Via Restaurant and
Nightclub, 2591 Highway 101,
Cardiff, 942-1108: Bruce Cameron,
jazz, Thursday; Hollis Gentry's
Neon, jazz, Friday and Saturday;
Tom Grant, jazz, Sunday; Street
Corner, jazz, Monday; the George
Kaser Quartet, jazz, Tuesday; Ella
Ruth Fagge, jazz and blues,
Wednesday; Holly Burke and
Patrick Berman perform jazz
during the Sunday brunch.

Belly Up Tavern, 143 South
Cedros Avenue, Solana Beach,
481-9022: Smokey Wilson, blues
and rhythm and blues, Thursday;
Soul Patrol, Motown rhythm and
soul, Friday; the Bonedaddys and
Planet 10 perform world beat
dance music, Saturday; Elvin
Bishop, rock and rhythm and
blues, and the Mike Riley Band,
rock, Sunday; the Mar Dels,
vintage rock, Monday; the

International Reggae All-Stars,
vintage rock, Tuesday;
Schlosser featuring Jack
Tempchin, rock, Wednesday;
Afternoon Connections: The Chicago
Six, Dixieland jazz, 5:30-8 p.m.,
Friday; the Rob Long Band,
boogie-woogie, 5-8 p.m., Saturday;
Tobacco Road, vintage jazz and
swing, 6-8:30 p.m., Wednesday.

Bookworks/Pannikin
Coffeehouse, Flower Hill Center,
2670 Via de la Valle, Del Mar,
755-7335: Peter Sprague, jazz, 6
p.m., Friday; Vince Cooper, solo
jazz, 8 p.m., Saturday.

Burrell's Back Room, 2677 Vista
Way, Oceanside, 721-5400:
Midnight Delight, contemporary,
Tuesday through Saturday; live
music, Monday, club for
information.

Coffee-by-the-Sea, 1953 San
Elia, Cardiff-by-the-Sea, 436-1231:
Mark and Sarah Schiebeck,
classical guitar, Friday; Peggy
Shannon, folk, Saturday; Rebecca
Roberts, classical guitar, Sunday;
brunch; Dan Loberino, classical
and jazz guitar, Sunday evening.

The Country Side Restaurant
and Lounge, 450 Douglas Drive,
Oceanside, 757-0860: New
Country, country, Wednesday
through Sunday; Backlot,
country, Monday and Tuesday;
Crazy Bar, 6996 El Camino
Real, La Costa, 438-3373: Music
Continuum, new-wave jazz,
4:30-8:30 p.m., Sunday.

El Coco Loco, 3296 Mission
Avenue, Oceanside, 757-7377: Live
Afro-Cuban and Latin music on
two separate dance floors, Friday
through Sunday; club for
information.

Fireside Lounge, 439 West
Washington, Escondido, 745-1931:
The Edge, rock, Thursday through
Saturday; the Procrastinators,
rock, Wednesday.

The Flying Bridge, 1101 North
Hill Street, Oceanside, 722-1904:
Gil and Linda, contemporary,
Tuesday through Saturday.

Gilbey's Cocktail Lounge, 945
West Park Parkway, Escondido,
480-0420: Friendship,
contemporary, Tuesday through
Saturday; live music, Monday, call
for information.

Bella Via's Summer Concert Series begins July 13th with the Tom Grant Band

An elaborate Italian buffet dinner served on the patio deck overlooking the Pacific with a bottle of champagne. Reserved seating inside the nightclub for a night of music with jazz great Tom Grant.
\$25.00 per person, limited seating. Order now through Ticketmaster or Bella Via at 942-1108.

This weekend, July 11 & 12
Hollis Gentry's Neon
\$5.00 cover

Anita O'Day
postponed to August 14, 15 & 16
Memphis Slim • July 20
Donald Byrd • July 25 & 26
Ed Shaughnessy • From NBC's Tonight Show • July 27

ITALIAN RESTAURANT AND NIGHT CLUB
2891 Highway 101, Cardiff by the Sea, California, 92007 • 942-1108

club for information.

Henry's, 264 Elm Street, Carlsbad. 729-9244. Tony Soraci and Co., contemporary, Tuesday through Saturday, with Judy Ames, Tuesday and Wednesday; the Belar boys, vintage rock, Sunday and Monday.

Hotel Escondido, Scott's Pub, 2500 South Escondido Boulevard, Escondido. 741-5000. Mari and Charles, contemporary, Tuesday through Thursday; Passion, contemporary, Friday and Saturday; Double Trouble, contemporary, Sunday and Monday.

Hungry Hunter/Rancho

Bernardo, 1940 Bernardo Plaza Drive, Rancho Bernardo. 566-2400. Jim Hawley, contemporary, Wednesday through Saturday.

Ireland's Own, 656 First Street, Encinitas. 944-0233. Jam night, Thursday; Sean McVicker and Paul Dunn, Irish and contemporary, Friday; Sean McVicker and Don Dunn, Irish and contemporary music, Saturday; jam night, Sunday.

Jolly Roger/Oceanside, 1900 North Harbor Drive, Oceanside. 722-1831. Chuck Showalter, contemporary, Wednesday through Saturday; Chris Clayton,

contemporary, 7-11 p.m., Sunday.

Kypling's, 927 First Street in the Lumberyard Shopping Mall, Encinitas. 942-8383. The Ruben Henkel Trio (with vocalist Fran Loskota and drummer Scott Vin Ravensberg), blues and jazz standards, Wednesday through Saturday; Fran Loskota, jazz and blues piano, 6-10 p.m., Sunday; Peter Wickham, contemporary, Monday and Tuesday; Fran Loskota and the Aubrey Faye Trio begin a week-long engagement, Wednesday.

La Tapatia, 240 West Grand, Escondido. 747-8262. Live Latin music, Friday through Sunday, call

club for information; the Mariachi

La Tapatia performs Friday through Sunday beginning at 7 p.m.

Lee's Little Bit of Country, 680 West San Marcos Boulevard, San Marcos. 744-4120. The Cimarron Creek Band, country, Wednesday through Sunday; Elton, J.R. and the Country God, country, Tuesday; Free clogging lessons, Monday; and country dance lessons Tuesday through Thursday.

Friday and Saturday evenings and Sunday brunch.

Longshot Saloon, 843 Grand Avenue, San Marcos. 744-8576. Tobacco Road, vintage jazz and swing, Saturday.

La's, 1963 East Valley Parkway, Escondido. 746-7038. Steppin' Out, country rock, Tuesday through Saturday.

Mille Fleurs, 6009 Paseo Delicias, Rancho Santa Fe. 756-3085. Joel Nash, piano show tunes, Wednesday through Saturday; Bruce and Steve, jazz, Sunday through Tuesday.

Steamers
Oyster Bar & Seafood Restaurant

NEW SHOOZ
Fridays & Saturdays
9:00 pm-1:00 am through July 26

No cover • No minimum

JERRY MELNICK
ON PIANO
Nightly 5:30 pm-10:30 pm

1165 Garnet Ave. • Pacific Beach • 274-2323

Escape to Shelter Island

Unwind after work at Dock Masters. Enjoy complimentary hors d'oeuvres in the lounge, then treat yourself to an award-winning seafood dinner. Relax to jazz piano from 6:30 pm-8:30 pm Tuesday-Saturday. The fun starts at 9:00 pm with **TOO MUCH FUN** Tuesday-Saturday, 9:00 pm-1:00 am. **CAMPBELL JAZZ TRIO** Sunday & Monday, 8:00 pm-midnight.

DOCK MASTERS
in the Shelter Island Marina Inn 223-2572

PARADISE BAY
Seafood Restaurant & Oyster Bar

Wednesday-Saturday
July 9-12 and July 16-19

FOUR EYES

Every Tuesday 9 pm-2 am
CHAOS PRODUCTIONS
Mobile D.J.s Mike & Dave

Every Friday
Drink specials & prizes & fun
FASHION ODYSSEY

Formerly the Windrose Restaurant

HUMPHREY'S

JAZZ
by the bay

Humphrey's presents the best of the 'Late Nite' jazz as one of San Diego's hottest local bands performs on Humphrey's indoor stage!

Sunday, July 13
FATTBURGER
8:00-midnight

Monday, July 14
NEW SHOOZ
8:00-midnight

Complimentary hors d'oeuvres
6:00-8:00 pm/drink specials
Don't miss an exciting meeting!
NO COVER/MUST BE 21

HUMPHREY'S
2241 Shelter Island Drive
224-3577

Mira Mar, 815 North Hill Street, Oceanside. 438-4771. Fowler and Caine, contemporary, Wednesday through Saturday.

Mission Inn, 502 East Mission, San Marcos. 471-2829. The Belar Boys, vintage rock, Tuesday through Saturday.

Monterey Bay Canters, 1325 Harbor Drive, Oceanside. 723-3474. Peter Wickham, contemporary, Wednesday through Saturday; Rich Faulkner, contemporary, 7-11 p.m., Sunday.

Muhoney's, 340 East Grand Avenue, Escondido. 741-9935. Secrets, jazz, Friday and Saturday.

The Normandy, 215 North Hill Street, Oceanside. 722-4721. Frowell, rock, Friday and Saturday.

Oakvale Lodge, 14900 Oakvale Road, Escondido. 749-3193. North Forts, country, Friday and Saturday; and hosting a jam session, 4-9 p.m., Sunday.

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar. 755-6614. The Siers Brothers, rock, Thursday and Friday; Prime Suspect, rock, Saturday; Everett King's Modern Rhythm, blues and rhythm and blues, Sunday; Hollis Gentry's Neon, jazz, Monday and Tuesday; Private Domain, rock, Wednesday.

Old Time Cafe, 1464 North Highway 101, Leucadia. 438-4100. Marica Bowman and Charlie Holdaway, folk and Tom Caloon, folk, 7:30 p.m., Thursday; Sineas, Scottish harp music and song, 7 and 9 p.m., Friday; the Iron Mountain String Band, Southern Mountain music, 7 and 9 p.m., Saturday; the Louisiana Catin Trio, Cajun music, Sunday; Old Time Host Night, Tuesday, Maggie Wright and Pam Camm, 7:30 p.m., Wednesday; Sunday brunch concert, Melissa Morgan, harp music.

Poa Soup Anderson's, 850 Palomar Airport Road, Carlsbad. 438-0880. Frank Ricci, variety.

Tuesday through Saturday.
Pomerado Club, 12237 Pomerado Road, Poway. 748-1135. The Savory Brothers, country, Thursday through Saturday.

Posidon Restaurant, 1670 Coast Boulevard, Del Mar. 735-4045. Soleil, tropical jazz, Friday and Saturday.

Ralph and Eddie's, 390 Grand Avenue, Carlsbad. 729-2989. Memphis Tennessee, rock, Friday and Saturday.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo. 277-2146. Sound Investment, contemporary, Tuesday

through Saturday; the Rod Credit Band, video music, Monday.

Red Bird Tavern, 13950 Poway Road, Poway. 748-4616. Ron Morris, country, 2-6 p.m., Sunday.

The Red Coach Inn, 135 North Pine, Escondido. 743-9796. Sinder rock, Thursday through Saturday; the Rhythm Method, rock, Sunday and Monday; the Agents, rock, Tuesday and Wednesday.

