


The Nurture of Things



Thirty years ago, when it was still possible to live in the beach communities of North County by pursuing some ambition other than getting rich, the nursery business was dominated by mom-and-pop operators who had decided that a modest life doing what they wanted to do was better than an affluent life doing what they couldn't stand. They were people with a green thumb who had stumbled onto this out-of-the-way plant paradise where the temperatures were mild, the winters brief, the land cheap, and the living slow.

Typical of those early greenhouse growers was Horace Anderson, who had been a milkman in Venice, California, during the Depression and a feed store owner after the war and who, until

Little houseplants can mean big business in North County

he went into the nursery business, didn't know the difference between an annual and a perennial. Horace and his wife, Mary, selected a two-acre site in Leucadia for their nursery on the basis of a climate map of the U.S., which showed that a strip of coastal land between Oceanside and Del Mar had the most uniform climate in the nation. Before Horace Anderson passed away in 1981, he had become a world-

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By Steve Sorensen

SUMMER SALE!

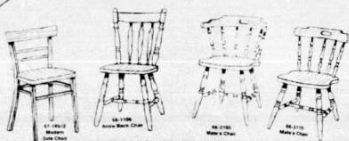
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• 96" x 12" x 36" \$299

• 102" x 12" x 36" \$319

• 108" x 12" x 36" \$339

• 114" x 12" x 36" \$359

• 120" x 12" x 36" \$379

• 126" x 12" x 36" \$399

• 132" x 12" x 36" \$419

• 138" x 12" x 36" \$439

• 144" x 12" x 36" \$459

• 150" x 12" x 36" \$479

• 156" x 12" x 36" \$499

• 162" x 12" x 36" \$519

• 168" x 12" x 36" \$539

• 174" x 12" x 36" \$559

• 180" x 12" x 36" \$579

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• 210" x 12" x 36" \$679

• 216" x 12" x 36" \$699

• 222" x 12" x 36" \$719

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• 246" x 12" x 36" \$799

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• 264" x 12" x 36" \$859

• 270" x 12" x 36" \$879

• 276" x 12" x 36" \$899

• 282" x 12" x 36" \$919

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• 294" x 12" x 36" \$959

• 300" x 12" x 36" \$979

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• 312" x 12" x 36" \$1019

• 318" x 12" x 36" \$1039

• 324" x 12" x 36" \$1059

• 330" x 12" x 36" \$1079

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• 384" x 12" x 36" \$1259

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• 408" x 12" x 36" \$1339

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• 420" x 12" x 36" \$1379

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An American In A Parallel Universe

Thank you for giving us the memorable and touching "Richard Meltzer's Navy" (July 10 and 17). As with just about everything he writes, Meltzer was terrifically funny, but something more was going on in this one. Above and beyond any and all standard-issue pro- or anti-militaristic positions, one might subscribe to, looms an exotic, entire parallel universe about the carrier, the Constellation — a world scarcely written about and, therefore, almost entirely unknown to most civilians. Meltzer overcame his fears and doubts, but the bullet, and visited this alien environment in it, it's implicit in his writing that he didn't exactly relish the idea of taking on this task.

The insight, compassion, and humor he brought to this assignment resulted in a piece of classic American journalism. Bill Reed
Los Angeles

The Vulgar Boatman?

I am a retired sea captain and I refer to the July 17 article in the Reader by Richard Meltzer. I fail to see the reason for the vulgarity. I did it to the article? I don't think so. Walter Pittman
Del Cerro

LETTERS

The Reader welcomes letters for publication. Address them to: Letters to the Editor, Box 80803, San Diego, 92188. Please include your name, address, and telephone number. Letters may be edited for length and clarity.

The Spray Paintings On The Wall

In your "City Lights" article entitled "Our Gang" (July 17), there is the quote, "It's a show of pride, man — it's all we got." I feel very sorry for the person who said that. With an attitude like that, that's all he will have — his car of spray paint and a wall to use it on. Boy, spray painting the walls is really something to be proud of this life, and if you're painting the walls in your contribution to society, that's your decision. If you're painting the walls in your idea of "pride," what a sad life you must have. Tom Macken
San Diego

From Pittsburgh To El Cajon

This is in response to John D'Agostino's article about Dennis Miller ("Miller Time," July 17). An otherwise fine article about a fellow Pittsburgher was marred by one unfortunate inclusion. Why does everyone around here find it necessary to belittle El Cajon in order to get a laugh? Overhead at the Del Mar Fair, near the stockyard exhibits, I can see this stuff in El Cajon. Let's go ride the rides. Randy Miller of KS-80 has a hawser character from El Cajon in his repertoire.

Having recently moved here from Pittsburgh, my wife and I feel fortunate to be living in such a nice city. I don't consider a town of over 80,000 people a big town. Where does this unfounded brag come from? From the horse ranches at the eastern end of town? You have to look very hard to find them. Ninety percent of what I see in this town is a fine downtown area, malls and shopping villages, beautiful apartments (at much lower rental rates than San Diego) with pools and privacy, and the convenience of a freeway to make travel in any direction very easy.

I wonder if Dennis Miller had visited El Cajon before making his remarks. I wonder how many people's opinions would change if they visited this city, instead of taking someone's word for it. Of course, fifteen miles from San Diego is an awfully long way for someone to drive. They would rather stay in downtown San Diego and pay thirty cents a gallon more for gasoline and one to two hundred dollars more for an apartment. All of which is fine with me. I for one don't enjoy the sound of jets flying over my living room every two minutes. Just crazy that way I guess. John Martinez
El Cajon

Measure For Mexico

I was amused by the story about Mexican automobile insurance in your latest issue ("City Lights," July 17). I, too, have dealt with Conceso Casare, a mirror epic in itself. Here's the tale, briefly. In the spring of 1984, a friend and I drove to San Felipe and back for a weekend, taking out a two-to-three-day policy in Tijuana. En route down, my car took a cracked windshield from loose gravel on the Mexico-Tijuana highway. Making it back in one piece, I filed for repair costs under the general damages section, in writing with photos. There was no response from the office in Tijuana, so I went to the representative at the San Ysidro agency and asked how I could follow up. I was given Casare's name and the office near the Caliente racetrack in Tijuana. Over a period of two months, I made several phone calls and two personal visits to the office (it's easy to get to and to park). I submitted duplicate paperwork and was given assurances of payment in the mail. Finally I grew impatient on the second visit and was given, by Casare, cash payment (minus deductibles) on the spot at his office. I also signed the customary waiver against further claim.

My impression was that they are very disappointed until confronted. Concessionaire and follow-up can work, despite the language barrier. I don't know what ultimate rights or instances I would have used if I hadn't been paid. Matt Springer
Claremont

Talking Trash

I'd tell you the truth, I have never thought about the dangers of trash collection ("City Lights," July 10). I feel upset because I have been ignorant about what to throw out and how to bag it. And I wonder how many others are in the same situation? If the city would like to alleviate these dangers, I suggest they develop a campaign to educate the public about proper and safe waste disposal. SPCKA does an excellent job of keeping their customers well informed and

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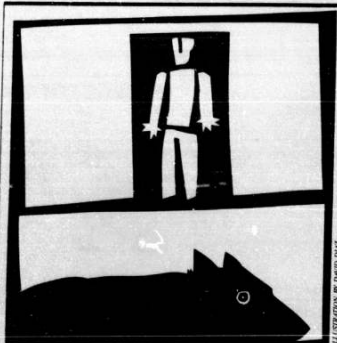


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CITY LIGHTS



PRIVATE ACTS & PUBLIC POLICY

BY BRIE CANLEN

Individuals practicing bestiality are no longer strangers to the legal system in San Diego County. An Escondido couple may soon enter the courtroom claiming that what they do with animals in their home is not the business of the local sheriff's department. The married couple, in an appeal filed in San Diego Superior Court on June 26, is also demanding the return of all the property confiscated by sheriff's deputies, including videotapes

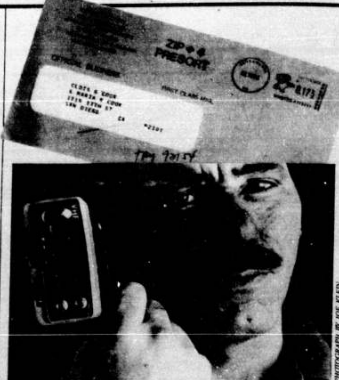
and photographs showing themselves and their acquaintances involved in sexual acts with animals. On May 2, at 7:30 a.m., vice officers from the sheriff's department entered the suburban home of Jean and Kenneth Walton, ages thirty-three and forty-four, with a search warrant for bestiality materials. Assisted by the Escondido Police Department, officers confiscated sixty-two videotapes, along with photographs, negatives and slides, marital aids, bondage paraphernalia, and sexual literature. They also seized the couple's answering machine, address book, a stack of letters, a camera, a tripod, videotaping and lighting equipment, and two

VCR players. The Waltons were arrested, booked into jail, and released on their own recognizance the same day.

Neither the vice unit nor the district attorney's office has come across in San Diego County's legal history a bestiality case prosecuting private individuals. Possessing obscene films is not illegal in California, but giving or trading them to other people can be. The Waltons have each been charged with the possession of obscene materials with the intent to distribute them — a misdemeanor count filed in municipal court with a maximum penalty of six months in jail and a \$1000 fine. But the Vista district attorney's office must ultimately convince the courts that the sex acts allegedly filmed by the Waltons are obscene. To substantiate these charges, vice officers watched and catalogued sixty-two videotapes, many of them two hours in length.

"The viewing was very monotonous, very long, very time consuming, and at times, very sickening," says vice detective Terry Gernon, who named dogs and horses as the primary animals in the films. But this part of the investigation facilitated at least one aspect of the case — returning all the property except for material involving animals, which the sheriff's department was ordered to do in a June 20 municipal court decision. But the Waltons are appealing this ruling because they want everything back. They claim their privacy has been invaded and that their property was improperly seized. The couple

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Bruce Bateman tunes in to last policeman

AND WOKE UP ON AN AVENUE

BY BRIE CANLEN

This is a tale of two streets in one city. They share the same name — Seventeenth — and the same city — San Diego. Life is not easy on either street, but the hardships are many for those living on the Seventeenth Street in Nestor, a neighborhood just east of Imperial Beach. Their mail gets sent to the one in downtown San Diego. So do

their new dinette sets, their carpet installers, and their car parts. This is also a tale of two streets. The group holding the So What/No Big Deal philosophy is content with things the way they are. The other group has carried around a petition that may result in Seventeenth Street (Nestor) being called something else. And the City of San Diego, being in a nominative kind of mood, figures that it may as well rename nine other numbered streets in Nestor because they are also duplicated downtown and in Golden Hill.

This tale really started in 1950, when the City of San Diego annexed the chain-link fence neighborhood of Nestor. In the excitement of annexation, not much thought was given to a future clash between the numbered streets in the original city and the newcomer copies. During the last thirty-six years, there has been one push in the Nestor neighborhood to rename Seventeenth Street: it died quicker than a block party without beer. But last month the Osgoods, Barbara and Steven, presented the city with a petition signed by seventy-one percent of the house dwellers on Seventeenth Street Jr.; the thirty-nine signatories agreed that they wanted to live on Thermal Avenue from now on. (The developer who extended Seventeenth Street past Coronado Avenue called the

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Battery Wilkeson and Sullist Point from now-demolished casemate; c. 1904

which housed equipment to control, through cables, the detonation of mines placed strategically in the harbor. All the gun emplacements are still there, but the mining casemate was demolished last month to make room for a new barracks on the submarine base.

The demolition of the mining casemate was a clear violation of federal historic preservation laws, according to local historians. Under both the

National Environmental Policy Act of 1969 and a long list of federal regulations known to archaeologists as "CFR 800," all federal agencies with jurisdiction over federal lands are supposed to submit to a process of identifying potential sites eligible for inclusion in the National Register of Historic Places. In 1981 Linda Roth, an independent historical consultant, was hired by the navy to conduct a survey of potential historic sites on the 100 acres of navy property on Point Loma. Roth identified thirty-four historic sites,

including the system of abandoned coastal defenses, and twenty-five much older sites that showed signs of Indian habitation. Roth recommended that coastal defenses, including the mining casemate, should be considered for inclusion on the national register. Federal law mandates that before the navy can disturb any of these sites, the navy must wait for the

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CITY LIGHTS

GIMME FIVE

BY NEAL MATTHEWS

On Monday, July 7, certain Tijuana residents were startled to learn that it would cost them five dollars each time they wanted to cross the border into the United States, or that a one-year pass would cost them one hundred dollars. This new arrangement, they were told, was authorized through something called the federal Consolidated Budget Reconciliation Act of 1985, which establishes "user fees" levied on commercial traffic crossing the borders of Mexico and Canada. The money collected that first week at the San Ysidro crossing, which amounted to \$44,000, is supposed to offset the government's cost in providing to the public those friendly faces known as customs inspectors. But many Mexicans who cross north to buy goods for resale in Tijuana and who are therefore subject to the fees, don't understand why they should be singled out to pay cash for the privilege of being questioned at the border gates.

The fee applies to both Mexican and American



commercial vehicles. The Mexicans can understand why the money should be charged to those who are entering the United States with imported goods, because customs inspectors often search these vehicles by hand. But the Tijuana Chamber of Commerce, has been strenuously objecting to the new fees. He has met with local customs officials personally to declare his opposition to the practice, and last week he stood up in a crowded meeting and filed his grievance with U.S. Customs Commissioner William von Raab, who was in San Diego to meet informally with local business leaders from both sides of the border.

Many Tijuana residents come north to purchase goods for resale in Mexico. Renteria explains. Although only 3798 "resale cards" have been issued to Tijuana businessmen by the California state board of equalization, allowing for the tax-free purchase of goods in the border area for importation into Mexico, many hundreds of smaller Tijuana importers (without the resale cards)

routinely cross north to purchase items for resale. "The U.S. has converted itself into a giant Price Club," Renteria fumes. "Why should I be charged five dollars to go into your country and help the economy by buying your goods? It doesn't make sense."

Customs officials explain that Renteria is missing the point. "We're not charging individuals to cross the border," says Allan Rappaport, district director of the customs service. (Actually, the five-dollar fee also applies to every person arriving by plane or ship in the U.S. from places other than Mexico, Canada, the Caribbean, and U.S. territories. The money is tacked onto the price of the travelers' air or ship tickets.) "Arroloa doesn't seem to understand that. On the land border, the fee applies only to commercial vehicles."

Rappaport also says that regardless of whether or not the Mexicans' imports are actually inspected, customs is still dealing with the individuals and therefore is incurring costs to the taxpayer simply by manning the gates through which the Mexicans enter this country.