Rudi's Hidden Acres, 3790 Carmel Valley Road, Del Mar. 481-9656. Red Lane, country and rock, Friday and Saturday.

CRICKET'S
FINE FOOD & DRINK

FATTBURGER
Friday & Saturday, July 13 & 14

STREET CORNER
Thursday, July 10

T.J. SPIRIT
Friday & Saturday

with 8:100's Gary Kelley & Tony Pappas & Dave Sall
Drink specials & complimentary hors d'oeuvres
Monday-Friday, 4:30-7:30 pm • No cover • No minimum
Cricket's Lounge • Holiday Inn
365 Hotel Circle South • Mission Valley • 291-5720

Bonita Casa
STEAK AND SEAFOOD

THE BLONDE BRUCE BAND
Thursday, Friday & Saturday
July 10, 11 & 12
Blues & Boogie

"JUKE BOX SATURDAY NIGHT"
Every Tuesday and Wednesday evening
SUNDAY CHAMPAGNE BRUNCH
Only \$9.95, 9 am-3 pm
Featuring the best entertainment and the friendliest staff in the South Bay!
4775 Bonita Rd., Bonita
(at the golf course in the heart of Bonita)
Banquet facilities available 267-7700

TIM MAZE PRESENTS 9IX

GBH
AGNOSTIC FRONT
INSOLENTS
DICK'S ARMY
SOCIAL SPIT
THURSDAY • JULY 10 • 7:30 PM
JACKIE ROBINSON YMCA
(151 45th ST. IMPERIAL AVE. OFF 805)

THE CRAMPS
SPECIAL GUESTS
THE
PANDORAS
THE TELL-TALE HEARTS
FRIDAY • JULY 11 • 8:00 PM
CALIFORNIA THEATRE
1122 4TH AVE. • DOWNTOWN

THE WOODENTOPS
P.S. YOUR CAT IS DEAD
IDIOT SAVANT • THE SEVENTH
SATURDAY • JULY 12 • SPIRIT CLUB

ADVANCE TICKETS AVAILABLE AT OFF THE RECORD,
LOU'S RECORDS, BERLIN WALL, TICKETRON & TELSEAT

Budweiser **Open Air Theatre**
SAN DIEGO STATE UNIVERSITY

BIG COUNTRY
ON SALE SATURDAY 9IX
8PM THURSDAY AUGUST 14

Tickets: \$15.50, \$13.50
*All prices subject to a \$1.50 per ticket facility surcharge. Special VIP seating upon request.
*Lower 4 tickets per person first day of sale.
*No money at the box office prior to 8AM Saturday, July 12. Random priority numbers will be issued at that time.
*Headliners: including May Co. Mini-Jazz & Heart Exchange. Place Music: Chicago. Special Services, and the Assoc. Box Office. To change by phone call: (619) 232-0863.
*Produced by S.D.S.U. Associated Students by Avalon Attractions. No bottles, cans or alcoholic beverages permitted in or around the facility.
For advance concert information call:
AVALON CONCERTLINE (213) 976-2902. Also plus toll-free.

THIS BUD'S FOR YOU **Avalon**

San Luis Rey Downs Golf Course Country Club, 21474 Golf Club Drive, Bonsall, 758-2762: Dan Connor, oldies, country and contemporary, Tuesday through Thursday; The Crescendos, band dance music, 8-12 p.m., Friday and Saturday; and 7 p.m., Sunday.

Stage Coach Inn, 1865 Vista Way, Vista, 724-0950: Alaska, country, Wednesday, Friday, and Saturday.

Sunset Lounge, 2328 Escondido Boulevard, Escondido, 741-2541: Don Tension, country and contemporary, Wednesday through Saturday.

Teepee Room, 1270 Main Street, Ramona, 789-3755: The Dynamic Duo, country, mellow rock, and oldies, Friday and Saturday.

That Pizza Place, 2622 E2

Camino Real, Carlsbad, 431-3177: Bluegrass Etc., bluegrass and newgrass, Saturday.

Triple S Steak House, 1740 East Vista Way, Vista, 726-8720: Texas, country, Friday and Saturday.

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center, 749-1466: Alan Anderson and High Steppin', country and contemporary rock, Friday and Saturday.

Valley Fort Restaurant, Red Dog Saloon, 3757 South Mission Road, Fallbrook, 728-1986: Hot Shot with Ron Bell, country, Wednesday through Saturday.

Vista Entertainment Center, 435 West Vista Way, Vista, 941-1032: Jockey Room: The Agents, rock, Friday and Saturday.

Friday and Saturday.

Whiskey Creek, 14240 Poway Road, Poway, 748-7531: Jerry Bane and a Touch of Country, country, Tuesday through Saturday; John Kendrick and Company, country, Monday and Tuesday; Craig's lessons, Monday and Tuesday; country and western dance lessons, Wednesday and Thursday.

Whiskey Flats, 1269 West Valley Parkway, Escondido, 745-8640: Crystal, rock, Thursday through Saturday; Pratts, rock, Sunday and Monday; France, rock, Tuesday and Wednesday.

Wooden Nickel, 13303 Poway Road, Poway, 748-6364: Ron Merin, country, Friday and Saturday.

Beaches

Atlantic, 2295 Ingraham Street, Mission Bay, 226-3888: The Jets featuring Kenny Merrill, vintage rock, Tuesday through Saturday; Ella Ruth Piggee, jazz and blues, Sunday and Monday.

Avanti's Restaurant, 475 Prospect Street, La Jolla, 454-4288: George Reno, all around fun sing-along pianist, 7 p.m., Monday through Saturday.

"Bahia Belle", at the dock, Bahia Hotel, 988 West Mission Bay Drive, Mission Bay, 488-0551: The Rockaways, contemporary music for dancing, Tuesday through Saturday.

Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551:

The Clue, rock, Tuesday through Saturday; Cheatham's Jazz Quartet, jazz, Sunday; Piano Bar: Marsha Griffith, Tuesday through Saturday; Bob MacLeod, Sunday and Monday.

Cafe on the Beach, 2231 Pacific Beach Drive (on Campand), Pacific Beach, 772-8239: Richard Sharkey, classical guitar, Sunday brunch.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla, 457-4170: Perfect Stranger, contemporary, Thursday through Saturday; Star Parts, recorded music and video audience participation presentation, Sunday through Tuesday; The Hypnotic Revue with Marshall Sylver, hypnotist, 8:30 and 10:30 p.m., Wednesday.

Carlos Murphy's, 1904 Quivira Way, Quivira Beach, 223-0061: The Hypnotic Revue with hypnotist Marshall Sylver, 9 and 11 p.m., Thursday; recorded music, Friday and Saturday; The Fame Connection, audience participation recorded music sing-along presentation, Sunday through Tuesday; Original Oldies Show of recorded oldies with D.J. Mason Lewis, Wednesday.

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach, 488-1081: Fatherfigure, jazz, Thursday; The Roosters, vintage rock, Friday through Monday; The Mar Dels, vintage rock, Tuesday; Hollis Gentry's Neon, jazz, Wednesday.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-5325: Zaai, jazz, Wednesday through Saturday; the Joe Marillo Quartet, jazz, Sunday.

Club Chaleit, 5046 Newport Avenue, Ocean Beach, 222-5300: The Beat Club, rock, Thursday through Saturday; live rock, Sunday and Monday; call club for information; Media, rock, Tuesday and Wednesday.

Club Diego's, 860 Garnet Avenue, Pacific Beach, 272-1241: Live music, Sunday; call club for information.

Elario's, 7955 La Jolla Shores Drive, La Jolla, 459-6541: The Ray Lipson Trio, contemporary, Thursday through Sunday.

Halcyon, 4258 West Point Loma Boulevard, Loma Point, 225-9559: The Heroes, rock, Tuesday through Saturday; the Blonde Bruce Band, blues and rhythm and blues, Sunday; the Bones, vintage rock, Monday; Taxi, rock, Tuesday and Wednesday; the Jacks, rock, Tuesday; The Mark Leeman Group, jazz, 6-8 p.m., Friday.

Hennessy's Tavern, 4630 Mission Boulevard, Pacific Beach, 453-8847: Live music daily; call club for information.

Hilton Hotel, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay, 276-4010: The People Movers, contemporary, Wednesday through Saturday; Triple Play, contemporary, Sunday through Tuesday.

Hotel del Coronado, 1550 Orange Avenue, Coronado, 435-6611: Ocean Terrace Lounge: The Elements, contemporary, Tuesday through Saturday; its dance with the Variations, contemporary, 2:30-5:30 p.m., Sunday, "The Lucky" pianist, performs at 9 p.m., Sunday evening; Crown Room: Doug Ulrich, pianist, 5:30-9:30 p.m., Friday and Saturday from 6:40 p.m.; Palm Court (beginning at 5 p.m.): David Geist, pianist, Thursday through Sunday; Ron Singer, singer, Monday through Wednesday.

Hyatt Island Hotel, 1441 Quivira Esplanade, Mission Bay, 224-1234: Darc Daniels and Flashback, contemporary, Tuesday through Saturday.

Jazz Nine Records, 737 Pearl Street, La Jolla, 454-9832: The Bobby Gordon Quartet, jazz, 2:4-3:30 p.m., Sunday; the John Best All-Stars (with Bob Haggart, Leon Poppes, Bill Hunter and Joe Marillo), big band Dixieland swing, 7:30 and 8:30 p.m., Monday.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-1220: The Reflector, rock, Thursday through Saturday; the Beat Club, rock, Sunday and Monday; Circles, rock, Tuesday and Wednesday; the Blonde Bruce Band featuring saxophonist Johnny Van plays boogie, blues, and rhythm and blues, from 4-7 p.m., Sunday.

Judson's, 3111 Sports Arena Boulevard, 225-9000: Dale Pearson, piano variety, Tuesday through Saturday.

La Jolla Village Inn/Shotter's Lounge, 3299 Holiday Court, La Jolla, 453-5500: Piano Bar: John Sandvol, 6-11 p.m., Monday and Saturday; Chris Curtis, Tuesday through Friday.

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

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

Mary's by the Pier, 710 Garnet Avenue, Pacific Beach, 451-7844: Living Proof, rock, Thursday and Sunday; Rick Gailay and His Voodoo Barmadeas, rock and blues, Friday and Saturday.

McDuck's Pub (formerly the Beach Club), 1921 Bacon Street, Ocean Beach, 222-6822: Dark Roder, rock, Thursday; Oda, rock, Friday and Saturday; open jam session, 6 p.m., Sunday.

McP's, 1107 Orange Avenue, Coronado, 435-5280: Live music on all nights except Sunday; call club for information.

Mexican Village, 120 Orange Avenue, Coronado, 435-1822: Recorded music with Dean Johnson, Friday and Saturday; Piano Bar: Randy Fischer, Sunday through Thursday.

Money Money's, 3595 Sports Arena Boulevard, Loma Point, 223-5506: Live rock, Thursday through Saturday; Circles, rock, Sunday and Monday; Ipsi Facts, rock, Tuesday and Wednesday.

Muhoney's, 1031 Orange Avenue, Coronado, 435-4660: Live music, Friday and Saturday; call club for information; Bing Cosy hosts talent night, Sunday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 270-7522: Ella Ruth Piggee, jazz and blues, Thursday through Saturday; Hollis Gentry's Neon, jazz, Sunday; Private Domain, rock, Monday and Tuesday; King Biscuit Blues, blues and rhythm and blues, Wednesday.