Renteria responds that every car crossing the border is stopped by the gate inspectors and that the empty commercial vehicles don't cause them any

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THE ABSENTEE REFUGEES

BY THOMAS K. ARNOLD

Jim Brice isn't going to try for a full-time teaching job in the fall, as he'd intended before taking over a summer school class at Lincoln High School last month. Instead, Brice — for more than a year a substitute teacher with the San Diego Unified School District — is going to take a year off and travel throughout Mexico, supporting himself on savings and odd jobs. His change in career plans, Brice says, is due entirely to the frustrating experience he's gone through as instructor of an English class, Second Language (ESL) class, one of two extra-credit courses at Lincoln for Laotian refugee children between the ages of fourteen and eighteen.

When Brice first took over the 8:00 a.m. to 10:00 a.m. class from the original instructor a week after the summer session's mid-June start, there were twenty-five more students had likewise stopped coming for the same reasons. "I was running out of students," Brice says. "So I asked other teachers what I should do. One of them, who said she had experienced similar problems in the past, suggested I do what she did: call their parents one more time and threaten to flunk the kids if they didn't return."

Brice tried that tack, but it

didn't work. "Those kids were really scared," Brice recalls, "and they didn't want to risk getting beat up again — especially since the problem wasn't going away by itself. I think the situation is that the black kids, [many of whom] have to go to summer school because they failed their regular classes, resent the Laotian kids, who attend summer school because they want to. And the

way the class is scheduled, the Laotian kids leave at the same time as the black kids start arriving — which is why the problem is restricted to my class and not the second ESL class, which meets later in the day."

Summer school principal Laurence Saunders says he is shocked by the dropouts but he doesn't consider them a "massive problem.... I spoke

with my counselors, and they said they spoken with six or seven kids who had those kind of problems. But I think they are minor incidents that you'd expect to find in any large population of students."

With the August 1 end of the summer session just one week away, Brice says, only seven students are left in his class. Some, like fourteen-year-old Phouphuang, live south of Lincoln High rather than north and are thus able to avoid potential confrontations by walking home along a different route. Others, like Vatsala, also fourteen, are being driven home by their parents or friends. And one girl, sixteen-year-old Boun, says she's managed to prevent attacks through simple psychology. "My sister doesn't come anymore because a black girl pushed her and pulled her hair right outside the classroom," Boun says. "But I don't act scared — when the black girls say something, I say something back, and they leave me alone."

"I don't know why they do this to us," adds Vatsala, who herself has run from potential trouble several times before asking her father to pick her up in his car. "Maybe it's because we're a different color."

ESL at Lincoln High: getting there's the tough part



PHOTOGRAPH BY BRIE CANLEN

JULY 24 1986

Nurture

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renowned horticulturist who had introduced a half-dozen exotic plants into the foliage industry. A lesser-known part of his legacy is the dozens of Mexican nursery workers who still remember him fondly as "Grandpa Nose" because as toddlers, when their fathers worked for him, he taught them their first words of English, beginning with "nose."

In those days, most of the greenhouse growers made their livings in the cut-flower business. Tropical foliage was something used to decorate the lobbies of expensive hotels, the homes of wealthy collectors, or the sets of Hollywood movies. The newly born houseplant industry had been smothered in its crib by the invention of plastic — all over America, housewives, in love with their TV dreams of easy living, were decorating their homes with almost-realistic plastic ferns that never had to be watered or fertilized and never wilted under the touch of their brown thumbs.

In some ways, the greening of America's living rooms was caused by the very plastic that almost killed the houseplant industry. Sometime in the Sixties, Americans gagged on plastic. Rather than a synonym for better living, plastic became the word that described everything that was wrong with our food, our highway landscapes, our personalities, and our home decor. It was partly America's revulsion for plastic that started the organic movement of the late Sixties and inspired Americans trapped in their ferocious office bunkers to soothe their over-stressed nerves by filling their living spaces with living plants.



Spathoglaphyllum. Various grown from tissue culture

Just about the time America's garbage dumps were filling with plastic plants that would stay green throughout all eternity, Marc Granat was playing guitar in a rock and roll band in the San Francisco Bay area. Originally from North Hollywood, he had dropped out of high school after the Summer of Love to pursue his dream of having his own band. Within three

years, his band was touring with Jefferson Airplane and had even cut a record with RCA — though, looking back, he admits the record and the band were so bad that their names should never again be spoken. "It was the fulfillment of a dream," he says. "I had hair down to my waist — and the whole thing. But after a few years, the excitement wore off. I got tired of living on

the road and never having any money."

At the age of twenty-four, back in L.A., Granat decided it was time to look for a real job. His first tentative experiment with regular employment was as a watering boy at a nursery in North Hollywood. "At first I had no interest in plants, except as a way to get a paycheck. But it didn't take me long to see that working with plants was something new and interesting. They moved me up to salesman, and even though I didn't have a horticultural background, in a few weeks, I sounded [he laughs] very knowledgeable."

After work at night, Granat began digging up tropical plants that grew wild on the old estates in the Hollywood hills. "I'd stick them in a pot, take them to the swap meet, and sell them that weekend — a complete shyster, but at least I learned there was an eager market out there for houseplants."

Granat's next move was to quit his job at the nursery, start buying plants wholesale from the big greenhouses, and begin retailing them out of his van. "I used to follow this catering truck around. It would go to the underground garages in Century City, and all the secretaries would come down from their offices. After a while, the catering truck guy told me not to come around any more because the girls were spending all their lunch money on plants."

Then Granat began holding plant parties — just like Tupperware parties. "A secretary would have fifteen of her friends over, and I'd get up and give a little speech on how to take care of the plants. I would sell anywhere from two hundred to a thousand dollars' worth of plants at each party, and I was holding seven or eight parties a week. I was doing real well, just hustling plants. But somehow I still didn't take the business

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People shopping for a Compact Disc Player always want to know how much they have to invest in order to get a good player. What do you get if you spend \$300.00? or \$600.00, or \$1,500.00? Many people also wonder whether "all CD players sound alike."

Finding the answers to these questions can be difficult because the information is not readily available. Experts agree: there are real differences between CD players. In the March issue of Digital Audio Magazine, Contributing Editor Ron Pohlmann wrote an article entitled "How To Choose A CD Player." Here are several excerpts from that article:

"Player designs are not alike."
"Design fundamentals offer a lot of choices: analog or digital filtering, number of digital-to-analog (D/A) converters, synchronous clocking, single or triple-beam lasers, and 14 or 16-bit quantization word length."

"Product longevity is designed into the product. If I buy a player, I want it in my listening room not at the repair shop."
"Ultimately, it all boils down to sound. It surprises me that some people espouse the opinion, 'all CD players sound alike.' [I'll go on record to the contrary—I can hear a difference.]

In conclusion Mr. Pohlmann comments on several CD players which he likes, including the Denon DCD-1500.

"The Denon DCD-1500 tops my list. It's the player I recommend most highly. It has oversampling, dual D/A converters, remote controller, formidable specifications, full features and Denon sound. The Denon engineers who created it should be honored in public."

Los Pohlmann of Audio Magazine reviewed the Denon DCD-1500 in the June, 1986 issue: "To me the sound of the DCD-1500 seemed a shade better than what I had been hearing of late from several CD players whose measurements haven't been quite as good as this one's. To avoid prejudice I called in two friends who own CD players and asked them to bring their players along to my listening room. Both of these friends preferred the sound of the DCD-1500 over that of their own."

"It (the DCD-1500) not only performed well on the bench and was easy to use but it sounded as good as any CD player I have tested so far. What's more, its price is a good deal lower than that of some of my other favorite CD players."

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(continued from page 8)

seriously. I guess I just couldn't believe I had the gift of gab to make it in sales."

Soon Granat became dissatisfied with the price and availability of wholesale plants in L.A., but he'd heard there was a place down near San Diego, called Encinitas, where there were lots of greenhouses. "When I first came to Encinitas, in 1975, it opened a whole new world for me. I had no idea the plant business was so large. Every street in Encinitas had its own greenhouse. And every greenhouse had a family with its own story — the Andersons, the Weidners, the Eckes. And every greenhouse had its own clientele, selling to plant hustlers like me in Phoenix, Vegas, and L.A."

The greenhouse growers in Encinitas enjoyed dealing with the young hustlers like Granat. "We were bringing a whole new surge of popularity to houseplants, because we were putting them in the streets — hardly anybody was doing retail sales on a street level then."

Through his association with the greenhouse growers like Horace Anderson, who wore his hair long and spent most of his time traveling through Mexico in search of exotic plants, Granat began to think of the nursery business as an interesting, legitimate, and lucrative way to make a living. "I started buying vanloads of houseplants and selling them on the street, on routes all through L.A. I was working sixty hours a week, making all kinds of money, with no competition. I had no overhead, no store, just my van, my gas, and my contacts in the nursery business. For the first time in my life, I realized that the harder I worked, the

more I had to show for it at the end of the day."

Eventually Granat's enthusiasm for selling plants on the streets of L.A. led to a mid case of burnout. "The thing I hate most in this world is being stuck on the freeway at four o'clock in the afternoon, somewhere north of San Clemente. All the freeway driving got to me — plus, I just hated L.A. So I moved to Encinitas, in an apartment just above Moonlight Beach, and started a new route hustling plants down here."

About this time, Granat began to realize there were more opportunities in houseplants than just retailing them on the street. "The popularity of houseplants came on so fast that nobody in the industry was ready for the explosion. For example, when the local grower wanted propagation material to start new plants, they would call their orders into the big brokerage companies on the East Coast, and the broker would call some guy down in Costa Rica who would go out in the jungle and snip a few cuttings. Very unsophisticated. There were only two or three big companies selling propagation material then, all back East."

Granat received an offer to move to Hawaii and start a corporation selling tropical propagation material (seeds, cuttings, and canes that growers use to start new plants) to greenhouse growers on the West Coast. He accepted the offer, and he moved to Hawaii. Though that corporation was ill-fated, lasting less than a year, Granat was able to establish contacts with all the major nurseries in Hawaii, which was rapidly emerging as a major growing center for rare and exotic tropical foliage from all over the Orient.

Granat decided to move back to Encinitas and start his own company, brokering Hawaiian plants to Encinitas, acting as a middleman between prop-

The tissue-culture labs created a revolution in the foliage industry. All of a sudden, here came the clones.

agation nurseries and local growers who needed the propagation material. "At first I couldn't believe how fast my business was growing, how fast I was making sales," he says. "The local growers were eager to do business with me. The big brokerage companies had never had any competition on the West Coast, there was never any personal contact with the growers, and they were overcharging by ten to fifteen percent. Within a year and a half, by working hard, trying to be honest, and taking a fair profit, I was blowing the big brokerage companies completely out of the area."

Every year since Granat started Encinitas Foliage Imports, in 1977, his company's gross sales have at least doubled, and last year they were \$2.6 million. The hungry-looking rock 'n' roller has become a calm, methodical, prosperous-looking businessman. Today Granat sells wholesale propagation material to ninety percent of the major growers of interior foliage in San Diego County. During the nine years since he started his business, he has watched the houseplant industry grow enormously, from a handful of mom-and-pop

growers and ex-hippies hustling plants out of their vans, into an increasingly sophisticated and complex network of big corporations, highly competitive brokers chattering to their contacts over their Telex machines, and mass-market retail outlets selling \$1.2 billion worth of plants per year in the United States.

"I guess I knew the foliage industry had gone big-time the day I got a phone call from a guy in Kansas City who wanted to invest in some syndicated nursery corporation. I'd never even heard of 'Hello, this is Mr. So-and-so,' the guy said. 'Can you tell me the marketability of a six-foot Arca palm seven years from now if we have fifty thousand of them?'" Granat just rocked back in his chair and stared at the ceiling.

Between 1978 and 1980, there was a twenty-percent increase in the square footage of greenhouse space in the state of California. In San Diego County, the value of greenhouse and nursery products had grown to \$116 million — the highest in the nation. Everybody, it seemed, was jumping into the expanding market for houseplants. Texas,

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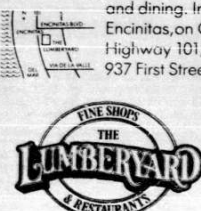
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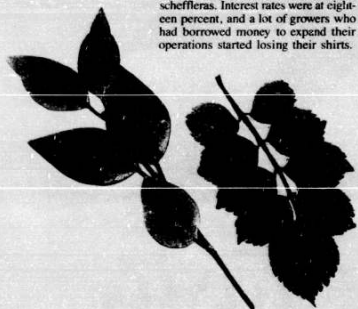
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Nurture

(continued from page 30)

Hawaii, and particularly Florida also experienced huge growths in their nursery industries. The older greenhouse growers expanded their operations, investment companies began buying nurseries for the lucrative tax write-offs, and huge corporations such as Weyerhaeuser, Ralston Purina, and Campbell's Soup started their own nursery operations.

By 1981, the inevitable finally happened — houseplant glut. There were simply too many producers, and the wholesale price on houseplants crashed. At the same time, there was a nationwide recession, and people had less money to spend on novelties like philodendrons and scheffleras. Interest rates were at eight percent, and a lot of growers who had borrowed money to expand their operations started losing their shirts.



"The nursery business had never had a lot of sharp businessmen," Granat says. "It was mostly a lot of colorful characters who were in business because they liked the lifestyle. The mom-and-pop growers had never seen the kind of demand the industry experienced in the Seventies, but they never saw the kind of competition that came in the Eighties, either. It was a very strange time in the nursery business, a very uncertain time. A lot of the older guys had never worried about efficiency or modernizing their operations, so when things got tight and profit margins shrank, they couldn't make it anymore — they just sold out and retired."

For some of the growers, getting out of the nursery business was not the tragedy it might have been. "It was a good deal for a lot of them," Granat says. "They'd bought their land in the Fifties when land was cheap, they'd slaved away in their greenhouses for thirty years, and now some developer came along and offered them \$100,000 an acre for their land."

Hastening the decline of the small greenhouse grower was the fact that some of the new growers — the doctors and dentists who had entered the industry as an investment — weren't that concerned with making a profit. They enjoyed the tax write-offs and



used the nurseries as a way to shelter prime pieces of coastal real estate until the day they would tear down the greenhouses and turn the land into condo developments. These investment growers, either ignorant or indifferent to market trends, sometimes made it almost impossible for the serious growers to survive. "One investor grew 200,000 spathiphyllums. When they were mature, he dumped them at what had been half the market price, and for two years afterward, nobody else wanted to grow spathiphyllums," Granat says.

To make matters worse, the retail market — the way houseplants were sold to the public — went through a complete revolution. Granat explains, "The most dominant change to take place in the foliage industry in the last ten years was when the huge super-market chains — Vons, Ralphs, Safeway — decided to sell houseplants in their produce departments."