Paradise Bay, 1935 Quivira Road, Marina Village, Mission Bay Park, 223-2335: Four Eyes, rock, Wednesday through Saturday.

Pax Bar and Grill, 1025 Prospect Street, La Jolla, 454-0711: Don Gasser with Leon Poppes and Marshall Haskford, jazz, Wednesday and Thursday; the Mel Gooz Trio with vocalist Lila Brown, jazz, Friday and Saturday; the Carl Evans Trio with vocalist Coral Thurst, jazz, 4-8 p.m., on the terrace, Sunday.

Rusty Pelican, 4340 La Jolla Village Drive, La Jolla, 587-1886: Rockola, Beatles music and oldies, Tuesday through Saturday; Forecast, jazz and rhythm and blues, Sunday and Monday.

The Salomon House, 1970 Quivira Road, Marina Village, 223-2234: Floyd Gaines, contemporary, Thursday through Saturday.

Every Thursday • Terminal Mix 75' Drink Specials • 75' Draft all night long \$3.00 cover / \$1.50 for V.I.P.

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Live music starts at 8:30 pm Wed. & Thur. 9:00 pm Fri. & Sat. - 8:00 pm Sun. NO COVER SUNDAY-THURSDAY!

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TRU - \$1.25 KAZIS FRI - \$3.00 KED YEAS SAT - \$1.25 KAZIS SUN - \$1.25 MILLER DRAFTS MON - \$1.50 TEQUILA SHOOTERS TUE - \$1.25 MILLER DRAFTS WED - \$1.50 SCHNAPPS SHOOTERS - ALL FLAVORS PADRES & ALL MAJOR LEAGUE BASEBALL via satellite

For club info and bookings call **Nelson Talent Agency** 222-4320

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BAY LOUNGE
Tuesday thru Saturday 9:00 pm - 1:30 am no cover charge

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Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay 274-3314. Ed Ellis and Tapestry, jazz, nostalgia blues and contemporary, Thursday through Saturday and early evening Sundays.

Silver Fox Lounge, 1833 Garnet Avenue, Pacific Beach, 270-1343. The Dan Connor Band, country, oldies, and contemporary, Friday and Saturday.

Spice Rack Restaurant, 4315 Mission Boulevard, Pacific Beach, 483-7666. Robert Wetzel, classical

guitar, Wednesday through Saturday.

Steamer's, 1163 Garnet Avenue, Pacific Beach, 274-2323. Jerry Melnick, piano variety, nightly. New Show, jazz, Friday and Saturday.

The Surfer Restaurant, 711 Pacific Beach Drive, Pacific Beach, 274-3200. Connie Alderman, easy-listening piano music with vocal accompaniment, 7 p.m. Friday and Saturday.

Teas Tahoeas, 4970 Voltaire Street, Ocean Beach, 224-6895. Tom "Cat" Courtney, blues.

Thursday, the Sidewinders, American music, Friday and Saturday, Lou and Her Orleans, new-age music, Sunday, Little Rick, Gated local music, Monday, Lenny the Cowboy, country, Tuesday.

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay 274-4630. Oh! Ridge, comedy and music, Tuesday through Saturday.

Victor's, 1403 Rosecrans Street, Point Loma, 226-1871. Downstairs: Norman Clifford and Frankie Perlin, contemporary, Wednesday through Saturday evening, and 4-7 p.m., Sunday.

San Diego North

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

Bacchanal, 8022 Clairemont Mesa Boulevard, Kearny Mesa, 561-8022. Flywell, rock, Wednesday through Saturday. Roger with Zapp, rhythm and blues, Sunday, the Models, rock, and Big Easy, rock, Monday.

Blarney Stone Pub, 5617 Balboa Avenue, Clairemont, 278-2033. Jim and Theresa Hinton, Irish music, Wednesday, Thursday, and Sunday. Brian Connolly, Irish music, Friday and Saturday. Eamon Carroll and Bill Craig, Irish music, Sunday.

The Blue Bayou Lounge, 2537 Clairemont Drive, Clairemont, 276-0965. Country Justice, country, Wednesday through Saturday. Kamelot, classic rock, Sunday through Tuesday.

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa, 578-8666.

Scat, rock, Wednesday through Saturday.

Carriage House, 7045 Balboa Avenue, Clairemont, 278-2597. Kamelot, classic rock, Friday and Saturday.

Gourmet Lounge/Down and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131. Sharon, singing with piano accompaniment and honoring requests, Sunday through Thursday. Jeanette Rock, pianist, performs Friday and Saturday.

Haji Baba, 104 Mission Valley Center West, Mission Valley, 298-2010. Live Arabic music and entertainment, Wednesday through Sunday.

Hindquarter, 7040 Miramar Road, Mira Mesa, 366-4292. Jo Theano, piano variety, Wednesday through Saturday.

Holiday Inn, Cricket's Lounge, 295 Hotel Circle South, Mission Valley, 291-5720. Street Corner, jazz, Thursday; Parthugier jazz, Friday and Saturday.

Islands Lounge, 104 Hotel Circle North, Mission Valley, 291-7101. The Spud Brothers, rock and comedy, Tuesday through Saturday. Zeron, contemporary, Sunday and Monday.

Kelly's Steak House, 284 Hotel Circle North, Mission Valley, 296-2121. Piano Bar Paul Grogg and Don Libbey, Monday through Thursday 5-6 p.m.; Craig Jones, sing-along favorites, jazz, ballads, and a bit of country, Monday through Thursday, 6 p.m. on; Margie Harmon, Friday and Saturday, Don Libbey, Sunday.

King Luis Inn, 5125 Linda Vista Road, Linda Vista, 291-4279. The

Bobby Gordon Trio, jazz, Friday and Saturday.

La Hacienda Cantina, Mission Valley Inn, 679 Hotel Circle South, Mission Valley, 298-8281. Jesse Davis, contemporary, Tuesday through Saturday; Tommy Rocket, cumbia and music, Monday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 296-2828. Circles, rock, Thursday through Saturday with Street Choir, rock, Friday and Saturday; New Talent Night, Sunday evening, call club for information; The Siers Brothers, rock, Tuesday and Wednesday; Ella Ruth Piggie, sing jazz and blues during the Friday happy hour.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0066. Steeps, contemporary, Thursday through Saturday; Midnight Fire,

contemporary, Sunday; the Wanderers, vintage rock, Monday; Forward Motion, Top 40 dance music, Wednesday.

The Moonglow, 4615 Clairemont Drive, Clairemont, 273-1022. Hot Shot, Top 40 dance music, Tuesday through Saturday; live country music, Sunday and Monday, call club for information.

Nasajo Inn, 8515 Nasajo Road, San Carlos, 465-1730. Mirror rock, Tuesday through Saturday; Kicks, rock, Sunday and Monday.

Pal Joey's, 5147 Waring Road, Allied Gardens, 296-7873. Pro Brigham's Preservation Band, Dixieland jazz, swing, and oldies, Friday and Saturday.

Pavilion Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7131. Southwind, contemporary and jazz, Tuesday through Saturday; living room: Kathy Lloyd, contemporary harp, Friday and Saturday.

Peter D's, 5149 Clairemont Mesa Boulevard, 277-3217. Live music, Thursday through Saturday, call club for information.

Smogger's Inn, 4102 Fashion Valley, Fashion Valley East, 291-7170. Double Take, contemporary, Friday and Saturday.

Spirit, 1130 Buena Vista Avenue, Bay Park, 276-3993. The Accessories,

91.1 Reggae Malena presents the **SUMMER REGGAE PARTY** with **KUSHITE RAIDERS**. Reggae Times voted Top So. Cal. Group. Plus special guest **GEN-I-RATION**. **FRIDAY, JULY 11, 8:30 PM**. Special Reggae, and UCSD & SDSU box offices.

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Neatbeat and Secret Society Scooter Club present **NEW SUMMER OF THE 80's - RALLY PART 2**. From the United Kingdom **THE JET SET - RISK - SQUIRE**. Plus **NEPHEWS - FAN CLUB - TRACERS - THINGS (I.A.) - BIG EXPRESS - TREBELS - KANSVILLE RAINBOWS - MARSHAL SCAR - RUMBLE (Denver) - CONVENTION MONSTERS - TELLABLE HEARTS - JAWWALKERS (I.A.) - D-FENDANTS - THE YORD (Las Vegas) - LEOPARDS (Preston) - BOWNEY SHOW - DEADBEATS (S.F.) - THREW THE LOOKING GLASS - WICKERSHAM**. Also DJ Riley and Dennis the Menace, reps from Capitol and Hi-Lo Records. Plus scooter competition with awards. **SATURDAY, JULY 12, 2 PM 'TIL ?** 9:30 at the door. 1025 11th Ave. at Broadway • 234-0505. Minors accompanied by 18 or over - Secured parking available.

Happy 1st Birthday Party. All weekend long **July 11, 12 & 13**. **P.J.'s**. **Friday & Saturday, July 11 & 12**. Dance to the music of **The Imposters**. Hits of the '40s, '50s, '60s and '70s. **Thursday thru Saturday, July 10-12**. **Kevin Green** on the piano & guitar, appearing throughout Happy Hour 5-7 pm. **12 oz. Prime Rib Au Jus Dinner**. Includes soup or salad, vegetable au jus, choice of baked potato, fries or rice, and bread. **Only \$8.95**. **8 oz. Top Sirloin Dinner only \$6.95**. **1/2 Fried Chicken - Southern Style - only \$6.95**. Includes cole slaw and mashed potatoes. ***2 oz. Glasses of Beer only \$1.00**. Fifth Avenue and Harbor Drive, 234-2300. **Pat's Pizzeria - P.J.'s lot on 6th Avenue**. Visa/MasterCard/American Express/Diners Club.

REFLECTIONS presents **Devocian**. Tuesday-Saturday from 9:00 pm. **Happy Hour**. Monday-Friday 5:00 pm to 7:00 pm. Complimentary hors d'oeuvres. Thursday & Friday Happy Hour with live music presenting **"The Best of the '50s"**. **FREE PARKING**. No cover - No minimum. 291-2900. **Sheraton-Harbor Island East**. 1380 Harbor Island Drive, San Diego.

I'd rather be insane Diego at **FOGGY'S MOTION**. **1st ANNUAL FOGGY'S CUP YACHT RACES**. **Thursday, July 17th - 8 pm-1 am**. Flag raising ceremonies at 8 pm! Yacht race trials at 9 pm! Bring your own or use ours! **1st PRIZE**. **WINNERS CUP AND SAILBOARD LESSONS**. **Yer host Rob-down-under Cole!**. **All White Quality Spirits \$1.09**. Reg. \$1.60. **EXCLUDING DANCING, SOUS, SMIRNOFF & TANGUARY**. **3655 Sports Arena Blvd. San Diego, CA 92110 • 222-2791**.