The mass marketing of foliage by the chain stores meant doom for most small plant stores and street-corner hustlers. It also meant price wars among the growers. "The trouble with the chain stores is they are ruthless when they buy. Their produce buyer — the same guy who buys their apples and oranges — buys their foliage, and he treats the growers just like ... He gets on the phone and says, 'I can get these ferns from the guy down the street at such-and-such a price. You wanna beat that price or not?' I guess that's how you stock a supermarket, but the foliage growers had never seen anything like that. The chains stores had everybody baffled for a while."

This wasn't necessarily bad for the consumer. In spite of twenty years of inflation, a hanging potted fern today costs about what it cost in the Sixties. But what most consumers don't know is that the fern is a cheaper variety, cultivated to grow rapidly under greenhouse conditions, and won't last as long as the plant they might have bought twenty years ago.

The price wars forced a lot of small- and medium-size growers out of the industry. But, as Granat says, "I suppose it was inevitable — the natural evolution of a garden industry turned professional. It's big-time now, big numbers. We're talking about truckloads and truckloads full of plants going to Safeway's main distribution



Marc Granat with Hawaiian seedlings and Costa Rican natives.

center in La Habra and from there going out to their 2000 stores around the United States. And that's just one chain. The chain stores dominate, and they dictate to the industry now."

Eventually the growers who survived the price wars learned to deal with the chain stores. "Some of the growers realized that with the mass marketing of houseplants, their profit margins would decline but their volumes would increase," Granat says. "They could make a million pennies instead of a thousand dimes, and that realization caused a certain amount of optimism." Still, every summer, when the price wars traditionally start, the growers eye each other nervously, laugh, and say, "How low will we go this year?"

Another revolution that hit the greenhouse industry and forced some growers to rethink their strategies for the future was the wave of technological developments in the propagation of new plants from lab-grown tissue cultures, rather than by the traditional vegetative method. Until a few years ago, most local growers kept "mother" plants on their premises, periodically taking seeds or cuttings from them to start their new plants.

When the foliage industry exploded in the Seventies and growers realized they would have to make their profit by dealing in high volume, it was no longer practical for them to keep their own mother plants, which occupied about twenty-five percent of their greenhouse space. It made better sense for them to buy their propagation material from growers (usually in Hawaii or Latin America) who specialized in that and instead use their valuable greenhouse space for growing marketable plants.

When tissue-culture labs first appeared on the scene in the mid-Seventies, most greenhouse growers didn't take them very seriously. "They were considered a fad," Granat says. "We'd get these flyers in the mail from some lab back in Houston, and there'd be this picture of a guy in a white shirt and tie, playing around with his test tubes. On the wall behind him was a production schedule. They just didn't seem like greenhouse kind of people."

But by the early Eighties, university and corporate laboratories had perfected the tissue cultures — or "clones," as they are commonly called in the industry — to the degree that they were competitive with the old vegetative method of propagation. The new technology brought a revolution to the foliage industry. "All of a sudden, here came the clones!" Granat recalls.

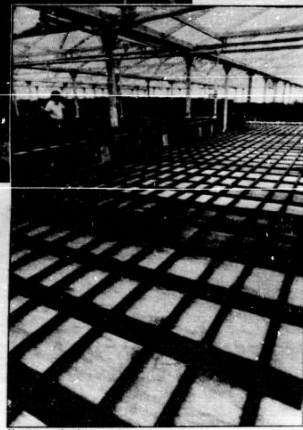
The tissue-culture clones are grown from cells taken from the plant meristem, the growing point of the plant, which is capable of dividing and producing identical plants indefinitely. The clones are raised in a sterile grow-

ing medium until they are large enough to be shipped to the grower, who then transplants them from the sterile medium into growing pots.

The high expense of starting a tissue-culture lab has prevented most local growers from getting involved (though Chino Greenhouses in Leucadia started its own lab for propagating ferns in 1977). The price growers have to pay for the tissue-culture clones is still somewhat higher than most vegetative material, but there are several advantages that make the clones competitive: they come from "clean" stock, meaning they are relatively free from diseases; they are available year round; the propagation of rare plants and plants that reproduce slowly is made easier; and the process speeds up the creation of mutations, some of which are introduced into the industry as new varieties of plants.

There are some advantages to vegetative propagation as opposed to tissue-culture propagation, though, and these advantages keep the nurseries that sell the vegetative material in business: some varieties of clones are slower growing and generally less hearty than vegetative propagation material; some plants simply don't lend themselves to tissue-culture propagation; and the vegetative propagation material is still cheaper than the tissue-culture material.

There is also a certain amount of emotional resistance to the clones among some growers. More and more, the indefinable talent known as a "green thumb," which the old growers prided themselves on, is being replaced by a dehumanized technology backed by big corporations with big bucks. Horticulturists are being replaced by techni-



Hot pipes used to heat rooting process.

cians, and nurseries are being replaced by plant factories. But does the woman who goes to Ralphs to buy a *Ficus lyrata* to put on her coffee table know — or care — if the plant was started in a test tube? Probably not, and most growers, regardless of their personal opinions, have had to switch to at least some lab-grown stock just to compete in the industry. Marc Granat and other brokers like him have also had to begin selling lab-grown stock, as the industry becomes more and more competitive.

Since the tissue-culture labs aren't dependent upon a climate with a long growing season and their shipping costs are relatively small, they can be located anywhere. In fact, very few of them are in California. And since they are usually backed by large corporations that aren't necessarily concerned with making an immediate profit, they can afford to indulge in price wars that tend to force out of business those

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Nurture

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greenhouse growers who specialize in supplying vegetative propagation material.

As the armies of clonal sales representatives beat on the fiber-glass doors of greenhouse growers, trying to sell them on the miracles of modern science, the growers have to wonder. Will the tissue culture labs be the salvation of greenhouse growers, or will they be one more step toward taking the in-

dustry out of the hands of relatively small nurserymen and putting it in the hands of large corporations whose interest in the foliage industry is just a footnote in the operations of one small subsidiary of the parent corporation? While some foliage growers in North County are optimistic enough about the future to have added a few extra feet of greenhouse space to their operations in the last couple of years, most growers remain rather skeptical. Gas and electricity prices in the county remain among the highest in the nation, and the availability of water for the next ten years is a very big question mark. Fur-

thermore, the urbanization of North County makes it increasingly unlikely that an agriculture industry, with its noise, trucks, chemicals, and cheap labor force, will be tolerated here. The recent June election, which incorporated the communities of Solana Beach, Cardiff, Encinitas, Olivenhain, and Leucadia, further alienated the greenhouse growers from the residents — many of whom have lived in this area less time than it takes for some palm seeds to germinate. The general opinion among greenhouse growers is that the cut-flower business is now finished around here, and the foliage industry,

if it is unable to adapt to change, may not be far behind. But if the growers leave San Diego, where might they go? are Granat, now thirty-five, has toured the world looking for nurseries able to supply him with propagation material. Last year he put more than 50,000 air miles on his frequent flyer's card, and he considers among his best friends growers in Puerto Rico, Costa Rica, Colombia, and Hawaii. His worldwide overview of the industry has given him some clues as to what might be in store for the growers. "If it weren't for the strict importation laws, I don't think there'd

be a greenhouse grower left in the United States," he says. "They'd all be in Mexico or somewhere else in Latin America."

The biggest restriction for importing plants into this country is "Quarantine-37," which prohibits shipping a plant into the United States in the medium in which it was grown. Originally intended to protect against pathogens in the soil, the present effect of the law is to limit imports mainly to bare-root fruit trees packed in sawdust, and to seeds, cuttings, and other propagation material. Of all the Latin American countries, only Puerto Rico,

by being a U.S. commonwealth and therefore exempt from Q-37, is able to compete in the U.S. foliage market. "Some guys are looking at Utah as a place to relocate, because of the geothermal energy there," Granat says. "They have 180-degree water at the ground surface for heating a greenhouse. One grower in Vista, Dick Hildebrand [of Hildebrand Nurseries], has already built a huge greenhouse in southern Utah and has turned his place in Vista into a warehouse and distribution center." Hawaii has also claimed a large share of the foliage business in recent years.

Growing plants in Hawaii is cheaper than in California because greenhouses aren't necessary there — the growing is done outdoors under shade netting. Only the cost of shipping the plants to the mainland prevents the Hawaiians from dominating the foliage market on the West Coast of the United States. But in recent years, it is Florida that has attracted the largest number of foliage growers. "They have a tropical climate, cheap land, cheap labor," says Granat. "You can do anything you want to do back in that swampland — and they don't have any of the restrictions we have here in San Diego." Among

those restrictions are the use of pesticides near residential areas, land-use zoning, and building codes. In recent years, Florida has started trucking into California large quantities of specimen-size plants — plants that have been grown to large sizes. Local growers aren't able to compete in that market because specimen plants take so much longer to grow. So California growers began putting pressure on the state legislature to protect California's nursery industry, and California's agricultural inspectors soon began strictly enforcing some of this state's

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Nurture

(continued from page 15)

agricultural codes that had been lax for many years. After California's agriculture inspectors began turning back trucks full of tropical houseplants from Florida because they were found to be infected with insects or with burrowing nematodes (a worm that can be harmful to citrus trees), a black-market business of "plant runners" was born.

A few enterprising truckers learned how to evade the border inspections by traveling only the back roads at night. There also developed what became known in the industry as the "Texas connection": for a fee of \$500, a post-office-box "greenhouse" in Texas would "certify" Florida-grown plants as being insect-free, thereby evading an inspection by California agriculture inspectors.

The nursery industry had become lucrative enough to start its own interstate commerce wars, and California was definitely losing. But the one

advantage California growers have that growers in Hawaii, Florida, and Texas don't have is a huge local market for houseplants. Every time the *Los Angeles Times* runs a feature in its Sunday supplement on decorating with a new variety of plant, the nurseries are besieged with buyers eager to buy that particular plant. Some large growers around the country now engage in expensive advertising and promotional campaigns in California to create the demand for a new variety of plant, such

as the Dallas fern, before the plant is even released to the California market.

Because California has the huge demand for houseplants, what used to be the plant-growing industry in San Diego's North County is rapidly evolving into a distribution center for the foliage business. Some growers believe this will be the future of the nursery industry in this area. The most obvious example of this trend is the number of local greenhouses that specialize in "acclimatizing" plants grown elsewhere, plants that might have difficulty surviving

the shock of a new climate, a different amount of sunlight, a change in the chemical composition of the water and soil, and so on. In addition, many of the plants trucked in from Florida and Texas are considered to be of inferior quality when compared to California-grown plants. Even plants from Hawaii, though of high quality, often arrive here in poor condition because of the shock of travel. In recent years, thirteen nurseries in the Encinitas area have converted from growing their own plants to acclimatizing plants that were grown to specimen size in Florida, Texas, or Hawaii. "That's a large number if you consider that there are only seven or eight large foliage growers in the Encinitas area still growing specimen plants from seeds or seedlings," Granat says. In effect, many growers have decided it's cheaper for them to ship in plants grown somewhere else, nurse them into the quality expected by the California consumers, then resell them.

Another new trend in the foliage industry is the large number of "plant-

scapers" who cater to those plant lovers who want to have plants in their homes or businesses but don't have the time or inclination to buy and care for them. These plantscapers often operate out of the back of a van, traveling a route of residential and commercial customers through communities such as La Jolla, Rancho Santa Fe, and Del Mar. They purchase large numbers of quality, specimen-size plants for their customers and have become a major new outlet for greenhouse growers in San Diego County.

Marc Granat's eyes light up when he considers the opportunities available to an energetic young plantscaper with a van and a green thumb. After all, he got his start just that way. The industry may have gone through a revolution in the ten short years since he began, but the opportunities are still there. "Plantscapers represent the only part of the nursery business that is really growing fast now," he says. "And anybody with a van, a spray bottle, and twenty customers can get in on it. It's room and pop all over again."



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The problem with dogs, don't you know, is we usually end up having to bury them. Petey died in May. The way Scot Harrison tells it, his dog was having a hell of a time getting around anymore, and the day before he had Petey put to sleep, he'd found his dog crying at the foot of the stairs leading down to Table Tops Reef in Solana Beach. That's close to 300 stairs, and by the looks of Petey, he'd tumbled down most of them. Scot picked up Petey and carried him home. There were patches of bare skin on the tops of Petey's hind paws, the hair worn away from dragging across the edge of stairs — and a lot of other things — since Petey's hips went bad, but he was still able to get around okay. It was clear now, however, that Petey was just too damn old. Scot called the vet, and he made an appointment for the next day at three.

Scot could have done it himself. He's got guns, all sorts of them, and he certainly knows how to use them. Scot Harrison is a heck of a shot. Lately, he's been shooting international, or Olympic-style, skeet, and last year he placed in the top fifty in the nationals, the top twenty if you exclude military shooters.

Prior to skeet shooting, Scot used to hunt. Mostly he went after quail — and the quail hunting he did with Petey had been the absolute champagne of Scot's sporting life, a career that has bridged the likes of motocross, cycle racing, and archery. Scot is a sportsman. He likes to know how he matches up against the competition. Yet hunting with Petey had nothing to do with competition, at least no more so than the competition with nature

A HUNTER AT HEART

Thoughts on an old shotgun and a good dog

implied in the stalk and the kill. But it really wasn't competition at all. Scot loved to go into the bush with Petey, and he loved to watch his dog work hot on scent, outfox birds, and flush them into the swing of the sights of his shotgun.

Petey wasn't what you'd call a hunting dog. Certainly not a bird dog, that elaborate refinement in canine bloodlines with its mysterious capacity to separate game birds from other creatures and which, in extreme cases, exhibits itself as a strong tendency toward vanity, flightiness, hyperactivity, and neurosis. Petey was short and squat, with a long, mungy coat reminiscent of a sheep dog, except it was blank. You would have been hard pressed, in fact, to delineate any sort of pedigree. Yet like most mongrels, Petey possessed that instinctual grasp on his situation in life which made him fully aware of whom he owed his existence to. He aimed to please.

Throw a stick, Petey fetched it. Throw a rock into a swimming pool, and Petey flung himself headlong into the water, fought his way to the bottom, and returned to the surface blowing bubbles from his nostrils, the rock held proudly in his muzzle. Scot is an electrician by trade, and on two-story construction sites, he had to ask carpenters to be careful about tossing two by four cut offs to the ground. Petey would climb a ladder just to be in the thick of things, and his eagerness to retrieve could send him flying. He'd hit the dirt and snatch up that block of wood right now, suffering but a moment's bewilderment before figuring out what exactly had happened and what his course of action should be to make it happen all again.

With quail, Scot had to train Petey not to chew his kills into oblivion. He filled a sock with thumb tacks, threw it — and pretty soon Petey got the idea. It's called a

"soft mouth." Later Petey had the advantage of being practically toothless. Yet even then, which was when Scot was beginning to shoot clay pigeons, Petey's bite would harden from playing games with sticks, rocks, and tennis balls, and on those less and less frequent occasions when Scot still went out after live birds, Petey was apt to gum down on the first couple of quail, so that they came back feeling like lumps of putty with feathers. Wounded game was an especial pitfall. You put a knocked-out bird in a dog's mouth, even the toothless mouth of a wise old mutt, and when the bird comes back to life, wings beating furiously against canine chops, it's awfully hard for any dog not to lose his cool.

But toward the end, there wasn't much of anything for Petey to do except hang out in the back of Scot's red Toyota pickup when the shotguns came out of their cases. Scot has a bunch of shotguns, all handsome and diligently maintained. On some of them, he's customized the stocks to crutch his grip perfectly, to fit more snugly against his cheek, or to give him a better look at clay birds cutting through the air at something approaching a hundred miles per hour. None of these fine-tuned guns has ever killed a thing. They're used, instead, exclusively at gun clubs, those obscure and utterly ordered tracts of land where shotgunners toe toe lines like basketball players spaced around the key in preparation for a free throw and

where hidden machines explode rhythmically to life on command of that solemn utterance, "Pull!"

Just as Petey had accompanied Scot for more than a decade to construction sites all around North County, he rode in the bed of the red pickup to nearly every gun club in Southern California. Unlike construction workers, however, clay-bird shooters are fanatic about their concentration, and the last thing they want is a playful hound begging for fun at their feet. So even when Petey was still able to hop out of the back of the pickup truck, and especially when he could no longer make that jump without collapsing to his belly, he spent many a long hour waiting for Scot to conclude the 100 or 200 or more shots each day of practice or competition. He got to know some parking lots well.

The most recognizable one was, naturally enough, the parking lot of the Miramar Gun Club, our own local clay-bird shootery tucked between Highway 163 and I-805 at the south end of Miramar Naval Air Station. It's hard to say what Petey made of the place. The layout of the car lot, sidewalk, and picnic tables, combined with the adjacent trap and skeet fields, is not unlike an expanded, open-air version of a bowling alley. If the reader can picture the club-length spectator area as similar to the low-level, table-lined mezzanine above the bowling lanes that he must have known somewhere as a teen-ager, and, in the same light, he can

picture small groups of sportsmen welding shotguns instead of bowling balls as they move about within the circumscribed confines of individual, geometric approach points, he will be a long way toward seeing what kind of place this gun club is. Now, substitute the steady crack of gunfire for the echoic rumble of heavy balls striking wooden pins, and you are even closer to an image of just what it is we're talking about — a shotgun range. Is that clear?

There are two games that shotgunners play: trap and skeet. Variations on each also exist, none of which I'll go into. This is going to be hard enough.

Trapshooting originated in England toward the end of the Eighteenth Century, the name coming from the cages, or traps, from which live pigeons were released for the benefit of privileged, aristocratic sportsmen. Later, traps were exchanged for mechanical devices that could throw inanimate targets, and the birds evolved into clay discs, affording a more popular and humane system of targets scored "dead." (There was a brief period, however, when

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By Scott Sadil

Illustration by David Diaz



HUNTER

(continued from page 8)

targets took the form of glass balls filled with feathers, a curiously unique touch of realism. Today a round of trap consists of a total of twenty-five shots divided between each of five different shooting stations located on a semicircular walkway sixteen yards behind the trap house. The targets are thrown out from the house, flying away from the shooter at varying angles. There are limits to those angles, yet within these parameters, the flight of the target remains unknown until seen. All of which means the shooter has no more than two seconds to spot the target, swing the barrel of his shotgun onto the course of the target, aim, and fire. Do I also need to mention the necessity to lead the bird?

Skeet is a somewhat faster game. Invented in America in 1920 by a group of Massachusetts sportsmen who wanted to improve their aim before hunting season, skeet is a simulation of the flight patterns of live birds by the presentation of those same clay trap targets at a variety of sharper angles within a tighter shooting range. The shooter moves to eight different stations along a semicircle, calling for targets that are thrown either from the high house (ten feet) at the left of the field, the low house (not over three feet) at the right of the field, or both houses. I'm making a long story short. Depending on the

He handed the old Remington to me, not without regret. "It's yours," said my father. "Don't you ever sell it."

station, the bird is flying either toward you or away from you, from your left or from your right, or, at station eight, directly over your head.

Obviously both games, trap and skeet, demand a certain flair for the handling of a shotgun. None of this, however, meant anything to Petey. Now that Scot was a clay-bird shooter and he wasn't hunting anymore, shotguns promised nothing more for Petey than a lot of waiting around, infrequent visits from his beloved master, and, he hoped, a stop at a nearby taco shop on the way home. Petey craved Mexican food. The day he was put to sleep, Petey breakfasted on a plump, greasy machaca burrito Scot brought from the Solana Beach Roberto's up the street from his house. Right up to the end, Roberto's was a favorite of Petey's; and it was always the first place Scot went looking when his dog wasn't home when he should be.

Scot spent the rest of that morning — and the few short hours after that — alone with Petey. He wouldn't talk to his wife, and he

didn't go out to the gun club, much as he counts on his Saturdays for a couple of hundred rounds of practice shots. Yet it was actually a day, as far as Petey was concerned, like countless others. For fourteen years, he'd been with Scot nearly every day — morning, noon, and night — excluding those times, in recent years, when Scot would be wiring a new house in Fairbanks. In the history of technology, few goods can claim the longevity of shotguns, and the best ones today remain the epitome of craftsmanship, faultless examples of Old World traditions borne of savvy, art, and love.

The very best shotguns can run in the neighborhood of \$10,000 to \$20,000. These would be products of European gunsmiths, members of families that have been in the trade for generations reaching back before the discovery of America. Such a gun may take up to three years to finish, much of the work going into its exquisite engravings, fanciful depictions of timeless hunting scenes. Yet this sort of a shotgun might never be shot. Its fate, instead, is commonly a private

the pickup, and he made it to the vet at the appointed hour in one piece. He would tell his dog with both arms, and he would tell it would be over in moments. The vet kept quiet, the way he always did when he knew Scot was doing what was best for him. This certainly wasn't anywhere near as bad as having a tick dug out of his ear, a foxtail yanked out of his nose, or even clocking down some kind of lousy pill. Then Petey was breathing deeply, then not at all — and Scot went all to pieces, holding his dog dead in his arms.

Shotguns, for those who aren't aware of it, are beautiful things. I say that without denying the dangers they impose upon wildlife, road signs, and people. But frankly, the hell with that. In the history of technology, few goods can claim the longevity of shotguns, and the best ones today remain the epitome of craftsmanship, faultless examples of Old World traditions borne of savvy, art, and love.

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vault, for safekeeping as an investment in the manner of paintings, old coins, or bottles of fine wine.

The shotgun in the \$1000 to \$2000 range will definitely see action, although most of it will generally be in the form of competitive target shooting. Other than the artwork, there isn't really much to separate a top-notch trap or skeet gun from those of investment stature. On the other hand, it's not the sort of shotgun one would want to beat up in the field. That's the role of the hunting gun, which can be acquired for about the price of a personal computer and which, if the hunter is fortunate, will be used enough to take on that pleasantly worn aspect of a pair of old Levi's.

I know of a fellow who owned a vintage 28-gauge Parker side-by-side that he used for both hunting and shooting targets, despite its resale value as a handsome, hard-to-obtain classic. One day he left the gun standing in a rack at a gun

club while he went to the clubhouse for a cup of coffee, and he watched with horror as a young kid ran out to the rack, grabbed his gun, and took off in a car. A week later the Parker turned up at the scene of a holdup. The buttstock had been cut down to nothing, the double barrels sawed off short. It was truly a crime. A priceless shotgun was now worth nothing, while some punk got canned for blowing a quick-buck, liquor store heist.

Like a lot of sons before me, I got my shotgun as a birthday gift from my father. The similarities, I suspect, end right there. I was turning an age when it had been a long, long time since anybody had considered me a youngster; and I'd never shot a shotgun, with my father or anyone else.

The gun was my request — and it surprised the heck out of my dad. After pheasant in Nebraska corn fields, and duck and geese along the North Platte River, any shotgun game in Southern California had

seemed entirely too pale for my father's notions of hunting. He kept his gun — an old 12-gauge Remington pump — in his closet, never once removing it from its case, much less teaching me how to use it. But I knew the gun was there. I phoned my dad and asked him to give it to me because, out of the blue, I'd been figuring it was time I learned about shotguns, in case I ever made it to a little house in God's country, with nearby game birds running thick in the fall.

My father brought over the gun, and he took it out of its ragged canvas case and showed me how to put it up. Immediately I had a strong sense of my father's love for that gun. He handed it with the care of a veteran ballplayer slipping on a favorite glove; and when he finally handed it over to me, I knew it wasn't without some regrets. "It's yours," he said, "under one condition. Don't you ever sell it."

The gun actually belonged to my grandfather. At least it did until

Grandpa died this spring. The day we buried him, the family stood around Grandpa's house drinking the last of his Hamm's beer; and as such things happen on these occasions, we got to tracing the whereabouts of Pop's guns. Now I had the 12-gauge. The little .410, which to hunters is what a fly rod is to fishermen, had been given away, along with Grandpa's pointer, to a hunting buddy back in Fort Wayne, Indiana, when Grandpa was making ready to move out West to California. And Uncle Dick, my dad's brother, said he had the 20-gauge. "Got it right by my bed," he announced. "I hung up feed sacks all along the fence, and from my front door, I know the pattern the gun throws around every inch of my property. They're running dope all over Riverside."

I didn't want to hear it. I didn't want to hear it any more than I wanted to hear my little sister tell about the dozen or so handguns her

(continued on page 24)

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HUNTER

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husband, a cop, has stashed around their house in Long Beach. It took me thirty years to find out even how to load a gun, and now some of my family was just stinking with them. My father looked at his brother and said, "If you think it's that bad, why the hell do you live there?"

Because I knew Scot Harrison and trusted him, I asked him to teach me to shoot. He was more than happy to oblige. He's got his circle of gun club pals, whom he jokingly refers to as "shootin' buddies", but he's always trying to enlist new blood, especially if he feels it's someone who's a real sportsman. Well, I'm at least that. I

come by it honestly enough, through lineage I can't deny. (There's even a story — entirely undocumented — that contends my great-grandfather emigrated after being run out of Bohemia for poaching game on royal lands.) Anyway, Scot invited me out to Miramar, and I showed up one Saturday with a box of dusty shells and my sixty-year-old Remington, which I still hadn't shot and still didn't know if it was safe to do so.

Scot gave me the once-over, smiling the way gun lovers will when handling a classic — or even a dated, workman's relic. He remarked that the gun had certainly seen some use. But there wasn't a spot of rust on it, and after a thorough spraying with WD-40, Scot had the pump moving freely, the click of secret mechanisms ringing sweetly in my ears. Scot

loaded the gun and pointed it toward the horizon, where navy jets roared down from the sky. He gave the trigger a squeeze.

Anybody who is new to guns, especially shotguns, cannot help but be shaken by the first, up-close blast of gunpowder exploding inside a hand-held metal barrel. I felt, for a moment, that I might be wading in over my head. But then I shot the gun myself, and I eventually got used to the noise, the jolting kick, the smell of spent shells, the mechanics of reloading. I

understood that this was something done commonly by men, women, and children.

Now it was time to shoot at something. Scot picked up a chunk of a broken clay target, and he had me stand next to him and point the gun safely away. He tossed the clay chip into the air. I watched it reach

its apex, and I aimed and fired. The target fell untouched to the ground.

We tried it again. And again. The piece of clay kept landing unscathed, never more than spitting distance from my feet. Scot remained patient, telling me that this was actually not the easiest of shots, my gun and shell pattern being designed to hit birds at least fifty yards away. I was hardly

consoled.

Of course, I did finally connect. Then we went to one of the trap fields, and I shot at flying targets until my shoulder was sore. On my last round, I scored thirteen out of twenty-five. We shot skeet, too, and with one of Scot's old 20-gauges — the gun, in fact, with which he used to hunt quail — I turned a few of those clay pigeons into dust.

You hit them that way — dead center with the heart of your pattern

— and the four-inch clay disc disappears in a puff, the impact as terse as a good fast ball meeting the fat of a bat. Scot said I was doing pretty well. On my last round of the day, I tallied a double; and when we finally packed it up, I felt with practice I could make a fairly decent trap or skeet shooter.

I haven't shot a gun since. This is Scot Harrison the last time he went hunting: he had a number of reasons to feel out of sorts. Pety wasn't with him. His buddies, across from him at a pond out Anza Borrego way, were drinking beer and blasting away at doves. The birds, as quail never are, were thick as gulls around a public beach, and all it took to nail them was a quick gun and a good eye.

Then, when the doves got smart — or at least as smart as doves ever

get — they kept cutting short their approach to their water hole. And like the lowest kind of dry-gulch hunter, Scot poked his gun out of the tall desert brush, ambushing birds one by one. "It was easy," Scot now says, recounting a day he'd rather forget. "I didn't have to do anything except wait there and shoot. But shooting isn't hunting."

Shooting clay pigeons isn't hunting, either. So if you're counting, that's two reasons why I haven't fired a shotgun since that first and only time. Shooting without hunting seems, to me, a rather strong sub-instance of putting the cart before the horse. I admit an instinctual prejudice. At the same time, it would be wrong to assume I maintain a wholesale distaste for killing. I raise chickens, and when their good laying days are over, I can start them on their way

to the stewing pot with my bare hands.

It's simply a matter of available game — or, in this case, the lack of it. Here in San Diego, where, for now, I'm making my stand, game for hunters has become scarce indeed.

Had I a notion otherwise, Scot put me off the idea of hunting doves. Mammals I won't even talk about, for reasons that go far beyond the fact that hunting them demands a rifle instead of a shotgun. Ducks and geese, which used to be hunted locally from among other places, blinds along manmade ponds you can still see in San Elijo Lagoon, remain something I'll consider only if I find myself on flyways a long, long way north of here. I've heard pheasant have been introduced to farmlands out toward El Centro, but

that's the sort of private-property hunting that requires connections, hobnobbing, or money. Which leaves me with quail, the treasured game of Scot Harrison, and a lot of other local hunters besides.