Catamaran. RESORT HOTEL • 3999 Mission Blvd. • 486-1061. **Bahia**. RESORT HOTEL • 958 W. Mission Bay Dr. • 486-0551. **EVERY THURSDAY**. **JAZZ DANCE NITE** with Mark Walton of KPFM 96.1 & Channel 10 Thursday, July 10. **FATTBURGER BAND**. Complimentary hors d'oeuvres 6:00-8:00 pm. **Gemini Fashions presents their Fashion Auction starting at 6:30 pm**. Dancing begins at 9:00 pm. First 300 people qualify for drawing each night. **EVERY FRIDAY THROUGH MONDAY**. **JET BACK TO THE '60s**. Dance to live entertainment 9:00 pm-1:30 am. **THE ROOSTERS**. **EVERY TUESDAY**. **CLASSIC OLDIES PARTY** with Dan Springfield of 69 XTRA Gold Tuesday, July 15. **THE MAR DELS**. Complimentary hors d'oeuvres 6:00-8:00 pm. **Gemini Fashions presents their Fashion Auction starting at 6:30 pm**. Dancing begins at 9:00 pm. Weekly contest with great prizes. **EVERY WEDNESDAY**. **KIFM 98.1 LIVE OUT JAZZ** with Art Good of KPFM 96.1 • Wednesday, July 16. **HOLLIS GENTRY'S NEON**. Complimentary hors d'oeuvres 6:00-8:00 pm. **Fantasy Fashions presents their Fashion Auction starting at 7:00 pm**. Dancing begins at 8:00 pm. Trivia contest - Win a FREE album. Don't miss our Sunday Brunch - All-you-can-eat \$10.95 \$1.00 discount for seniors. **EVERY TUESDAY THROUGH SATURDAY**. **ROCK AT THE BAHIA**. **THE CLUE**. 9:00 pm-1:30 am. **\$1.00 drink specials** 8:00 pm-closing. Tuesday, Kamikaze • Thursday, Margaritas. **Every Wednesday \$1.25 Heineken & Corona all night long**. **HAPPY HOURS**. Monday-Saturday 4:00 pm-8:00 pm. Sunday 4:00 pm-6:00 pm. Best burrito bar in town. Never a cover or a minimum. **EVERY SUNDAY**. **SUNDAY BUFFET BRUNCH**. 10:00 am-2:00 pm. All-you-can-eat • Includes a complimentary cocktail \$10.95. **JAZZ JAM** featuring **CHEATHAM'S JAZZ QUARTET**. 6:00 pm-10:30 pm. **5 NIGHTS A WEEK!**. **BAHIA BELLE MOONLIGHT CRUISE**. Sailing Tuesday through Saturday nights. 7:30 pm & every hour on the half hour until 12:30 am. **COCKTAILS • DANCING • LIVE MUSIC BY "BLUES STREET"**. Package \$4.50 Tuesday-Thursday, \$5.00 Friday & Saturday. Board dockside at the Bahia Hotel Mission Bay.

rock, the Lamt, rock, and the Simplicity, rock, Thursday: Snakebite, rock, Mandala, rock, Teaser, rock, Friday: the Woodentops, rock, the Seventh, rock, PS, Your Car is Dead, rock, and Most-Sweet, ambient industrial avant-noise, Saturday: Four Fies, rock, the Reflector, rock, and the Accessories, rock, Tuesday: Attack Wastel, rock, Drop Control, rock, Tin Soldiers, rock, Wednesday:

Coral Bloom, Piamon, contemporary, Tuesday through Saturday: the Dick Loper Trio, swing, contemporary and rock, Sunday and Monday: Crazy Room, Bert Torres, contemporary, Tuesday through Saturday

The Leo's/Mira Mesa, 30287 Camino Ruiz, Mira Mesa, 695-1481: Rock, rock, Thursday through Saturday: Mingo Strut, contemporary Sunday and Monday: Private Session, rock, Tuesday and Wednesday

The Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9944: Sals, Garcia

contemporary, Tuesday through Thursday: First Effect, contemporary, Friday and Saturday: Jeff Williams, contemporary, Sunday and Monday

The Withers, 16729 Tierrasanta Boulevard, Tierrasanta: 560-6677: Ray and Laine, rock, swing, pop, nostalgia, and contemporary dance music, Tuesday through Thursday: Callahan and Callahan, Rock and Friends, contemporary, Friday and Saturday: Dan Cotman, country and contemporary Sunday and Monday

Wrinkler's Boast, 6006 Mission Gorge Road, Mission Gorge, 280-6263: Steve Carty, country, Tuesday through Saturday: Hawing, country Sunday and Monday

San Diego South

Abbey Restaurant, 2825 Fifth Avenue, Hillcrest: 291-4779: Restaurant: Mike Lane, elegant dinner music, 6-9 p.m., Wednesday through Saturday (Wednesday local stars perform with Mike)

Anthony's Harborside, 1355 North Harbor Drive, downtown: 232-6358: The California Transfers, contemporary, Wednesday through Sunday: the Most Valuable Players, jazz, Monday: live jazz, Tuesday: call club for information

Artes Bowl, Tangier Room, 4356 Thirtieth Street, North Park: 283-3135: Sien and the City Street Band, contemporary, Wednesday through Saturday

Bay Club Hotel, 2131 Shelter Island Drive, Shelter Island: 224-8888: James Paroh, piano

variety, 6-10 p.m., Tuesday through Sunday: Bobby Howard, piano variety, Monday

Book and Candle, 1250 Sixth Avenue, downtown: 544-0882: Richard Slater, classical guitar, 6-10 p.m., Friday and Saturday evening

Cafe Angeli, 2870 Fifth Avenue (Fifth and Palm), Hillcrest: 492-5376: Everings, Richard Glick, ragtime guitar, Thursday and Sunday: David and Francesca

Caravaggio's, 119 Sixth Avenue, downtown: 232-2747: Jay Taylor, classical guitar, Tuesday and Wednesday lunch hours

Carlos Murphy's, 3890 Twigg, Old Town: 260-0305: Jeff Williams, contemporary, Wednesday and Thursday: Status Quo, contemporary, Friday and Saturday

Friday: when Sue Palmer plays ragtime and boogie-woogie on the piano

Cafe del Rey Muro, 1549 El Prado, Balboa Park: 234-8511: Pinar Ruz, John Garcia, Tuesday through Thursday: Kristi Rickett, Friday and Saturday

Caravaggio's, 119 Sixth Avenue, downtown: 232-2747: Jay Taylor, classical guitar, Tuesday and Wednesday lunch hours

Carlos Murphy's, 3890 Twigg, Old Town: 260-0305: Jeff Williams, contemporary, Wednesday and Thursday: Status Quo, contemporary, Friday and Saturday

The Co-Co Club, 4383 University Avenue: 283-8213: Jimmy Fontane, contemporary, Friday and Saturday

Dock Masters, 2051 Shelter Island Drive, Shelter Island: 223-2572: The Much Fun, jazz, Tuesday through Saturday: the Bob Campbell Trio, jazz, Sunday and Monday

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

Drowny Maggie's, Thirty-first and University, North Park: 298-8584:

Maggie Wright and Pam Camm, topical and original folk music, Thursday: Marica Bowman, Tom Calson, and Charlie Hildawa, original folk and blues, Friday: the Paradise Street Band, Irish music, Saturday: Debra Fisher, contemporary piano music (7-8 p.m.), and Pico Sevilla and Rodrigo, concert flamenco guitar in solo and duet, Sunday: Old Time Host Night, Monday: Mary Adams-Rothburn, Irish, international, and folk music performed on harp and accompanied with vocals, Tuesday: Cathy Curtis, guitarist-singer, Wednesday

The Escape Lounge, 421

University Avenue, Hillcrest, 295-8282: John Van Dyle and Nathan Free, contemporary jazz, and show tunes, Thursday through Saturday: Barbara Cales, contemporary, Tuesday and Wednesday

Fat City/China Camp, 2137 Pacific Highway, downtown: 232-0686: Harvey and the 52nd Street live jazz, Wednesday through Saturday: On the patio: Paul Mosteano's Tropical Jazz Expansion plays contemporary Brazilian and world beat music, 6-10 p.m., Sunday

Gabriel's Grille, 2825 Fifth Avenue, Hillcrest: 291-4779: Mike Lane sings your favorite show

Stardust Hotel, 950 Hotel Circle North, Mission Valley: 298-0511

Tonight, Thursday, July 10

BEACH & SURF CLUB

SAN DIEGO CLUB PARADISE NIGHT

- Doors open at 8:00 pm
- First 91 people admitted FREE
- 914 Strawberry Margaritas
- 914 Sprinkles
- Brian & Kate of the Breakfast Club will be spinning records and giving away prizes including dozens of Club Paradise t-shirts, movie passes, plus other 91X gifts.

Club Diego's

860 Garnet Avenue • 272-1241 • Pacific Beach

Be a part of the **91X** Search for San Diego's hottest legs

Preliminary #1 Sunday, July 12, 1986, 8:30 pm

Preliminary #2 Monday, July 14, 1986, 8:30 pm

GRAND PRIZE One-week trip for two in the (a unique resort complex) Caribbean at Heywoods Barbados

Runner-up prizes will include:

- Las Vegas vacation
- Juicy gift certificate
- Pamela gift certificate

Each contestant will receive a "Get Bare with Hair" T-shirt and a hair product sample

To enter: bring a recent full view snapshot of yourself (showing off those gorgeous legs) to Diego's (see John Cross) **91X** 860 Garnet Ave., Pacific Beach • 272-1241

Chuck's STEAK HOUSE

La Jolla's Finest Jazz featuring the great sounds of

June & July

Zzajj

Wednesday & Thursday, 8 pm - 12 am
Friday & Saturday, 9 pm - 1 am
No cover charge

Coming in August — **Mr. Nice Guy**

Every Sunday night — **Jazz 8 pm-12 am**
Joe Marullo Quartet

Lunch: Monday-Friday 11:30 am - 2:30 pm with daily seafood specials

Dinner: 5:00 - 11:30 pm, La Jolla's finest steaks, prime rib and seafood

Happy Hour: 4 - 6 pm, Monday-Friday

Reservations suggested

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Mony Mony's
Live music 7 nights a week
4593 Sports Arena Blvd. • 223-5596 Across from Sports Arena

Thursday-Saturday July 10-12
9:00 pm-1:30 am
FLYER

Sunday & Monday July 13 & 14
9:00 pm-1:30 am
CIRCLES

Tuesday & Wednesday July 15 & 16
9:00 pm-1:30 am
IPSO FACTO

Every Sunday

SHORTS, SHOTS & ROCK 'N' ROLL
Sit into your favorite

SHORTS
the cut-offs, please! and get into the party FREE!

SHOTS
from 7:00 pm till closing - Get loose dancing to 'tils

ROCK 'N' ROLL — 25¢ BEER & MUNCHIES
both from 7:00 pm to 9:00 pm

Wednesday is **91X HAPPY HOUR**
With Katy Hunter & Brian Jones: 91X shooters, 25¢ draft beers & FREE food from 6:00 pm to 9:00 pm

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LIVE ENTERTAINMENT SATURDAYS & SUNDAYS

2:00 PM-6:00 PM

Saturday afternoon specials:
50¢ draft beer
1.00 Irish punch

Tropical Sunday afternoon specials:
1.00 Mai Tais
and other Caribbean cocktails plus Calypso music performed by **FUNDI AND CO.**

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Murray's TICKETS

JIMMY BUFFETT ★
Aug. 4

★ STEVIE NICKS
July 18

★ DEPECHE MODE ★
July 11

★ OINGO BOINGO
★ DIO
July 25

DAVID COPPERFIELD
S.D. State Aug. 4

NEIL DIAMOND
Cats Theater Aug. 14-20

TANGO ARGENTINA
Paragon Theater LA CAGE AUX FOLLES S.D. Civic Center Aug.

ASK ABOUT OUR GOLD CLUB DISCOUNTS AND MORE!

SPORTS CONCERTS THEATER
Best seats available

INXS ★
Sept. 5

★ THE CURE
July 23

ROBERT PALMER ★
July 22

★ JULIO IGLESIAS
Sept. 29

Also Julian Leimon • Stevie Ray Vaughn
Manhattan Transfer

UPCOMING: ZZ TOP • LIONEL RICHIE • NEIL DIAMOND

San Diego (Lombard) Corner of Midway & Rosecrans 224-2747 Mon.-Fri. 10 am-7 pm Sat. 10 am-5 pm

Del Mar (Flower Hill) 481-0522 Mon.-Fri. 10 am-6 pm Sat. 10 am-5 pm

TONIGHT WE PROMISE YOU THE MOON AND THE STARS.

Tonight: And every night... Catch live entertainment that's out of the world. On The Atlantic's jazz.

There's Prime Time Jazz every Sunday and Monday. Lounge entertainment Tuesday through Saturday. And Live Out with Art Good on Monday nights — featuring fresh seafood hors d'oeuvres. Happy Hour is in the air Monday through Friday from 5 - 7 p.m. With one-dollar well drinks. And complimentary hors d'oeuvres. Come by anytime. We'll put a smile in your eye.

Reservations suggested for private use. But there's always the lounge!

THIS WEEK STARTING

ELLA RUTH PIGGEE
Prime Time Jazz
Sunday 6-10 p.m. Monday 7-11 p.m.

THE JETS
The Atlantic Lounge
Tuesday through Saturday 8:30 p.m. - 1:30 a.m.

The Atlantic
New & Seafood Restaurant
224-2747

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

Last weekend for **STRIPES**

FORWARD MOTION
Wednesday, July 16
Saturday, July 19

THE WANDERERS
Nostalgic rock 'n' roll
Monday, July 14 & Tuesday, July 15

Join us every Sunday afternoon from 4 pm 'til 7!

WILD ON SUNDAY!

- Entertainment by "Midnight Fire"
- Happy Hour prices!
- 75¢ Tequila Shooters!

Every Thursday is "Beach Party Night!" All cocktails \$1.75 8 pm 'til closing. Wear your beach clothes.

Every Monday & Tuesday is **DOLLAR NIGHT**
All well, wine & beer is \$1.00. Everything else is \$1.75. 8 pm 'til closing.

tunes and requests, 9 p.m. until closing. Wednesday through Saturday.

Hamburgers! 4016 Wallace Street, Old Town (in the Bazaar del Mundo) 295-6584. Charlie Morse, contemporary Friday and Saturday.

Holiday Inn/Embarcadero, Port Hole Lounge, 1355 North Harbor Drive, downtown, 232-3861. The Denise Jeter and Bob Morss Quartet, jazz, Tuesday through Saturday.

Hotel San Diego, 329 West Broadway, downtown, 234-0221. Harry's Bar. Live music, Friday and Saturday, call club for information.

Humphrey's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island, 224-3577. Piano Bar. John Sandwell, Tuesday through Friday happy hours, Michael Burek, Wednesday through Saturday.

evenings. Indoor stage. Fiftysix, jazz, Sunday. New Shows, jazz, Monday. Concerts by the Bay. Natalie Cole, popular and rhythm and blues vocalists, Thursday. The Scott Condo Trio and Lu Shave piano music, Saturday. America, soft rock, Monday.

Imperial House, 505 Kalmia Street (at Park Boulevard), Hillcrest, 234-3355. Wayne Jure, 22: Tuesday through Saturday, with the Imperial House Opera Singers, Tuesday and Wednesday. Wayne Jure and Hank Young, jazz, Friday and Saturday.

"The Invaders" at the dock, 1066 North Harbor Drive, downtown, 298-8066. Live jazz, Thursday, call for information. The B Street Band, contemporary all other nights.

Jim's Hickory Wood Barbecue, 3112 El Capon Boulevard, 298-4220. Talent show and host.

night with Eileen Hay performing everything from country to folk and contemporary, 7:30 p.m., Wednesday.

Jolly Roger, 807 West Harbor Drive, Seaport Village, 233-4000. Baker and Ore, earth and music, Wednesday through Saturday. Tom Cunningham, contemporary, Sunday and Tuesday.

Kensington Club, 4079 Adams Avenue, Kensington, 284-2848. The Score, vintage rock, Saturday. Wayne Jure and Hank Young, jazz, Friday and Saturday.

"The Invaders" at the dock, 1066 North Harbor Drive, downtown, 298-8066. Live jazz, Thursday, call for information. The B Street Band, contemporary all other nights.

Jim's Hickory Wood Barbecue, 3112 El Capon Boulevard, 298-4220. Talent show and host.

Girls, rock, Wednesday.

Mr. A's Restaurant, 2250 Fifth Avenue, downtown, 239-1377. Peter Bubenich, piano, Tuesday through Saturday.

The New Generation Dance Club, 1025 Eleventh Avenue (at Broadway), downtown, 234-0505. The Koolha Raders, rock, and Gen-Zation, reggae, Friday.

Saturday: New Sounds of the Sixties night with rock groups the Jet Set, the Risk, and Squire (I.K. bands), the Newbies, the Fan Club, the Tracers, the Things (I.A.), Big Express, the Rebels, the Nashville Ramblers, Manual Scan, Rumble (from Denver), the Convenient Mensters, the Tri-Tale Hearts, the Jawwalkers (L.A.), D-Fordate (aka and reggae), the West (Las Vegas), the Leopards (Fresno), the Donkey Show, the Deadbeats (San Francisco), the Looking Glass, and the Wickermans. Also DJ Riley and Dennis the Menace will spin platters.

Patrick's II, 428 F Street, downtown, 233-3077. Fm Brigham's Preservation Band, Duxland jazz, early evening. Thursday: P.M., contemporary. Friday and Saturday: New Summer Sounds (live music), Tuesday and Wednesday.

Red Gato, 4105 Taylor Street, Old Town, 295-5111. Two Pieces, Saturday and Sunday. 19 Jim O'Hanley spins platters on Saturday.

Reuben E. Lee's, 880 Harbor Island Drive, Harbor Island, 291-1870. Sander Hirsch and Fortune, live 40 dance music, Thursday through Saturday.

Rosie O'Grady's, 3402 Adams Avenue, Normal Heights, 294-7666. Kamen Carnell, Irish folk music, Wednesday and Thursday. Prima Volta, contemporary, Friday and Saturday.

Roxy West, 2201 El Capon Boulevard, 298-1722. Chaos Productions presents Mike and Dave, the newest in recorded music, Wednesday and Saturday. Club 1-1, recorded dance music, Friday.

San Diego Harbor Excursion, Harbor Drive and Broadway, downtown, 234-4111. David Watson and the Gathering, contemporary, Friday and Saturday; the Aubrey

Wheeler, contemporary, Thursday and Saturday.

Our Place Pub at Miki-san's, 2424 Fifth Avenue, Hillcrest, 232-7773. The Lori Bell Trio, jazz, Thursday. Coral Thuet (with Steve O'Connor, Bob Magnusson, and Jon Plunk), jazz, Friday and Saturday. The Ron Ogden Quartet, jazz, Sunday.

Papagayo Restaurant, 861 West Harbor Drive, Seaport Village, 232-7581. Greg Glover, keyboardist and vocalist performing everything from standards to contemporary, Wednesday through Saturday.

Patrick's II, 428 F Street, downtown, 233-3077. Fm Brigham's Preservation Band, Duxland jazz, early evening. Thursday: P.M., contemporary. Friday and Saturday: New Summer Sounds (live music), Tuesday and Wednesday.

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Fa. Trio featuring vocalists Fran Loske, jazz, Sunday brunch.

Sheraton Harbor Island East, Reflections, 1380 Harbor Island Drive, Harbor Island, 291-2900. Devoson, Top 40 dance music, Tuesday through Saturday. The Deckard House, vintage rock, Thursday happy hour. Sandowner Lounge: John Austin Butsch, classical and contemporary piano, Tuesday through Saturday. Sheppard's Restaurant, Phil Beeber, classical guitar, Wednesday through Saturday. Call Dietrichs, classical harp, Tuesday.

Smiley's Baseball Inn, 502 Fifth Avenue, downtown, 233-8519. Eddie Preston, vintage pop, contemporary, and jazz, Thursday and Friday.

Sternwheeler Showboat, at the dock, 1066 North Harbor Drive, downtown, 298-8066. The Peer Group, contemporary, Tuesday through Saturday: live country music, Sunday, call for information.

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-9110. Dusty and

Melissa, contemporary, Wednesday through Sunday. Donna Cote, contemporary, Monday and Tuesday.

Top of the Park, Park Manor Hotel, 525 Spruce Street, Hillcrest, 295-2181. The Al Thomas Orchestra, big band swing, Friday and Saturday. 1988 Minute with the Jimmy Corsari Trio, jazz, 8 p.m., Sunday. John Van Dine and Nathan Frye, contemporary jazz, and show tunes, Tuesday. Happy hour pianists: Paul Rickland, Monday and Tuesday; Richard Johnson, Wednesday through Friday. La Boheme: Diego Corrente, classical guitar, 6:30 p.m., Tuesday through Sunday. Mark and Sarah Schleicher play classical guitar from 6-8 p.m., Sunday.

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Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-9110. Dusty and

Upstart Crow and Company, 835 West Harbor Drive, Seaport Village, 232-4855. Live music, Thursday through Saturday; call club for information.

U.S. Grant Hotel, 326 Broadway, downtown, 232-3121. Lobby: The Fred Benedetti Trio, eddy, flute, and guitar chamber music, 4:30-6:30 p.m., Tuesday through Saturday; pianist Don Croker performs Monday from 2:30-4 p.m., and Tuesday through Saturday from 2:30-4:30 p.m. Grant Grill Cocktail Lounge: Bill Wright, pianist, Tuesday through Saturday; the Joe Azarelli Trio, jazz, 3-7 p.m., Sunday. Garden Restaurant: Uppert, semi-classical and jazz music, Thursday through Saturday 6:30-10:30 p.m., and Saturday and Sunday brunches.

Via Veneto Restaurant, 1245 India Street, downtown, 233-6306. Friday and Saturday: Luigi Luciani, and others sing pop Italian songs at your table, accompanied by Avanti, pianist, after 10 p.m., songs by Herman Salerno accompanied by Eduardo, pianist, and Manny, guitarist; opera highlights by Herman Salerno and

the Salerno singers accompanied by Dan Copenhagen, pianist, Sunday, 6:30 p.m.

Winters Restaurant and Nightclub, 3880 El Capon Boulevard, 582-1813. Recorded music, Thursday through Saturday. Monday and Tuesday, the Rocksats, Top 40, Wednesday 4:30-6:30 p.m., Tuesday through Saturday; pianist Don Croker performs Monday from 2:30-4 p.m., and Tuesday through Saturday from 2:30-4:30 p.m. Grant Grill Cocktail Lounge: Bill Wright, pianist, Tuesday through Saturday; the Joe Azarelli Trio, jazz, 3-7 p.m., Sunday. Garden Restaurant: Uppert, semi-classical and jazz music, Thursday through Saturday 6:30-10:30 p.m., and Saturday and Sunday brunches.