Now, quail hunting I can get excited about. At least conceptually. There's the walking, the stalking, the necessary intimacy with both terrain and game, the few select shots on which hinge a day's success or failure. I wouldn't mind a meal or two of quail, either, the little breasts braised in butter and garlic and ginger root, the legs deep-fried in oil with a flour and curry spice coating. And I'd love to hunt with a dog, watching that intensity which has been bred into it, following it as it works tirelessly in the bush, trailing scent, finding birds, pointing, retrieving — doing

(continued on page 26)

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SPORTS

If Steve Garvey tossed his golf clubs at the Argentinean soccer team, would anyone watch?

BY STEPHEN HEFFNER

Q. Steve Garvey's having a bad year, and everybody's blaming it on his ego. Couldn't it be that he just doesn't have his mind on baseball? His picture is always on some magazine cover. He has a new book out. He does all those Chevy ads on TV and radio, and he endorses all kinds of other products. His picture is in the papers so often for being at civic functions I wonder if he wears his tuxedo more than his baseball uniform. How can he do all that and also concentrate on baseball? I hear he has a business helping pro athletes plan careers for the days after they retire from sports. He must be his own best customer. Don't you think he could still play first-base baseball if he concentrated on the game the way, say, Tony Gwynn does?

— G.K. La Jolla



A. People will tell you that it never snows in San Diego, but they're overlooking the tidy snow job Steve Garvey has been getting away with lately every time he puts on his Padre uniform. It's no coincidence that Garvey is planning a career in politics, for he possesses the attribute most crucial to any politician — the ability to appear to be something he is not. And while even Ronald Reagan's acting talents couldn't hide a .240 batting average, Garvey is managing nicely to disguise his cause.

Ask Padre fans which of the hometown boys exudes the most obvious aura of professionalism, which Padre conveys the strongest impression of having his mind fixed upon his task, and the answer is likely to be Steve Garvey. (No one in baseball does a better steady-eyed Clint Eastwood as

he steps into the batter's box.) Then ask the same fans why their man is having such a lousy year, and why, in general, he no longer hits .300 or drives in one hundred runs as he used to, and the answer will be something like, "Hell, the guy's thirty-seven years old." Is it unfair to ask a thirty-seven-year-old ballplayer to hit like an All-Star? It would be if the Garvey were a gimp-legged, hard-drinking old-timer like Mickey Mantle, but Garvey is more in the mode of Pete Rose, a man who takes care of himself physically, has no chronic major injuries, and is neither a wino nor a drug addict. And as Rose, seven years Garvey's senior, has been proving for so long, when you combine clean living and good health with basic talent, you can play with the best even into

your forties.

Is there evidence, then, that Garvey's impressive game face is just a mask hiding a mind that is elsewhere? Garvey has long had a reputation as a clutch hitter and a big-game player. He has hit .356 in National League championship games, nearly sixty points higher than his overall career average, and he hit .340 in late-inning pressure situations between 1975 and 1980 — all of which suggests that Garvey tends to concentrate more in certain situations than in others. And it is well known that it doesn't pay to throw knockdown pitches to Garvey — or as Kurt Bevacqua said, "Don't make Garvey mad" — for his frequent response has been to dust himself off and belt the next pitch out of the park, just as he did in Montreal this season after young Tim Lincecum made the mistake of brushing the old boy back. Again, here is evidence of an attention span more than one level of intensity, and evidence also that the level that produces home runs, almost on demand, still exists. The question is, what has become of that fundamental concentration that once produced an average of 200 base hits per season for seven consecutive seasons (1974-1980)?

It is naive to imagine that Garvey's multitude of outside interests has no effect on his baseball. He has businesses to monitor, photo shoots and taping sessions to attend, meetings, banquets, public service and community affairs appearances; and through it all he has the full-time job of Image Cultivation and Maintenance, so necessary to his political future. This last may be the most taxing of his endeavors, the thing draining the most life out of his baseball career, for it demands perpetual vigilance, grueling attention to detail, to the curve of the smile, the lay of the hair, the fit of the clothes, the erectness of the posture. And above all, it requires painstaking care in developing and delivering excruciatingly diplomatic answers to sports writers' questions — a kind of spring training for the days when, in pursuit of political office, public utterances smacking of definite commitments to solid positions will be strictly taboo.

What would happen if Steve Garvey tossed baseball with the dedication of Tony Gwynn? Who knows? Maybe he'd hit .300 again, drive in a hundred runs. Maybe, at least, he might stop swinging at those curve balls in the dirt that every pitcher in the league throws him when they get two strikes on him.

Q. What is it about Americans that they don't go for outdoor soccer? The recent World Cup tournament in Mexico drew the rapt attention of virtually the whole world outside the United States. The newspapers in Italy condemned their team on the front pages after they lost. A player from the Brazilian team was said to be in national disgrace in his country for missing a penalty kick. Argentina called a national celebration after its team won the Cup. And in the States, people could have cared less. Why?

— C.G. Bonita

A. Some people would try to answer that question by saying that there is simply no tradition for soccer in America, but American tastes rarely depend exclusively upon tradition, and it is foolish to argue that new ideas fall here just because they are new. Look at orange golf balls.

The more common answer is that outdoor soccer has too little action and not enough scoring, and though that comes closer, it still isn't the whole story. Soccer has a lot more action than, say, baseball; and while it is definitely a lower-scoring game, what may be crucially different is the way that scoring is accomplished.

On a Tuesday night in June, during the World Cup tournament, the Padres got into a tight game with the Giants that stood at 1-0 for seven innings or so (the Padres eventually won, 3-0). It was a nail-biter, dominated by clutch pitching and defense on both sides that turned back one scoring threat after another. A few days earlier, the French and Brazilian World Cup teams had played the same kind of game, one marked by tension, near misses, and only two goals, one for each side, through regula-

tion and overtime.

Each game was as exciting and entertaining as could be, but for promoters of outdoor soccer in the States, the comparison is fatal. A large part of what made the Padres-Giants game exciting for baseball fans was the knowledge that the balance was at once fragile and volatile, that with a couple of breaks and a single swipe of the bat, one team could have surged ahead decisively. There are no three-run homers in soccer, and American fans can't live without them. It is not the low scoring per se, but the relative stability of soccer, the predictable dominance of defense over offense, that drives Americans to the exits. The patience of the soccer fan, his ability to thrive on the unspectacular details of a game while awaiting the infrequent goals, is an Old World trait that has not made the transition to the American sports psyche. Just as American pioneers needed their enigmatic frontiers, American sports fans need the wind blowing out at Wrigley Field.

Virtually all major American sports have undergone rule changes in recent years designed to make the games less stable, more explosive; and there was no more dramatic surgery than that performed on American soccer, which was brought in, comatose, from outdoors and revived in hockey arenas, where goals are now scored in the blink of an eye and no lead is safe just the way Americans like it. Outdoor soccer will, no doubt, continue to be the most important sport in the world, but until they do something like make it illegal to have a goalkeeper, they will just have to get along without the American sports fan.

Q. I'm having a late-life crisis, and it's because of golf. I'm sixty-six years old and I'm a good athlete for my age. I play tennis, I swim, but I can't get the hang of golf, and it's driving me crazy. I took up the game when I retired six years ago. I've spent a thousand bucks on lessons. I practice on the driving range until I'm weak. I play every day and I play awful. One day I slice, the next day I hook, the next day

I can't putt. And I look around me at the guys I play with and they're just as bad, even though they work as hard as the game as I do. The other night after a bad round, I got drunk and tried to throw my golf bag and clubs off the Ocean Beach pier. A couple of guys fishing there were golfers and they talked me out of it. They reminded me that I'd probably just go out the next day and buy new clubs and start all over. It's getting bad. Is there any way to beat this game?

— A.P. North Park

A. Beat golf? You must be kidding. Apparently you've forgotten Fuzzy Zoeller's reaction to the 1984 U.S. Open. "Golf isn't fair, it's cruel," said the Fuzzy — and he won the tournament! And if you really want some bad news, look up the July issue of *Golf Digest*.

Golfers are a glass-eyed lot, shell-shocked by their hostile pastime, and they are easily taken in by the monthly golf magazines, whose editorial and advertising content is dominated by a sort of snake-oil miracle prophesy, offering cures for golfing ills through a variety of foolproof tools and infallible methods of swinging them. In their desperation, golfers miss the larger lesson of the magazines: that the sheer number and complexity of the difficulties being addressed is a clear indication that golf is too full of problems. And when, by rights, the July *Golf Digest* should have been the fatal silver tee driven through the vampire heart of this bloodsucking game, golfers missed it again. They overlooked one of the most persuasive arguments ever presented for abandoning the sport.

It was the cover story, titled "How I Came Back." Jack Nicklaus's account of his victory in the 1986 Masters tournament. At age forty-six, Nicklaus had been widely considered an over-the-hill goner, a proud has-been whose days as the game's greatest player were well behind him. His stirring charge at Augusta in April was the sort of last-stand, against-the-odds heroism that legends are made of and that brings tears to the eyes of the toughest of sportsmen. Major magazine articles about the man and

the event were in order, and all would have been well had the *Golf Digest* story been simply the sort of inspirational tale of perseverance that usually covers the ground in these cases.

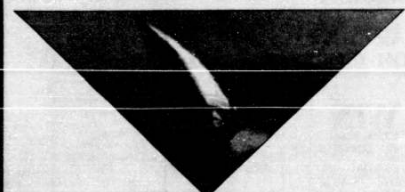
Instead it was the story of how the winning golfer in the history of the game had to relearn his craft from the ground up — not because of any handicap imposed upon him from without, not because he had given up the game for ten years to raise a family, not because an auto accident had left him playing from a wheelchair, but because the game of golf is so difficult that his mastery of it simply vanished, left him without warning, like a shadow disappearing in the dark.

In the article, Nicklaus talks of a "fundamental flaw in my swing," of his clubhouse "bouncing and jiggling all over the place," of having to slow down his backswing, stand up straighter, use his legs to start his downswing, pull his arms smoothly through the ball. He talks of returning to the very first thing he learned as a kid, which was to "reach for the sky" on his backswing and his follow-through. He worries about his chipping. He worries about his putting. In short, he spends the entire article the way a hacker spends his weekends — realizing that his game is a wreck and running through dozens of wives-tale remedies in an attempt to fix it. For the coup de grace, he writes, "For almost four years I'd felt awkward when swinging a golf club, even on my good days."

Where is the hope? What's left for the hacker who learns that the Babe Ruth of golf, the winner of twenty major tournaments and dozens of minor ones, can become as lost in the wilderness of the game as the hacker himself, and that the confusion can be enduring, relentless? Jack Nicklaus feels awkward swinging a golf club on his best days? For four years? No, throwing the golf clubs off the pier is not the answer. Golfers need to start throwing other golfers off the pier, and to arrange it so that the last one is somebody who has the nerve to jump on his own.

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Ernest Hemingway considered the pleasure of good eating and drinking above that of sex. While his works have been scrutinized, analyzed, explicated, and explored until there's hardly a topic about the fabled writer that remains unused, here's one up for grabs that has a truly ring to it. It's called "Hemingway and Tapas" and

would trace his sojourns through the tapas bars in Pamplona, setting for *The Sun Also Rises*, and in Madrid, where he was a foreign correspondent. A map, published with the article, would enable literary, as well as food aficionados to pay homage to the novelist by eating and drinking their way through each tapas bar that sported the sign, Hemingway Ate Here.

This bit of whimsy aside, tapas have been in existence since the Nineteenth Century and are reputed to have originated in Andalusia, Spain. An innkeeper allegedly placed a slice of salted ham or sausage over a wine glass (possibly to keep flies out of the drink), and this resulted in the word *tapa*, from the verb *tapar*, which means to cover. Since the meat that covered the wine glass was very salty, it induced even greater thirst, and if we are to believe the legend, that's how tapas were born. Originally given away free, these small

appetizers, which contained fish, seafood, meat, or vegetables, grew in number and variety until they became small meals themselves. Because they were served in bars, they were associated with conviviality and uproarious behavior — tapas bars in Spain are crowded, and customers often scream their orders across the room. In some Spanish tapas bars, the count of the number of tapas one eats is done by holding on to the toothpicks inserted in each tapa; in others they are accounted for by adding up the tiny plates in which they are served; and in still others, the waiter and diner keep count in their heads.

Needless to say, the tapas bars now so popular in the United States don't use either toothpicks, saucers, or mental gymnastics in order to arrive at the bill. There's no screaming or shouting to get the tapa of your choice. Tapas bars have become very chic — what else would do for food faddists? — and are models of civility. In fact, they have become places where people congregate before and after cultural events or as alternatives to high tea or happy hours.

Credit must be given to Paul Dobson for first bringing tapas to San Diego, both in his Spanish restaurant Che D'Aure on Prospect Street and later at the Andalusia Restaurant, also in La Jolla. But in both of the restaurants, tapas were an adjunct to the Spanish menu and not the main event. Now Dobson is part-owner of the only true tapas bar in San Diego, one devoted exclusively to tapas. We've needed such an eating environment for a long time, and its success will be evident from the first minute you walk into the place.

Called La Gran Tapa, it's located just a few minutes' walk away from the Civic Theatre and Symphony Hall, and because it's open from 11:00 a.m. to 11:00 p.m. weekdays and to midnight Friday and Saturday, it's sure to become a viable alternative to Dobson's Restaurant, Broadway Place, the Grant Grill, or the Horton Grand as a spot for small meals. You may order one or ten of these appetizers, and you should make a note in your head about the cost of each. Eating tapas is very seductive, and, as with eating at a sushi bar, you

can run up a high bill without being aware of it.

La Gran Tapa consists of two wood-paneled rooms. The first, as you enter, is dominated by a bar at which you may order both food and drink. There are tables placed along the windows and booths along the walls. Since we were a party of five, we elected to eat in the inner dining room, away from the bar — I always prefer the maximum amount of privacy and the minimum amount of exposure to the street. As is the custom with tapas, we shared each dish, and our one problem with the service was getting enough clean dishes.

We ordered *gambas* (shrimp) with garlic and olive oil (\$6.25), octopus sautéed with paprika, garlic, and chili (\$5.00), and cockles in Romesco sauce (\$6.50) for our first round. These were served with French bread, the better to mop up the sauces. The least successful was the shrimp in olive oil. It's very Spanish but may prove too oily for American tastes — it's not the kind of sauce into which I would want to dip my bread. We ordered two rounds of *pambazo a la plancha* because the grilled shrimp were so good, and the octopus and the cockles were outstanding. The Greek-style shrimp with fennel, feta cheese, and tomatoes would make a very pleasant lunch if you had a salad with it.

The romaine salad was first-rate, crisp and dotted with tasty, freshly prepared Parmesan croutons (\$3.50). We began with one order of salad and then decided we really needed another, although each of the three women at our table decided we could easily have had one apiece. We also had two orders of spicy lamb brochets and enjoyed those as well (\$3.00 each).

We concluded with two desserts: chocolate layer cake (\$4.00) and strawberries dipped in white chocolate (\$5.00). Admittedly, tapas bars are not associated with desserts, but after tasting so many different dishes, we longed for something sweet. While Paul Dobson is a consummate professional, he rarely, if ever, touches desserts, and I warmly recommend that he delegate the task to Carol Dobson, his wife, who is a great dessert connoisseur. These desserts were adequate, though I doubt we

would order them again — our group shared strawberries, plus one slice of chocolate cake. I should mention, though it's out of sequence, that at a later date, I sampled the black bean soup. It was really terrific, with quite a kick to it (\$3.50 a bowl).

My friends and I agreed we would return to La Gran Tapa often. It is a place where we could laugh and talk, have a light meal, and feel as if we were in any capital in the world. Our bill, with wine and tip, was \$200.00 each. At present the menu is limited. It does change every two weeks; even so, there were no vegetable tapas, no sandwiches and cold plates include American hamburgers and smoked tuna

salad and seem like a sop to American tastes. Tapas bars gain their reputation by their variety. If La Gran Tapa doubles its offerings, it will also double its appeal. And while our waiter ran his legs off and was very attentive, there was an air of confusion among the young hostesses about seating. Still, we are fortunate to have La Gran Tapa; it does much to enrich our cultural life.

Mention should be made of several takeout places that are quite interesting. Sans Pareille, at 7837 Girard Avenue in La Jolla (454-3321), is a sophisticated Belgian charcuterie that has superb offerings. Everything is prepared on the premises, in-

cluding its sausages and meat loaf, and various salads are unique and of the highest quality. Whenever I walk by, I pop in for a slice or two of whatever is new and have never been disappointed. Its Belgian chocolates are also knockouts.

Another is Danusius Specialties, located on the corner in an easily overlooked location at 4591 El Cajon Boulevard (280-0330). Middle-Eastern specialties are available for takeout but may also be eaten on the premises — don't mistake the grocery for the takeout section, which is next door. Hot and cold dishes are prepared fresh daily, but you must get there early. This shop closes by 6:00 p.m., and many of the goodies are gone by late afternoon. For sheer variety and excellence, the

Middle-Eastern dessert pastries are second to none. I came away with a boxful and hadn't had such a good time since I bought honeyed sweets by the kilo in Greece.

Christina's, that estimable dining room at 8356 Allison Avenue in La Mesa (464-6040), is no longer serving dinner during the summer months but does have a complete list of elegant gourmet dinners that may be taken out daily by 4:00 p.m. If you phone, you will be given the menu for the day. The cooking is superb. And the French Gourmet at 713 Pearl Street in La Jolla now offers delivery of gourmet meals right to your door. These, too, are quite delightful. The service, called Express Cuisine, can be reached at 750 Draper Avenue, La Jolla (454-2044). □

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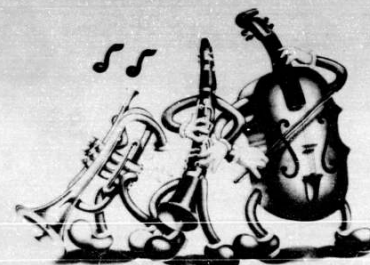


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Glow



DUNCAN SHEPHERD

Prince's *Under the Cherry Moon* has been underrated, a little. And underneath, a lot. And as perhaps the fastest departure of all of the summer arrivals to date, it will have little opportunity to reverse

those fortunes. I was already all too painfully aware of how small a minority I am in when I say that the one kind of movie (if it can be called a kind) that I would sooner see than any other is the black-and-white kind. I believe this is what's known as a starvation mentality. Only recently (to put a statistic to it) I had read that eighty-five percent of viewers would

prefer to see movies in color over ones in black-and-white. Of course this calculation came from the Hal Roach Studios, who are busily engaged in going black and coloring in what once were black-and-white movies like *Tigger and the Hound*. The statistic is stated doesn't quite address the separate question of what percent approves of color being added where there formerly was none, but still...

I suppose it would make little difference to the eighty-five percent, though it might swing a few percentage points to No Preference, that *Under the Cherry Moon* is in truly exquisite black-and-white. It is, as one so often hears, and usually without so good a reason, a delight to the senses — or at least to two of them, the visual and the tactile. (The aural is another department.) The photographer is Michael Ballhaus, who, prior to things like *Heartbreakers* and *After Hours*, worked often with the late Rainer Werner Fassbinder, but not often in black-and-white. (Germany, with Fassbinder and Wim Wenders taking turns manning the barricades, has been the last best stronghold of the art.) The almost sculptural modelling here of lights and darks and in-between, and the detailed texturing of materials and patterns and anything you can put a finger on, are never-endingly marvelous — just the sorts of things that powerful blasts of color tend to obliterate on screen. Admittedly, one of the more valid objections to the movie would be that Prince attempts to substitute costume changes for plot and pace. But I don't come across too many plea-twists these days that are as surprising and enlivening as, say, that knee-length, bare-backed tunic on top of matching pants with quarter-sized buttons up the legs or that glistening beaded thing with padded shoulders and puffy sleeves. More than in most movies, surely, you find yourself asking "What next?"

What doesn't come next is perhaps more unexpected than what does. Until the closing credits, Prince does not sing on screen, although a couple of mouthings to what we can recognize as himself on a tape deck and a car radio. He does not in fact play any sort of singer at all, but rather a piano player cum gigolo, with an edgy shaped and close-cropped mustache and a *sorero's* sideburns, in a French Riviera nightclub. And the afore-

mentioned closing-credits number occurs only after the Prince character has been shot dead. I had read somewhere that the movie's last ten minutes or so were supposed to be in color and to take place in heaven, but this was not the case in the print I saw. The only thing in color was the Warner Brothers logo (fading quickly to black and white), and the lot less — but not ten — minutes behind the closing credits were merely the latest Prince rock video, which can indeed be seen in color on television, and which, though it sometimes seems to take place on some sort of magic carpet of clouds, is not certifiably heaven.

Apart from that little addendum, the movie is much less tuned to the MTV wavelength than might have been anticipated — especially in view of Prince's previous screen appearance in *Purple Rain*. The story, a little nothing about real love with a real heiress, is told in coherent and cohesive scenes and dialogues, often rather flat and under-realized, but at least undisturbed by fidgety, finger-snapping editing rhythms — very much in contrast to the MTV manner of *Purple Rain*. And though the movie has a lot of music in it (and behind it), it is not even really a musical. Nor is it, as the 1940s-style black-and-white might lead some to suppose, the least bit *noir* in attitude. It is instead overrun with giddy adolescent comedy and horseplay. (E.g., the joke shared between two blacks at the expense of a white, who can't make head or tail of the words "WRECKA STOW" written on a napkin. Punctured: "If you wanted to buy a Sam Cooke album, where would you get it?" Again, a long way from the glowering and hard-breathing *Purple Rain*, as well as from the usual reasons nowadays for resorting to black-and-white.)

To say what the movie is, and not what it is, is not so easy. Contemporary in time-setting, but deliberately passé in style, it is the very odd caprice of a very young man who chooses to view himself in terms of very old movies, and as such it is an entirely interior vision, separate and self-contained, distant but vivid, at the same time fatalistic and cheerful, nostalgic and childlike, opulent and ephemeral. I thought that this — the creation of a whole personal time world — is something like what we wanted from our artists. I don't know that Prince, whatever his claims in the musical realm, yet mer-

its that description in the cinematic one; and though I am accustomed to them among rock stars, it would take me a long time to get used to the idea of a film director with only one name, especially when it is not a name but a rank. (No one can look more askance at this interloper than director Bob Downey, who always used to append his name parenthetically with "a prince," and who cannot be happy to see someone remove the article and capitalize the noun.) But I may not need any time to get used to it. It would hardly be surprising, in light of the critical reception and public nonreception, if Prince should decide there's a more appreciative audience elsewhere, and if *Under the Cherry Moon* should turn out to be a last movie as well as a first. My relief would be small.

If nothing else, Prince's movie captures exactly the quality that was missing in the movie-memory sequences summoned up by the homosexual prison inmate in *Kin of the Spider Woman*, and as a sort of aesthetic credo, it is fascinating and revealing in much the way those scenes ought to have been (and were in the original novel). No one, certainly, can accuse Prince of attempting simply to repeat his earlier screen success. Nor (keeping in mind the statistic on color vs. black-and-white) of knowing to popular taste. The alternative accusations of egotism and self-indulgence seem to me pretty near compliments by comparison. Or any way the lesser of the two offenses. The firing of the original director, Mary Lambert (who, after all, had never made a feature film either), and the taking-charge of the production himself may have been a little presumptuous of Prince; but given his well-known mania for total control of his work, it seems the logical move. Woody Allen to bring up another American defender of black-and-white had once let it be known, if I remember right, that he wasn't pleased with Clive Donner's direction of *Whur's* New. *Paxxvory*. Allen made the logical move in that instance.

And there was no thousand-strong critical chorus to call him a self-indulgent egotist. Neither was there a chorus to call him One Of Our Finest Filmmakers immediately upon the appearance of *Whur's Up Tiger Lily?* or *Take the Money and Run*. There have been this summer a barely decent number of moderately diverting movies — *About Last Night*, *Ruthless People*, *Loyal*, *Eagles*, *Mona Lisa*, *The Great Mouse Detective*, and, a little more than moderately, *The Manhattan Project* — but not so decent or diverting as to foster an atmosphere of pickiness. Prince's movie, more interesting to look at and think about than any of those others, deserves a spot among and, I would say, above them.

Add *Aliens* to the list of moderate summer diversions. Having complained about the 1979 forerunner that it was overproduced for the scope of its action, I am now obliged to admit, however grudgingly, that the scope of action in the sequel comes near to filling every available inch. "This time," as the ad says, "it's war." But there is cheapness of a type, too. I don't go for the deceitful sort of fright that turns out to be just a bad dream (especially one in slow-motion), and I don't care much for the innocent tap on the shoulder at a moment of high tension. But for every such cheap thrill, there is a hard-earned one to balance it, and all in all there is an overload of both. It is a common malady in movies these days to not know what to weed out or when to call it quits: the alternately exhilarating and exasperating finale, with the heroine and sole survivor of the first film donning a sort of robotized kerkira as a suit of armor, is a tidy summary of plusses and minuses.

In what might charitably be construed as a show of restraint, the movie takes a full and unburied turn to reach the initial encounter between humans and aliens (there is a false alarm that turns out to be a catanolic child like the one who had

seen the giant ants at the beginning of *Them!*), and the chopping-at-the-bit braggadocio of the Marines-to-the-rescue achieves a kind of penny-dreadful poignance. Once underway, the action descends to your rudimentary bog-eyed monster stuff, and the Marines disperse into stock figures: green and incompetent commander, shell-shocked and motor-mouthed combat vet, unscrupulous and self-interested bureaucratic advisor, etc. The Sigourney Weaver character has been touted as one of the best female roles in years, which would perhaps be the case if what you wanted from a female role was Equal Opportunity to kick ass. For somebody who had been through what she had been through in the original, the character comes across as a bit overcomplicated. On the other hand, the Lance Henriksen character is indisputably the best android role since *The Terminator*, from the same director, James Cameron. His — the robot's — courage and devotion go on being proven even after he has been torn in half by the Queen Alien. At or near that moment, one can see what Cameron meant when he spoke of *The Terminator* as a test-run for *Aliens*. But *The Terminator*, as sure as I can be of anything after a battering like *Aliens*, remains the better film.

If you have been to the movies at all in the past two weeks, you have probably seen the all-star promotional pitch for the Will Rogers Institute's 50th Anniversary fund drive. Not all of the all-stars contribute equally. Clint Eastwood, Christopher Reeve, Anthony Michael Hall, Tina Turner, and even Goldie Hawn (until that final giggle and head-clip) do particularly well. I thought, and Ally Sheedy, Steve Guttenberg, and Michael Keaton — him above all — particularly unwell. What stays more or less constant is the caliber of the portrait photography. Hollywood glamour stuff at its most flattering and ennobling; mooncape lighting against an infinite black void. To having my own curiosity and spurred by gossip

just watched *All the President's Men* again on television, I launched my own investigation to find out who might have been behind the camera: a phone call to the Warner Brothers publicity department, who didn't know who their logo was on the trailer, a call to Los Angeles information, who could find a listing for a Will Rogers riding stable, polo club, state park, and elementary school, but no Institute; a call to the local Pacific Theatre district office, who knew that the Institute was in New York and that the trailer had been produced by them and distributed by National Screen Service; a call to National Screen Service, who didn't pick up the phone; a call to New York information, who found two numbers for the Institute, a day and an evening; a call to that number and no answer; a call to the day number and a transfer to the public-relations department, who knew the name and number of the right man to talk to at Warner Brothers; a call to that number and no answer; a call to the Warner Brothers switchboard who knew a different number for that name, who turned out to be the wrong man after all, but transferred me to a different right man, who was in a meeting and would get back to me but didn't; another call the next morning to the right man, who was in another (or the same) meeting and would get back to me but didn't; another call the next morning to the right man, which was disconnected; another call to the right man, who was not yet in at 10:45 and neither was his secretary; another call, this time accompanied by a lengthy plaint starting off with "Is it because I'm not Roger Ebert that I can't get an answer to this?" — and then an answer. (Do Jeannette DeWitte, Paul Krugger, Neal Matthews do this kind of thing all the time?) The photography was by Jose Mignone, who means nothing to me, and John Alonzo, who means plenty, and by this point I can't remember why I ever wanted to know in the first place. But oh, please give generously.

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Proof of Burdon



Eric Burdon

JOHN D'AGOSTINO

For many years I have been unable to think of British rocker Eric Burdon without wrinkling my nose in disgust. It wasn't always so. As the vocalist for the

Animals, Burdon piloted one of the more gun-laden ships in the mid-Sixties pop armada whose assault on American audiences would become known as the British Invasion. The Beatles and the Rolling Stones might have been more decorated during that campaign, but the Animals

scored some of the most damaging direct hits on American shores with such tunes as "House of the Rising Sun," "Don't Let Me Be Misunderstood." "We've Gotta Get Out of This Place," and "It's My Life." At least initially, British bands were doing little more than recycling American rock and roll and rhythm and blues, and it was evident in his personal style that Burdon was even more fanatical about those forms than were the aforementioned admirals of the fleet. While fan magazines and their readers fixated on Paul McCartney's Cupid-doll cheekbones and Mick Jagger's bantam rooster prancing, fans of rootsier rock were drawn instead to Burdon—a snarling pit bull in a beat-up denim jacket, whose scruffy looks and surly vocal style became the Animals' most bankable trademarks. In those days I counted myself among Burdon's faithful.