Words and Music Bookstore, 3806 Fourth Avenue, Hillcrest, 298-4011. The Perfect Cure will perform and discuss traditional songs and dance music of the British Isles, 8 p.m., Friday. Paul and Carla Roberts, international folk music, 8 p.m., Saturday.

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Friday and Sunday, traditional Irish music, Saturday, call club for information.

The Bookends Restaurant, 8320 Parkway Drive, La Mesa, 465-3660. Eddie Gold, contemporary, Tuesday through Thursday and Friday happy hour, Jerry Harsband, contemporary, Friday and Saturday; Jim Moore, guitar variety, Sunday and Monday.

Bronco Billy's, 11377 Woodside Avenue, San Jose, 448-8778. Country, Wednesday through Sunday.

Ball and Bear, 691 North Second Street, El Capon, 440-5757. T.K.O., contemporary, Thursday through Saturday; Chain Reaction, contemporary, Wednesday.

Call VM, 7553 El Capon Boulevard, La Mesa, 460-7153. Mike and Dave from Chaos Productions spin platters Thursday; contemporary recorded dance music with Tom and Charlie, Friday and Saturday.

Carlos Murphy's Crossroads Center, 5500 Grossmont Center Drive, La Mesa, 698-9757. L.A.,

Finally. There's a club in San Diego that plays non-homogenized music. We got your roots, your rockers and your reggae. So wake up! Stop pretending. Stop everything at **WILDSIDE** Every Thursday at the Roxy West 2201 El Capon Boulevard at Mississippi Street Brought to you by Daughters of the Revolution - San Diego Music Motivators

SEA SHORES INN Our prices are always Happy Hour prices All well drinks 6 hour 91.00 Complimentary snacks Hours: 600 am-2:00 am 2914 Canon St. Point Loma

Join us in luau every Wednesday **ROCK NIGHT 2 FOR 1 DRINKS** between 8:00 pm and 12:30 am Thursday through Sunday, 8:00 pm-5:00 am The fabulous group **CRASH** with singer **Genny Silva** **MIKE'S** 745 B Street Revolution of 6th St 1-706-685-3534

MIKISAN LIVE FREE at Our Place Thursday Night Jazz - July 10 **LORI BELL TRIO** Friday & Saturday - July 11 & 12 **CORAL THUET** Sunday - July 13 **RON OGDEN QUARTET** 2424 Fifth Ave. • Hillcrest (south of Laurel) Owner 235-6144 • Music 232-1773 Free Parking

The Trojan Horse 6779 University College & University 182-1070 Thursday-Sunday, July 10-13 **ACES WILD** Wednesday, July 16 **THE FACT** Thursday, July 17 **BLITZ BROS.** OPEN POOL TOURNAMENT TUESDAY NIGHTS

Great jazz & dancing with **The Denise Jeter and Bob Morss Quartet**



Tuesday through Saturday 9 pm to 1 am **PORTRHOLE Lounge** **Holiday Inn** San Diego Embarcadero 1355 N. Harbor Drive

Friday Night Luau

Taste the exotic this summer during a Friday night luau at San Diego's Hanalei Hotel. Authentic Hawaiian food, Kauli Brown's "Polynesian Spectacular" performing throughout the evening, and a delightful poolside setting combine to make the Hanalei Luau an evening to remember. And, the feast, the pageantry and the excitement are yours for only \$25 per adult, \$17 per child—including tax, welcoming Mai Tai, dinner, show, tax and service charge. Mark your calendar for 7 to 10 Friday night. Then enjoy... Mahalo.

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HALCYON 4258 W. Point Loma Blvd. • 225-9559 • No cover Sun.-Wed. Thursday-Saturday, July 10-12 **THE HEROES** Friday, July 11, 6-8 pm **HAPPY HOUR JAZZ** **THE MARK LESSMAN GROUP** Tuesday, July 15 **ORIGINALS THE JACKS** 8:30-9:30 PM **INCREDIBLE DRINK SPECIALS NIGHTLY** **FREE HAPPY HOUR BUFFET MONDAY-FRIDAY**

rock, Thursday through Saturday; the Star Party recorded music and video audience participation presentation, Sunday and Monday; Hypnotist Marshall Silver presents the Hypnotic Revue, Tuesday night at 9 and 11 p.m.; Perfect Balance, contemporary, Wednesday.

Carlton Oaks Country Club, 9200 Inwood Drive, Santee. 445-4242. Joe and the Singers, contemporary, Friday and Saturday.

Cirle D Corral, 1013 Broadway, El Cajon. 444-7443. Country Casanova, country, Tuesday through Saturday; Breakfast Pass, country, Sunday afternoon; the Ducktail Revue, vintage rock, Monday; closing lessons, Monday and Tuesday.

Crown Room, North Second Street and Oakdale Avenue, El Cajon. 447-0436. Lee Whittingham, contemporary, Wednesday through Saturday; Jerry Burdard, contemporary, Monday and Tuesday evenings; Dock's Landing, 1185 East Main

Street, El Cajon. 442-0258. Carol Curtis, piano variety, Wednesday through Friday; piano variety, Wednesday through Friday; Carol Crawford, contemporary, Saturday through Tuesday.

Doe's East, 1332 Business Highway, El Cajon. 442-0533. Passage, contemporary, Tuesday through Saturday.

Doe's West, 5296 Baltimore Drive, La Mesa. 462-0533. Passage, contemporary, Tuesday through Saturday.

Flinn Springs Inn, 15505 Highway 80, El Cajon. 442-9568. Live country music, Friday and Saturday; club for information.

George Joe's Restaurant, 9508 Murray Drive, La Mesa. 469-6158. Jerry Burdard, contemporary, Wednesday and Thursday; Gerri Adams, piano and vocals, Friday and Saturday.

Horseshoe Tavern, 7664 Broadway, Lemon Grove. 469-6344. Sh-Bloom, Fifties and Sixties rock, Thursday through Saturday.

Kelly's Pub, 6344 El Cajon Boulevard, college area, 286-0400. Brent Bowers, contemporary, Thursday and Saturday; Featherstone, country, folk, and soft rock, Friday; Brian Whittaker, contemporary, Wednesday.

Lakeside Hotel, 9940 River Street, Lakeside. 443-9591. Ron Morn, country, Wednesday and Thursday; Dream Street, country, Friday and Saturday and hosting a jam session Sunday.

Legends, 2754 Alpine Boulevard, Alpine. 445-5545. Craig Jones, sing-along favorites, ballads, jazz, and a bit of country, Friday through Sunday evenings.

Live Oak Springs, Old Highway 80 Boulevard, Jacumba. 766-4288. Live music, Saturday, club for information.

Lorenzo's, 596 Broadway, El Cajon. 442-9696. Albi, contemporary, Tuesday through Saturday; Pro Brigham's Preservation Band, Dueltland jazz, Sunday and Monday.

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee. 448-8550. Prans, rock, Friday and Saturday.

Nile Owl East, 667 North Holliston Avenue, El Cajon. 447-3854. The Baa Straps, Tip 40 dance music, Thursday through Saturday; Keeper, contemporary, Sunday through Wednesday.

Ole Wagon Wheel, 6646 Mission Gorge Road, Santee. 449-6340. Martin Eddy and Country Breese, country, Thursday through Sunday and hosting a jam session beginning at 6 p.m., Sunday.

The Outpost, 652 Grand Avenue, Spring Valley. 464-9007. Buttin Loose, country and oldies rock, Friday and Saturday.

The Ox Bow Inn, 5816 Campo Road, Spring Valley. 469-9616. Dan and Terry, contemporary, Tuesday through Thursday; Alton and the Ox Bow Country Lads, country, Friday and Saturday.

Park Place, 1280 Fletcher Parkway, El Cajon. 444-4111. The Procrastinators, rock, Tuesday through Saturday; Millennium, rock, Sunday and Monday; Street

Choir, rock, Tuesday and Wednesday; hypnotist De James Downs performs Monday evening, and comedy is featured at 10 p.m. and midnight, Thursday.

Pelikan Pub, 7528 Broadway, Lemon Grove. 464-9284. Brian Whittaker, contemporary, Thursday; Truth, blues and rock, Friday and Saturday; open jam night, Sunday; Mike Wilkes, mellow rock, Monday and Wednesday; Cow Jazz, country swing, Tuesday.

Pizza Plus, 764 Jamacha Road, El Cajon. 444-3309. Live music, Friday and Saturday; club for information.

Rodeo Room, 8300 Broadway, Lemon Grove. 469-5137. Jack Johnson, country, Friday and Saturday.

TNT Lounge, 6323 Imperial Avenue, Encanto. 263-2993. Ted Picou, jazz, 4-8 p.m., Saturdays, and 6-10 p.m., Sunday.

Van Winkle's, 10055 Mission Gorge Road, Santee. 449-0600. Crossfire, country rock, Friday and Saturday.

AFTER DARK NIGHTCLUB

Voted the best young adult nightclub in all of San Diego, 2 years in a row!

Wednesday—All ladies get in free. This is San Diego's biggest Wednesday "Happening" Thursday—Guys get in free

Every Friday & Saturday California's top-rated D.J., Ty Alexander will drive you nuts with the best dance music in the country! Plus, receive a special coupon to get in Sunday for only \$1.00. "It's a "Happening" so get here early!"

Come see why we were voted #1!

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Sunday Jazz on the Patio 7 pm to 11 pm

Paul Montesano's Tropical Jazz Expansion

Dinners served nightly at China Cam and Fat City Restaurants. New "Fat Snacks" grazing menu now being served in bar and patio every evening.

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JESSE DAVIS

Tommy Rocker (Comedy) Monday nights

LA HACIENDA RESTAURANTE

875 Hotel Circle south, Mission Valley 298-8281

South Bay

Bonita Casa Restaurant and Lounge, 4475 Bonita Road, Bonita. 267-7700. The Howls: Bruce Band, blues and rhythm and blues, Thursday through Saturday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach. 429-1161. White Horse, country, Tuesday through Saturday; live country music, Sunday and Monday; club for information.

Dance Machine, 1862 Palm Avenue, Imperial Beach. 429-1161. General Alert, rock, Thursday through Sunday; Don Star, rock, Monday; Toys, rock, Tuesday and Wednesday.

De Vito's, 626 E Street, Chula Vista. 427-8880. The Family, Top 40 dance music, Thursday through Sunday; live music, Monday through Wednesday; jam session, 2:30-7 p.m., Sunday.

Dock's Cocktails, 317 Third Avenue, Chula Vista. 422-1596. Diane Gillman, contemporary, Wednesday and Thursday; Wayne Gire, country, oldies, and contemporary, Friday and Saturday; live music, Monday and Tuesday; call club for information.

Hutch's, 1463 Palm Avenue, Imperial Beach. 423-3479. Grand Central Station, country, Friday and Saturday; free country dance lessons with Russell Maples, 7:30 p.m., Wednesday.

Jerry's, 415 Broadway, Chula Vista. 420-4828. Louie and Loose Change, contemporary and oldies, Wednesday through Sunday; City Lights, contemporary and oldies, Monday and Tuesday.

La Mesa, 1441 Highland Avenue, National City. 474-3222. Bruce Robbins, contemporary, Tuesday through Thursday; East Coast, contemporary, Friday and Saturday.

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

The Lantern, 1322 Third Avenue, Chula Vista. 427-4200. NYX, rock, Friday and Saturday.

Marisol, 1680 Broadway (at Main Street), Chula Vista. 429-8045. Los Lapes, Mexican cowboy music (torrelio), Thursday, Colours, Latino music, Friday and Saturday; Musica, salsa and Cumbia music, Sunday evening with Los Lapes, early evening Sunday.

Oasis Bar, 1121 Third Street, Chula Vista. 429-2077. Grid 11 West, oldies and country, Thursday through Sunday (live jam session, Sunday at 8:30 p.m.); live country music, Monday through Wednesday; call club for information.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita. 478-3537. Scarlet, rock, Thursday through Saturday; Ducktail Revue, vintage rock, Tuesday; the Ergs, rock, Wednesday.

Zorilla's, 603 Palomar Street, Chula Vista. 425-1626. The California Beat, Latin music, Friday through Sunday.

Wine Coda's Saloon, 240 West Main Street, El Cajon. 440-9247. Jam session, Thursday, musicians welcome, the Nomads, rock, Friday and Saturday.

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Both Randall & Laney deliver more of the punch, overdrive, sustain & power that the old English stacks have been missing. Plus these new bad boys can really take it! Amazing reliability means less time in the repair shop! And more time for the road. Sure lots of stars use Marshalls, but they are usually heavily modified and so nothing like stock ones. So why spend big bucks on an amp, that has to be modified, to sound good? Come in for a demo and you'll agree with us that Randall and Laney are the stacks of the '80s!!!

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Fender Standard strats \$295!!!

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With lifetime parts and labor warranty. Floyd Rose trem models from \$249! Other ARIA electric from \$199. Nylon and steel string acoustics from \$167!

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JANE FUNDER

Thursday, July 10

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Open jam session every Sunday 6:00 pm

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provides presents the music of

MIKE LAMY

his piano and songs

Thursday-Saturday 6:00-9:00 pm

GABRIEL'S GRILLE

Enjoy your favorite

shoe tunes & requests

Wednesday-Saturday 2:00 pm-closing

Broadway comes to San Diego!

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Red Hot Rock with

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Grand Opening July 11 Bonita Beach Club

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• "Beachfest" outfit with Bonita Beach Club membership & free shirt!

Drink Specials

Thursday—Orange Crush—\$1.10

Friday & Saturday—Bonita Beach Tea Shots—\$1.10

50's Rock & Roll every Tuesday through the summer

erger Wednesday & Thursday July 10 & 11

- All-You-Can-Eat - Texas-style Outdoor Barbecue

every Thursday — \$6.95

Includes: BBQ chicken, brisket & ribs bones, corn-on-the-cob, potato, beans, cole slaw, tossed salad, corn bread, tortillas, hot apple pie, and a whole lot more! (Open weekdays for lunch, daily for dinner)

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DON GLASER TRIO

JULY 10, 16, 17, 23, 24, 30, 31

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San Diego attorney, pianist, singer-songwriter and recording artist brings his All-Star Trio to ROK. With bassist Marshall Hawkins and drummer Leon Petties

LILA BROWN

JULY 11, 12, 18, 19, 25, 26

FRIDAYS & SATURDAYS

The renowned international songstress and entertainer returns to San Diego. Accompanied by pianist Mel Geest, bassist Bill Andrews and drummer Ron Stewart

ON SUNDAYS... JAZZ ON THE TERRACE!

(4:00 pm to 8:00 pm)

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"Muy Simpatico" Latin-flavored jazz vocals. Accompanied by pianist Carl Evans, Jr., bassist Bill Andrews and drummer Kevin Koch

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Joseph Courtes & Co.

CHAMPAIGN

Aces Wild: Trojan Horse
The Agents: Red Coach Inn, Vista
Entertainment Center
America: Humphrey's
Attack Wench: Spirit
The Beat Club: Club Chalet, Jose
Murphy's
The Belair Boys: Henry's, the
Mission Inn/San Marcos
Murphy's, Mary Mom's
Big Easy: Hachanal
Big Express: New Generation
Dance Club
Elvis Bishop: Belly Up Tavern
The Bones: Halcyon
Circles: Lehr's Greenhouse, Jose
Murphy's, Mary Mom's
The Blues: Hachanal
Coda: McDick's Pub
The Conventual Monsters: New
Generation Dance Club
Crystal: Whiskey Flats
Dark Ryder: McDick's Pub
The Deadheads: New Generation
Dance Club
The Donkey Show: New
Generation Dance Club
Drop Control: Spirit
The Ducktail Revue: Sheraton
Harbor Island, Old House
Store Restaurant, Circle 11
Coral
DYS: Spirit
The Ergs: Finesse Lounge, Old
Banita Store Restaurant
Even Stars: Dance Machine
Explosive: Spirit
The Fact: Trojan Horse
Fan Club: New Generation
Dance Club
Flywell: Hachanal



NATALIE COLE, tonight, Thursday, Humphrey's

Plyer: Mary Mom's
Four Eyes: Spirit, Paradise Day
France: Whiskey Flats
Freewill: The Normandy
Rick Garlay and His Voodoo

Barracudas: Mary's by the
Pier
General Alert: Dance Machine
The Heroes: Halcyon
Ipsa Fecto: Mary Mom's
The Jacks: Halcyon, Mandolin
Wind
Jayevelles: New Generation
Dance Club

The Jets (U.K.): New Generation
Dance Club
The Jets featuring Kenny
Morris: Atlanta
Nick Justice and Guns for Hire:
Mandolin Wind
Kamelotti: Blue Hagon Lounge
Carnegie House
Kicks: The Leo's/Mina Mesa
Navy Inn
L.A.: Carlos Murphy's/Grousement
Center
The Leopards: New Generation
Dance Club
The Limits: Spirit
Living Proof: Mary's by the Pier
Mandrake: Spirit
Manual Scan: New Generation
Dance Club
The Mar Dels: Catamaran H-Vel
Belly Up Tavern
Media: Club Chalet
Millennium: Park Place
Mirror: Nargito Inn
The Models: Hachanal
The Nashville Express: Ram-X
Ranch House
The Nashville Ramblers: New
Generation Dance Club
The Nephews: New Generation
Dance Club
The Nomads: Win Cody's
Null and Void: Tube Man's No. 1
NYX: The Lantern
Praxis: Whiskey Flats
Prime Suspects: Old Del Mar Cafe
Private Dancers: Old Del Mar
Cafe

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Norman Clifford and Frankie
Fertin: Victor's
Dan Connor: Silver Fox Lounge
San Luis Rey Tavern Golf
Course and Country Club
Wellhouse
Ray and Laine Corra: the
Wellhouse
Bing Coates: Mulhoney's/Conrado
Donna Cote: Tom Ham's
Lighthouse
Carol Crawford: Dock's Landing
Tom Cunningham: Jolly
Rogers/Village
Darci Daniels and Flashback:
Hacienda Hotel
Jesse Davis: La Hacienda
Cantina
Devocean: Sheraton Harbor
Island East
Double Take: Smuggler's Inn
Double Trouble: Hotel Excondido
Dusty and Melissa: Tom Ham's
Lighthouse
East Coast: La Maza
The Elements: Hotel del
Coronado
Ed Ellis and Tapestry: Sandtrap
Lounge
First Effort: The Leo's/Mina Mesa
George
Jimmy Fontaine: Coo Coo Club
Forward Motion: Mark's
Fowler and Caline: Mira Mar
Restaurant
Friendship: Gaby's Cocktail
Lounge
Floyd Daniels: Salmon House
Skip Garcia: The Leo's/Mina Mesa
Gorge
Gil and Linda: The Flying Bridge
Wayne Gier: Jack's Cocktails
Greg Glover: Panagopa's
Eddie Gold: Bonadocks
Restaurant
Jim Hawley: Hungry
Hunter/Rancho Bernardo
Sander Hink and Fortune:
Raiden E. Levi's
Hot Shot: Moonlight
Jovy and the Stringers: Carlton
Dicks Country Club
Keepers: Nite Owl East
Mike Lango: Gabriel's Grille
Mingy Restaurant
The Ray Lipson Trio: Elamo's
Lounge and Lounge Change: Jovy's
Midnight Delight: Bonadocks
Razz Razz
Midnight Fire: Mark's
Mingo Street: The Leo's/Mina Mesa
Jim Moore: Bonadocks
Restaurant
Paul Montano's Tropical Jazz
Expansion: Fat City/China
Camps
Charlie Morse: Mandolin Wind,
Hamburguesas
Passage: Don's West
Passion: Hotel Excondido
Passion (from San Diego):
Sheraton Hotel
The People Movers: Hilton Hotel
Perfect Balance: Carlos
Murphy's/Grousement Center
Perfect Stranger: Carlos

Contemporary/Top 40

Alibi: Lorenzo's
Judy Ames: Henry's
Dean Aftonson: Mexican Village
The Baja Striders: Nite Owl East
Randy Beecher: Mice-on Village
Dusty Best: Antonio's Hacienda
Brent Bowers: Kelly's Pub
The B Street Band: the
Brander
Jerry Burckard: Bonadocks
Restaurant, George Jo's
Restaurant, Ocean Room
The California Transfer:

Forebark

The Jazz-Rock Fusion

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Breakheart Pass: Circle D Corral
Buckshot: Country Side
Bustle: Loose: Outpost
Camaron Creek: Leo's Little Bit
of Country
Dan Connor: San Luis Rey
Dennis Wolf: Country Country
Club: Silver Fox Lounge,
Wellhouse
Country Casanova: Circle D
Corral
Country Justice: Blue Bayou
Lounge
Country Velvet: featuring Terri
Adams: Pacific Gold
Cow Jazz: Polk's Pub
Coyote: Pines: Billy's

Dream Street: Lakeside Hotel
Martin Eddy and Country
Brewers: Ole Hogue Wheel
Elton, J.R., and the Country
Gold: Leo's Little Bit of
Country, Don's East
Four Star Country: Lushmark
Cocktail Lounge
Grand Central Station: Hatch's
Gold's West: Oasis Bar
Haywire: Whiskey Creek
High Steppin': Valley Center Inn
Saloon
Hot Shot with Ron Bell: Valley
Fort Restaurant
Jack Johnson: Pines: Pines
John Kendrick and Company:
Whiskey Creek
Red Lane: Pines: Pines
Lenny the Cowboy: Texas
Rohouse
Lone Star Country: Country Side
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Ron Martin: Red Bird Tavern
Wooden Nickel: Lakeside Hotel
North Forty: Outback Lodge
The Saverly Brothers: Pinedale
Club