For me the honeymoon ended in 1966 when the band became the first of the invaders to change its name and identity to reflect the dominance of its frontman. As Eric Burdon and the Animals, the group surrendered much of the raw energy that had set it apart from the other British groups and in short span released a string of singles that shamelessly and unimaginatively pandered to the new preoccupation with psychedelia. The maudlin, super-hip moralizing of "San Franciscan Nights" and "Sky Pilot" (among the dumbest songs ever written) and the embarrassing, let-me-on-the-bandwagon "Monterey" left my respect for Burdon in tatters. But the worst was yet to come. During the Newport Pop Festival of 1969—at which Burdon unveiled his new American Latin/soul band, War—his revelous behavior revealed a self-absorption bordering on megalomania.

On Sunday afternoon of that weekend event, Jimi Hendrix surprised the 80,000-strong crowd with an unannounced appearance (his band had played its scheduled set on Friday). Dressed in the turquoise outfit captured on the most fa-

mous poster of the guitarist, Hendrix unleashed some of the most captivating guitar work I've ever heard. It was apparent he wanted just to play, to temporarily set aside his image as the electric "voodoo child," and to show people his consummate skills as a blues and jazz musician. But at precisely that point at which Hendrix's beautiful jazz chordings and emotional improvisational statements were creating real magic at the dusty outdoor venue, Burdon decided to get in on the act.

Gaining the stage from the rear, he approached the microphone and—apparently mistaking fan attention for lethargy—tried to coax the audience into "boogie-ing." A startled Hendrix took a couple of steps back and glared at the intruder, who remained oblivious to Hendrix's silent disapproval. Burdon then dragged onto the stage a buxom blond groupie familiar to many San Diego-area musicians (and whose name I conveniently forget) and proceeded to make an absolute ass of himself. First the two did some suggestive dancing; then at Burdon's urging, the blonde took the microphone and shouted profanities and flower-power gibberish at the crowd. Hendrix looked as though he wanted to hide, but Burdon and his sleaze queen weren't finished. Climbing to a platform atop the sound scaffolding at one side of the stage, they reprised their lewd cavorting and exhorted the crowd to join in the "fun." Hendrix stopped playing altogether as this rare jam deteriorated into a circus freak show. When he unplugged his guitar and exited the stage area, Burdon was swinging the blonde over his shoulders and beating on his chest in caveman fashion. If I'd had a rifle at that moment, I'd be in prison today.

In the seventeen years since that fiasco, I haven't had much interest in anything that Burdon has had to say or play. Not that I've missed a lot. Thanks to marital and legal hassles, professional problems, and aborted creative projects (including,

ironically an attempt at producing a film about Hendrix), Burdon remained fairly quiet through most of the Seventies and early Eighties. Even the hallywood reunion of the Animals a couple of years ago failed to ignite the singer's career to any appreciable degree and in fact soured him on that sort of retrospective endeavor. It was with some heel-dragging, then, that I visited the Belly Up Tavern last Thursday to hear Burdon and his new band. I wasn't completely open-minded in my motives, but an awareness that someone in my line of work should never permanently seal his impressions left a little corner of my cranium accessible to the possibility that Burdon would be worth the trouble. Happily, he was that and more.

A long queue outside the club prior to the second show was testimony to Burdon's continued drawing power, but once inside I feared I'd missed the best of the act. "The first show was phenomenal," said a trustworthy source. "I can't believe that he'll have any voice left after that." I needn't have worried. When Burdon took the stage with his four-piece band and two very attractive, if musically superfluous, black female singers, the near-capacity house gave him a hero's welcome. Burdon easily shouted them down with the show's opening song, and it was during "Don't Give a Damn" that it occurred to me that for the last two decades, rock and roll has had its own analogue to comic Sam "the Beat" Kirsnow. Like those of the screenin' comedian, Burdon's vocal pipes are rotating blades that can flay the meatiest phrases into a ground-chuck yowl. How he keeps those blades sharpened is a mystery to me, but it immediately was evident not only that

Burdon had plenty of voice left from the first show but also that he had lost none of the heat that kindled the Animals' music twenty years earlier.

Many residual doubts as to Burdon's firepower were laid to rest with the third tune, "Don't Let Me Be Misunderstood." I had heard several radio interviews with Burdon in the days preceding this concert, and the boredom in the singer's voice as he answered questions about the Animals and about the Sixties had prepared me for disaffected, perfunctory readings of his early hits. On the contrary, Burdon and his fine band zipped through this Animals classic with a revisionist zeal, having stripped the dated elements from the before adding a contemporary sheen that highlighted its original grain. Included in this refurbishing job was the setting of the song's verses to a reggae groove so well suited to the piece that it seemed almost to have been there.

Judging from the intensity of his performance, the new arrangements of "Don't Let Me Be Understood" and other Animals' songs have renewed Burdon's interest in them, and apparently much of the credit for those arrangements must go to his musicians. Guitarist Jamie Moses, drummer Graham Walker, bassist Steve Stroud, and keyboardist John Cooke played with such verve and contributed such technically tricky, neatly coordinated embellishments that it was obvious they hadn't merely been mailed their instructions by the boss. Burdon unselfishly allowed the band his head, and it responded with some inspired playing on the blues-boogie of "No More (Elmore James)" and, especially, on the Be and Tim Turner burner, "River Deep, Mountain High." The latter was played at a furious pace and corseted by tight, fusion-like riffing and punctuating accents. As good as it was the band, however, Burdon proved himself equal to their example. Skulking around the stage in a bright red outfit that would have looked ridiculous in any other context, the diminutive Burdon (I'd forgotten how diminutive) defied the dictates of time (he's forty-five) and changing style with sand-blasting vocal treatments of the rhythm-and-blues-based material on which he cut his teeth. Burdon and his band showcased their respective talents perhaps most effectively when they segued from a vigorous rendition of Sam Cooke's "Bring It On Home to Me" into a version of "See See Rider" that revved the already hyped crowd another 1,000 rpm's higher. Serving as an extended bridge between these two tunes was a great keyboard solo by Cooke that charted the bloodlines linking blues, rhythm and blues, gospel, rock and roll, and honky-tonk. After a tepid reading of Bruce Springsteen's "The Factory"—redeemed only by an inventive introductory bass solo by Stroud—Burdon and band regained their momentum with a version of "We Gotta Get Out of This Place" as it might have been interpreted by the Police. Walker's snapping Stewart Copeland-like rhythmic clatters, and Moses' chiming guitar chords gave the Animals hit the neatly defined spatiality of a Police treatment during the verses, and the band locked together on the refrains with a unified punch that smoked the original recording.

After an hour-long set studded with some great, presumably new material, Burdon and his musicians disappeared backstage while the audience predictably

demanding more. It was then that I learned the Burdon had been vexed at his booking agent for committing him to three consecutive two-show nights. Reportedly the forty-five-year-old rag-throat was not inclined to perform encores during this particularly grueling stretch of his current tour, and it seemed a very long time before the band reappeared through the stage curtain.

Having changed into dry, white clothes, and with a towel draped around his neck, Burdon led his charges through "Brand New Day" before dusting off the Animals' 1964 hit, "I'm Crying." Moses then elicited perhaps the evening's loudest ovation by arpeggiating the opening chords to "House of the Rising Sun," the traditional bawdy-house dirge reworked by original Animals keyboard whiz Alan Price into the band's first and biggest hit. If Burdon's readings of other Animals tunes had sounded unquestionably sincere and rejuvenated, however, he made no attempt to disguise his true feelings about "House of the Rising Sun." Once the cheering had subsided, Burdon spoke. "I just want to say," he began in a deceptively heartfelt tone, "that I hate this fucking song." The mechanical version that followed might have concluded the concert on a comparatively limp note, but it couldn't alter the fact that Burdon had given notice: the voice that had blistered the airwaves two decades earlier is as strong as ever, and now has the support of new material and crack cohorts sufficient to mount a legitimate assault on the Eighties charts. Burdon was so good that even someone who had dismissed him as a vainglorious buffoon seventeen years earlier left the Belly Up eager for his renewed success.

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(continued from page 26)

admits that the navy ignored this process. Thomas King, director of the federal Office of Cultural Resource Preservation in Washington, D.C., comments, "If they demolished the building without going through the process, then they violated the law."

L.J.G. Joy Hopkins, spokeswoman for the submarine base, says that permission to demolish the underground structure was granted about eighteen months ago by the Naval Facilities Engineering Command, based in San Bruno, California. She says the site was evaluated using guidelines issued by that command, which ask two questions: how the site relates to significant events, such as a war, and whether or not the architecture is rare and therefore valuable. "The building was never used in any major campaigns or to defend San Diego," Hopkins explains. "And the architecture wasn't unique. Plus, it had been abandoned for seventy years, and the concrete was crumbling. It had no significant historical value."

Local historians refute that. "It's not up to the navy to decide whether or not," explains a historian who works with the navy and asked that his name not be published. "They think they're above the process. They don't understand that even if something makes the national register, they can still pretty much do what they want to it. A lot of national register sites have been legally demolished all over the country."

The mining casemate, according to historian Steve Van Wormer, who is president of the San Diego County Archaeological Society and has studied and written about the coastal defenses on Point Loma, was in fact used during the Spanish-American War in 1898. Van Wormer says that immediately following the American declaration of war on Spain in April 1898, mines were placed in the harbor to guard against a possible invasion through Mexico. These mines, which were attached to and controlled by the mining

casemate, were removed from the vault in August of that year. The building was later altered and was manned until after World War I. The historical importance of the building and its associated gun batteries is manifold, according to Van Wormer. San Diego, along with San Pedro and San Francisco, was one of the few places in California to have modern coastal defenses installed by the government. So the structures are rare. "And they mark the advance of weaponry," Van Wormer explains. "They're examples of the pre-World War II arms race. To put it tactfully, I was dismayed that the navy didn't follow federal guidelines in removing the building."

Other local historians are concerned about the implications of the removal of one part of the old coastal defenses. Using the navy's stated criteria for removing the mining casemate, the historians argue that the rest of the gun emplacements are also at risk, since by the navy's standards, they would also have "no historical value." Comments one local archaeologist, "The McGrath battery are the ones I'm worried about now. I was told they have a list of old bunkers on the sub base that they want removed."

Apparently the navy will be able to shrug off any contention that it violated federal laws in tearing down the mining casemate. There are no penalties for ignoring the process. Thomas King, of the federal Cultural Resource Preservation Office, remarks rather ruefully, "Nobody gets kudos for this."

GIMME FIVE

(continued from page 5)

more work than the rest of the cars. So why isn't everybody charged the five dollars? He says he has spoken with the chambers of commerce in Ciudad Juarez (on the border with El Paso, Texas) and Matamoros (near Brownsville, Texas), and their members concur with the 9000 members of the Tijuana chamber of commerce. "We want to make it very clear that we do not agree with this policy," he declares.

Customs inspectors at the San Ysidro border crossing, gates now check to see that operators of all commercial vehicles have purchased a hundred-dollar pass that covers them for a year, and if they haven't, the drivers are sent to the secondary inspection area to pay the five-dollar crossing fee. But if the inspector suspects that people in private cars are headed north to buy goods for resale in Mexico, he will ask the driver about his purpose in coming to the U.S., and the fee will be charged—at least in theory. "But do you think that if I've been charged five dollars once, I'm going to admit the second time that I'm coming up to buy stuff to be sold in my father's grocery store?" asks one Tijuana resident who frequently brings goods from San Diego for resale in Tijuana. "No way, Jose!" Indeed, while the first week's take at the San Ysidro border crossing was \$44,000, according to customs officials, the amount collected the second week was only \$22,925.

The problem was that too much amplification was given for the size of the auditorium. It's a small hall and, depending on where you sit, you hardly need amplification at all, just enough to balance the acoustic and electronic instruments. I hope that the producers at Sherwood Hall will learn to keep the amplification down in the future.

LETTERS

educated, perhaps the refuse collection services department could follow suit. I, for one, would even appreciate a handy reference card with trash disposal guidelines.

Linda Sanborn
Mission Hills

A Reason To Be Leaving

In John D'Agostino's review of the Ornette Coleman concert ("Some Times in Summer," July 8), he comments on the large number of people who left the concert early. He wrote, "I will never understand why some people attend concerts of avant-garde music only to walk out early in the performance." This statement is misleading, and he missed the real reason for leaving.

I paid for my ticket with musical expectations based on recordings and genuine musical curiosity. It was not because Ornette Coleman's music is "avant-garde" that I left, as Mr. D'Agostino assumed, but the overwhelmingly loud level of amplification.

The problem was that too much amplification was given for the size of the auditorium. It's a small hall and, depending on where you sit, you hardly need amplification at all, just enough to balance the acoustic and electronic instruments. I hope that the producers at Sherwood Hall will learn to keep the amplification down in the future.

In the past I have enjoyed excellent performances of "avant-garde" music at Sherwood Hall, music which was far more unpredictable than Ornette Coleman (since Coleman has recordings to precede him), yet the sound level was appropriate.

As a conductor, I can only wonder if some psychic nerve was touched in Mr. Smith. I can't fathom why he came down so hard on John McNeil. In my perception, Mr. McNeil gave a marvelous, multifaceted performance. The audience must have agreed with me, because the applause was equal for both Rita and Frank. It was, I believe, an applause tribute to a beautiful example of ensemble acting and probably also an exquisite affirmation of the director, Olive Blakstone.

At the risk of seeming mean-spirited myself, I hope Mr. Smith will explore his reaction. In any case, I urge you all to *Educating Rita*. It was superb.

Sidney B. Simon
Amherst, Massachusetts

other parts of the country in our travels. We saw *Educating Rita* on July 12 and found it a positively delightful evening in the theater. We urge your readers to ignore Mr. Smith's confusion and go enjoy the play.

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Sidney B. Simon
Amherst, Massachusetts

Same Old Florida Metaphysics

Jonathan Saville's recent review ("Quarter Notes," July 10) of statistical Akhe Daspagha's La Jolla concert included several erroneous comments. Pointing to the absence of key change in the performance of a raga, he states that the music "is not basically dramatic at all." His review then modulates into the florid metaphysics typical of so much Western writing about Indian music, writing that has long misled Western listeners about the nature of the music and how to appreciate it by focusing only on the most abstract part of the music's meaning.

Educating Jeff

I want to comment on the mean-spirited review Jeff Smith wrote on *Educating Rita* ("Near Myths," July 8). He is generally a mean-spirited man? I am a University of Massachusetts professor and an avid theatergoer. We see about fifteen plays a year in New York and probably another thirty in

Drama is a broad concept, but certainly the establishment and resolution of tension is an important part of it. Tension is established and resolved in numerous ways in Hindustani classical music. A primary one is the approach of the tonic occurring in that section of the raga which Mr. Saville supposes to be devoid of drama. The alap melody usually begins low, gradually working its way up in exploration of each of the different tones of the raga, then teasingly grazing, perhaps momentarily leap-frogging the tonic until it finally comes to land solidly on it.