Steer Crazy: Whamper's House
Steppin' Out: Leo's
Don Tension: Sunset Lounge
Texas: Triple S Steak House
White Horse: Country Bumpkin
Cafe
Sean McVicker: Ireland's Own,
Blarney Stone Too
Musical Martini
The Paradise Street Band:
Drowsy Mugs
The Perfect Cuts: Words and
Music: Bookstore
Sleaze: Old Time Café
Mickey Wright and Pam Camm:
Old Time Café, Drowsy
Mugs
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Mugs
The California Beat: Zorba's
Eamon Carroll: Blarney Stone
Pub, Rustic O'Grady's
Brian Connolly: Blarney Stone
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Jim and Theresa Hinton:
Blarney Stone Pub, Blarney
Stone Too
Iron Mountain String Band: Old
Time Café
Latin Five: Le Saintes Maxime
Los Lopez: Martini

Lois and Loose Change: Avey's
Louisiana Cajun Trio: Old Time
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The Bobby Gordon Quartet:
Jazz Music Records
The Bobby Gordon Trio: King

Tom "Cat" Courtney: Texas
Rohouse
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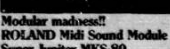


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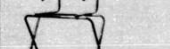
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New Deal — Arnold Schwarzenegger, who has proven himself to be at least adequate when cast as either (PUMPING IRON) or (THE COMMANDER), is now (STAY HUNGRY) or a comic-book superhero (CONAN THE BARBARIAN), a love lawyer or a robot (THE TERMINATOR), is nonetheless an actor of severe and obvious intentions. It may well be that Schwarzenegger's current and current small-town Southern sheriffs who hail from Central America, talk like the natives and do things that are a little half their size in the night room. But this can hardly be accepted as normal and pass without comment. Schwarzenegger's film is not a short comes off as a start, but it is also unfortunately the finish! Nor can it be accepted as normal or remotely funny. It is, in fact, nothing of use, something that this man should be able to wipe out the entire Chicago Police Department and in one scene wipe. Directed by John Ivan. 1986. (Century Town, Plaza Bona; Studio 3 Cinema; Towne, from 7/11.

and the BOSTONIANS: Not Henry James this time, but E.M. Foster. The language in this instance is handsome enough, though a little heavy on the starch. They are divided up at intervals by facetious chapter headings, or captions, along the lines of "In Santa Croce with No. 1" and "The new Cardinal to the Boiler Was So Tiresome." The actions — and a very skilful lot they are, numbering among themselves the likes of Denholm Elliott, Maggie Smith, Simon Callow, Julian Sands, Daniel Day-Lewis and, in a nod to the group, the tulip-faced Helena Bonham Carter — bring every ounce of irony out of the dialogue, and often inject additional textual commentary by way of heightened selections. Broadened facial expression, thickened accent. There

is a pivotal scene — a sort of noncompetitive version of the first wrestling match in *WOMEN IN LOVE* — depicting nude bathing, including the vicar, surprised by a trio of afternoon strollers, including two proper ladies. Very tee-hee. But what, when all has been said and done, is the point? Anyone, that is. The comic element of social comedy dries up sooner than the social elements themselves, leaving more of an extension forwards and backwards through time. And the spectacle of an Eighties filmmaking team stepping in eight decades after the original author, and continuing to pepper away at targets long since fattened and replaced, is almost comically, not to mention unfunny. This whole enterprise comes across as a bit bilious and effete — a

charge all the more telling in a work that keeps going on about "passion" and attempting to make satirical use of the timid, the aloof, and the bookish. Produced by Jaimal Merchant, written by Ruth Praver Jhabvala, directed by James Ivory. 1985.

Running Scared — Billy Crystal and Gregory Hines are partners on the Chicago police force, rather bantam-cockish for that line of work — but not for their more earnest vocation as a fast-patter comedy team. Loosey-goosiness is the order of the day; and suspense, when wanted, is impossible to summon. Billy Crystal gets to do several vocal impressions, including (as if the comedy-team aspect needed to be stressed) Oliver

Ruthless People — Respectably black comedy, even if reality only charcoal-gray, and disappointingly rosy at the end. A nice young couple kidnap the wife of the clothing manufacturer who has stolen their idea for a Spandex Minskink. They want half a million or they'll kill her (just bluffing). But the businessman, who has a bosomy mistress, was already planning to kill her himself. The mistress, who has a hunkish boyfriend, sees some possibilities for blackmail. And so it goes. The highly coincidental plotting doesn't really hold interest, much less water, but individual players have their appeal: the woman who's kidnapped, as is the Jimmy Stewart-Jean Arthur team of kidnappers. Bette Midler as a Bel Air matron who finds happiness as a

pounds, but who is deeply affronted at having her ransom reduced to \$50,000 and then \$10,000 ("I've been kidnapped by K-Mart"); and Bill Pullman as the mistress's dim-bulb boyfriend ("This could very well be the stupidest person on the face of the earth"), with fashionable beard stubble and a half-inch of dark roots under dyed blond hair. The movie

gets off to a strong start with a sadistic animation sequence by Sally Cruikshank, and it doesn't stop trying until somewhere in the closing credits: the one for Best Boy is followed by one for "Best pitcher ... Dwight Gooden." With Danny DeVito: directed by Jim Abrahams and David and Jerry Zucker. 1986.

** (College: Fashion Valley; Flower Hill Cinemas; Harbor Drive In; New Valley Drive In; Oceaneade B;

Spies Like Us — The opening, with hard-working music by Elmer Bernstein, is a reasonable facsimile of a straight espionage drama. The rest is an unreasonable facsimile of a Bob Hope spoof of one. (An actual cameo appearance by Ski Nose himself, in galling togs, can't help.) Director John Landis tries to maintain a deadpan surface (and additional

cameos by incognitos like Ray Harryhausen, Costa-Gavras, and Bob Swaim can't hurt), but the compulsive flow of jokes wears it down, trickles and gushes through. And Chevy Chase and Dan Aykroyd are far too smug and self-assured under their nincompoop personas. With Bob Hope, you were never so sure. 1985.

Stop Making Sense — A concert movie and nothing more, and as narrowly focussed a one as ever was. Little of the live audience, nothing of the backstage, only the on-stage. In fairness, the movie captures the raw energy of the band.

probably better to look at than most concert movies, and the concert (staged by David Byrne) is probably

Wildcats — Sort of a TO COACH. The daughter of a football coach has always wanted to coach football. Her dad says she gets her chance at a ghetto high school whose previous year's record was one-and-ten. No problem. Or rather, exactly the problems you would anticipate, and her solutions.

Michael — Michael has tremendous competitive athletic abilities times before, in DOWNHILL RACER, SEMI-TOUGH, and nearest to this one, THE BAD NEWS BEARS, but he appears to have said whatever he said to Joe Gold. *Joe Gold*, James Keane, *Joe Gold*, Jan. 1986.

**Lingo Drive, Inc.*

Wise Guys — After several increasingly unsavory efforts in the suspense field, Brian De Palma decided for a change of pace to be funny — with bumbling mafiosi. But funny, as many before him have found out, is one of the last things on earth anyone can decide to be. As with his suspense efforts, he can only

give the impression of trying hard. The sense of strain is indeed relentless, and this (by way of some immutable principle) is even less conducive to laughs than it is to tears. All of the effort, De Palma calls upon his usual reserves of haphazard technique: plenty of parallel construction, a 360-degree pan as the frightened citizens clear the streets in pixilated fast-motion—that sort of thing. But technical virtuosity, though it can be of use to humor critics, is not a virtue. Alexander Pope, is dead weight in humor pitched as low as this. And it takes very little weight of any kind to ground low comedy for keeps. With

• (Ace Drive In)

nickname for the elite Fighter Weapons School, where the top one percent of Naval aviators keep alive the noble art of aerial combat. In what follows, director Tony Scott attempts to keep alive the noble art of movies about it. This means that the hero will have to be someone the MTV generation can identify with — someone who proves that you can be the biggest screw-off and wise-ass and yet still be the best pilot, most irresistible sex object, most esteemed friend, etc. etc. And of course it means there will be plenty of rock music in the background, and the sound effects will be ear-splitting, and the visuals will be

grayly obscure, as if viewed through a frosted window). It means also the Howard Hawks and William Wellman

who knew flying as well as they know filmmaking, must be spinning in the graves. Maybe not over everything Tom Skeritt has a great manner and great haircut as one of the veteran instructors, the storyline respects the age-old traditions of male camaraderie, and the climactic daylight, though not terribly lucid, pretty exciting — or anyway the participants in it are pretty excited. Tom Cruise, Kelly McGillis, Val Kilmer. 1986.


• [Carousel Cinema 6. Cineramas: Flower Hill Cinemas: La Jolla Village Loma, Oceanside 8. Plaza Bonita: Rancho Bernardo 6. San Marcos Cinemas: UA Horton Plaza 7]

Under the Cherry Moon — Music fantasy starring and directed by Prince, with Jerome Benton and

with his suspense efforts, he can only give the impression of trying hard. The sense of strain is indeed relentless, and this (by way of some immutable principle) is even less conducive to laughs than it is to chills. As part of the effort, De Palma calls upon his usual reserves of haphazard technique: plenty of parallel construction, a 360-degree pan as the frightened citizens clear the streets in panicked last-motion — the kind of thing that, in the hands of a virtuoso, though it can be used to humor pitched at the level of, say, Alexander Pope, is dead weight in humor pitched as low as this. And it takes very little weight of any kind to produce comedy for itself. With Gregory Delillo, Joe Piscopo, Harvey Keitel, and Captain Lou Albano, 1986

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
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JULY 10, 1986

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LA Freeman
About six or seven summers ago, my husband and I were camping in Arizona. It was the middle of the night. I heard all sorts of growling noises. My husband was laying there sound asleep. I slapped him in the forehead, and he shot straight up. I said, "Honey, there's a bear out there." It was brushing up next to the tent. He got up, got dressed, and went out there with his little handgun. It was just a cow rummaging around, looking for something to eat. I swear it didn't go moo, it just went grrrr. My kids have all heard the story. Now every time we drive by cows, they yell out, "Hey mom, there's a cow bear!"

Just yesterday, My mom gave me some money to go to the store, and I was *trying* to go to the store, but there was a pit bull loose. It growled at me. There was no way I was going to run by, so I went and ran to the neighbors' house, and I was standing by their gate. They weren't home, and there were two little dogs in the yard — a brown one and a black and white one. The black and white dog bit me through the fence, right on the toe. The pit bull went away. My toe hurts. I told my mom, and she went to see if the dog has rabies, but we don't know yet.

Jeer, it was about twelve years ago. I was sleeping on the floor at a friend's house after a surfing trip to Mexico and a lot of mescal to drink. I was awakened by something at my feet crawling up my body. It was much bigger than an insect. I gave an incredible yelp, and I must have flown three feet off the floor in my sleeping bag. I was jumping around the room. Everyone else in the house had awakened and came running in to see what the problem was. I think it was a mouse. I probably killed it. We never did find a body, but I'll never get invited back to the house again.

My roommate invited me to come to a retirement party out at Joan Embury's ranch one day last summer. She's the woman Johnny Carson has on his weekly animal show from San Diego Zoo. She has all kinds of animals there—a camel, a cute little pony. There was a zebra walking around. At one point, she brought out a lion. Everyone seemed eager to admire it. It was about five feet long—very sleek, very beautiful. They're supposed to be the fastest animals in the world. She was pushing a wheelbarrow and decided to go over and pet the cheetah, which had wandered off a little. It swatted me. My heart just stopped. I backed off. That was it. Nothing to see, nothing to do. I was just a little kid, gawky,

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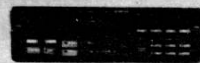
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