A second obvious resolution of tension occurs repeatedly in the *gita*, the intended central section of the instrumental raga performance. The artist constructs melodic phrases in such a way that they end reasonably on the *sam* (pronounced "sam"), the first beat of the rhythmic cycle. Knowledgeable listeners count the beats mentally or on their fingers; they know exactly when the *sam* is coming and wait to see whether or how the artist will bring the melody to resolution on it.

Sometimes the musician plays through several cycles before choosing to end on the *sam*. One particularly dramatic device for resolution involves playing the same short melodic phrase three times in succession to come out exactly on the *sam*, which were listeners immediately acknowledge with appropriate exclamations.

Mr. Saville contradicts himself by asserting absence of drama in the music and then describing the end of the raga performance as "... one of increasing tension, through ever faster tempos and ever more elaborate melodic and rhythmic improvisations, until the listener feels taken out of himself, propelled by the musical energy into a higher state of being. That's not dramatic?"

None of these dramatic aspects of the music require lengthy raga performances in order to be effective.

Edward O. Henry
San Diego

To The Dicta

In your July 10 issue, in an article on car theft ("City Lights") you state on page forty-six, "Ace Parking and the airport are not liable for damages or disappearances, as is explained on the back of parking stubs."

I refer you to pages 761 and 762 of the *California Reporter*, Volume 225, which comments on the law concerning the liability of parking lot operators in California. The statement in your article, which at minimum strongly implies that the parking lot disclaimer of liability are of unquestioned validity, does not square with the opinion of the California Court of Appeal, which in its dicta says are of very doubtful validity.

You should consider a correction to this statement in a future issue.

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Monopoly Game

Are we talking profit here? Mike Goch will not make any profit on the Belmont Park grounds, and everyone who knows Mike knows that ("City Lights," July 3).

The Hamels, though, stand to lose profits if Belmont Park goes through, and everyone in Pacific and Mission Beach knows that. Just whose little monopoly are we talking about anyway?

Jerry Price
San Diego

The Devil Issue

When I saw the satanist article ("The Noble Search for Satanists and Other Godless Commies," June 5), I was shocked to see the *Reader* sinking to the same depths as the *Utah Tribune* and similar papers in fanning the flames of hysteria damning things it knows precious little about. Having been out of town when the piece came out, I missed getting in on the debate, but I can't believe the

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majority seem to believe Deputy Gier's baseless theories and inflammatory remarks designed to play on the heart. When pressed for facts, the man could only name the Night Stalker, refusing to produce any other hard evidence.

His theory about the milk carton kids has as much behind it as the idea these missing kids are being kidnapped by aliens from other planets. Facts are 1.5 million kids are estimated missing each year with less than one percent taken by strangers and nearly one-third

taken by noncustodial parents in custody disputes. A few years ago Florida had six whole cases of kidnapping by strangers for the year. Two-thirds — one million — run away or are thrown out by their parents, and while many return within a month, many others prefer the street, as bad as it is, to being abused mentally and physically at home. People treat animals better than their own kids.

Better the Reader enlightens its audience on this subject than spread Gier's hysterics. If I, D'Amico ("Letters," June 19) watched the news, perhaps s/he'd

see they do find some of these milk carton kids, but who out there bleeds for the runaways?

K.K. Downing of *Judas Priest* recently commented it horrifying to think that people who know nothing about the band are convincing others IP is satanic. Have any of you who damn heavy metal as satanic ever listened to more than the perverted out-of-context stanzas religious fanatics parade around? Do you realize one can support a number

of evils, including virgin sacrifice (Judges 11:30-40), with verses out of the good old King James Bible? Once and for all, "They say I worship the devil. They must be stupid or blind. I'm just a rock, 'a' noll rebel." (Ozzy Osbourne) Ozzy is not the devil incarnate fanatics make him out to be. Black Sabbath got its name from the Bards Karloff movie, and their lyrics, and those of many other metal bands damned as evil, have more to do with horror movies than with Satan. Motley Crue encourages youth to be strong in standing against Satan and to "about at the

devil," while years ago Ronnie James Dio warned, "Sleep with the devil, the devil will take you away" ("Gates of Babylon"), and he continues the theme to this day. Heavy metal is about personal freedom and living one's life one's own way, since ultimately one will end up sleeping in the bed one's made, and not mom or dad or preacher or friend Billie. You have to wear the haircut you got last week or the clothes you bought, and you have to live with being a

doctor, a musician, or a bum, so choose for yourself. Just hold on to those dreams and don't let "them" put you down.
Ellen Olsen
Normal Heights

The Shepherd Hacksaw Massacre?

I find it depressing that a large city like San Diego is such a cultural desert when it comes to cinema. Few theaters offer anything better than the usual Hollywood box office trash like *Rambo*, *Top Gun*, *Rain Dogs*, et cetera. For a city that is aspiring to improve its cultural image, this is a sad reality.

It seems to me that the *Reader* does not care to see an improvement in the quality of films in the San Diego area, otherwise it would not have employed Duncan Shepherd as its film critic. One can always argue about bad taste, but with few exceptions, Mr. Shepherd has not endorsed the films of higher artistic value that have made it to the San Diego area. I will give a few examples. *Amadeus*, the winner of many Oscars, received a low rating from Mr. Shepherd. He seemed to enjoy deviating from the review in the *New York Times* which highly praised the film. In contrast, *The Manhattan Project*, a movie that the *New York Times* wouldn't bother reviewing and that would never win an Oscar, received a good rating from Mr. Shepherd. Another example is *The Godfather Part II*, a film that never made it to University Town Center but played at the Fine Arts Theater for about a year. Word-of-mouth advertising kept it alive. It's simply a great film that doesn't need mass media advertising. Mr. Shepherd gave it a bad review. *A Room with a View* and *Step-Making Series*, two high-quality films, also underwent the Shepherd hacksaw treatment.

Taste is a matter of taste, and there is no absolute scale to determine what is good and what is bad. But if Mr. Shepherd recommends *Rain Dogs* and *Top Gun* as much for as little as he does *Amadeus* and *A Room with a View*, then it even becomes impossible to measure quality on a relative scale. If one wants to find a film with some artistic, social, or aesthetic value, Mr. Shepherd's section is not a reliable place to look.

A Star, A Dot, A Cloud

I have been a fan of the *Reader* since your inception. As long as I can remember, ever since you have employed Duncan Shepherd, he has continued to utilize more and more of your paper until, it seems, a major portion of your valuable space has been wasted on his verbal spittle, for what reason I know not, other than that he boasts readership and causes controversy by excelling as being obstinate, arrogant, pedantic, and just plain bothersome. Given such a coveted position as movie reviewer, one hopes that the reviewer will be objective and see both the good and bad sides of a film. I therefore just can't understand why he continually denigrates those films held in high esteem by the general public, giving a subjective report that most times rambles on about things that have nothing whatsoever to do with the film itself, but show off the author's

request use of a thesaurus. Even when he gives a movie a "good" review, it's still done in an unbalanced and cutting way. It has become a known fact that any picture to which Duncan gives either one star or a dot is sure to have been in or is a bit. I can only surmise that, due to his self-imposed superior attitude, he has long held pretensions in high esteem and finds it ego gratifying to put down what others like. How unfortunate that such a pseudo-elitist has gained recognition by doing just that. I certainly am not saying that Mr. Shepherd has to conform with general opinion, but something is wrong when it's common knowledge that, before reading his column (which I stopped doing ages ago — this letter is long overdue), one knows how negative and snobbish it's going to be. It's too bad that others don't hold him in the same high regard in which he holds himself. For the sake of readership, won't Duncan please step down off his pedestal?
Holt Truener
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Section 2 Events, Theater, Music, Film

Track Tips

Oh, professional, professional! Everyone's professional these days. All right, let Gerry Okuneff call himself a professional handicapper. With all the hysteria about the Del Mar races having opened yesterday, and everybody's desire to make a killing, and Okuneff's recent appearance on *Sixty Minutes*, and the fact that he won the picnic at Hollywood Park three weeks ago, no doubt everybody will be rushing to hear him give a seminar about "How to Win at the Races" next week. Then there's Bill Murray, who will be joining Okuneff at the seminar. Murray's a professional too, how can I

Okuneff has, let's grant it, a good track record. But there are other ways of doing these things. There is feeling. There are emanations. There is the Taint deck. There is the immediate knowledge that rises from the gut, travels through the heart, winds its way around the occipital lobes of the brain, and comes out as Truth. And that is what I have. I am a fanatic of the Del Mar races. Not a summer will go by without your finding me there, betting my income away. Here is my method—I'm giving it to you free, without any seminar registration fee. I go to the paddock and inspect the horses. Or comes a strong, high-necked, sleek, powerful, thoroughbred stallion, proudly prancing around the ring. The racing form tells us he has won



Illustration by Robert Hilly

deny it? A long-time staff writer for the *New Yorker* (where he writes about Italy), the author of nineteen books, including several novels on horse racing, a resident of Los Angeles who has recently moved to San Diego to be near Mexico and the Del Mar track (which provides the setting for his latest novel, *Tip on a Dead Cunt*), and a buddy of Gerry Okuneff, who provided the basis for one of the characters in that book. Murray probably knows what he is talking about when he talks about horse racing. I'm willing to give that to him, as well as the fact that he's a delightful vicar, and will no doubt provide the audience with a good time as well as useful information.

But before you go off the deep end with these "professionals," I think you had better hear about the horse racing qualifications. The professional handicapper, like Gerry Okuneff, studies the racing form, consults his memory, uses his trained intuition, and one of all the data about the horse's ancestry, its success as a race horse, its career, the nature of the track, the characteristics of the competition, and a dozen other objective factors, concludes that such and such a horse will win the race.

A Feel For Flamenco

A friend of mine—freckle-faced, blue-eyed, and California-blond—recently began lessons with well-known flamenco dancer/instructor Esmeralda Enrique. So enamored of her new footwear has La _____ become, in fact, that a friend of hers is contemplating a novella: U.S. bachelorette of discreet and discerning tastes masters the art of flamenco, moves to Mexico City, and unbridles a passion that mesmerizes two continents. Or as a local arts mover-and-shaker is alleged to have recently told instructor Enrique, "Flamenco is the sexiest thing" he's even seen on-stage.

Enrique takes such perceptions and/or misperceptions in professional stride. She knows it, and Hollywood that put the first rose between a dancer's lips ("There never is, never was") and left her to her torrid dance while men smoldered. While acknowledging that the public deserves a basic familiarity with flamenco through such clichés, Enrique is more understanding of our enjoyment than of the critics'. They still look and see only twirling skirts and the castanets, when they should be seeing line and extensions and rhythms. They don't feel us. And we have studied for years, worked on technique for years—not because we want to be

"sexy dancers." Enrique has been dancing flamenco since she was twelve. A Texas native, she and her sister Carla (Heredi) moved to California in their late teens to study under well-known Los Angeles dancer Luisa Triana. After two years with her company, the sisters were featured in performance at the

Doody Chandler Pavilion and embarked on a West Coast tour. Jose Greco contracted them to perform with him in Las Vegas for two more years. Says Carla, "We were at Caesar's Palace, on the same stage as Sinatra. We got to see him every night." Esmeralda credits Jose Greco, who is now

(continued on page B2, col. 2)

In This Corner

The local fight game will prove itself to be either robust or still swoony on its feet tomorrow night. Mike Altringer's Golden Star Promotions, which has been staging consistently successful, once-a-month professional boxing matches at the 1500-seat Century Ballroom at

the El Comete Convention Center, downtown, will be trying to fill 600 seats set up in the northeast corner of the parking lot at San Diego Stadium. If he sells most of those seats, Altringer will prove that club fighting in San Diego is definitely regaining a semblance of its former vitality; if the event is a bust—well, the worst that could happen is we all end up back at the airless El Comete, trying to see the ring through the glare and the smoke.

San Diego hasn't had a permanent venue for boxing since 1979, when the venerable old Coliseum at Fifteenth Avenue and E Street became a furniture warehouse. Until Golden Star Promotions began its regular bouts at the El Comete last year, local boxing stumbled around through a sad string of one-night stands at roller rinks, rodeo arenas, and theaters. The logical place for boxing, the Sports Arena, was too financially demanding for the local fight game. When a new management group took over the arena last year, many fight fans saw reason to hope that boxing and the Sports Arena would finally connect, but we're still waiting. In the meantime, a boxing match under the stars, replete with fireworks, sounds good on paper at least and may be a refreshing change from the stuffy, sweetening ballroom downtown.

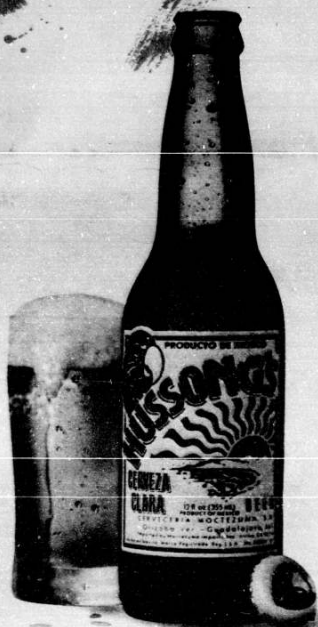
But then again, there's the card. It features about the same group of local stars that crop up on every Altringer card. Now the old timers in the fight game here say that the key to the Coliseum's popularity was the huge local following that certain fighters generated, and Altringer seems to be banking on this same mechanism. But I say that was then, and this is now, and no matter how much I miss the intense malevolence of Ray Lopez in the spring delicacy of Davis Gutierrez, I'm tired of paying more money to watch the same bunch of guys beat up on imports, novitiates. To be fair, the card has a bit more potential than usual. This will be the first local fight to feature lightweight Richard "The Warrior" Alvarez who has



Illustration by Mike Rossmore

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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

Folklorico. El Ballet Folklorico de Santa Maria, a children's dance ensemble from Phoenix, performs the regional dances of Mexico, Friday, July 25, 6 p.m. and 7 p.m., Bazaar del Mundo, Old Town. 296-3161.

Scottish Country Dancing is held each Friday, 7 p.m. to 10 p.m., Pacific Beach Women's Club, 1721 Humboldt 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.

The Ballroom Dance Club of San Diego hosts classes each Friday, 7 p.m. to 10 p.m., at the Ballroom Park Club building in Balboa Park. This month the rumba and quickstep are featured. In August, it's the waltz and East Coast swing. Sunday evening practice classes (also 7 p.m. to 10 p.m.) are free. For more information on the new club, phone 483-4860 or 278-8445.

Ballroom Dancing, swing and sway to a five-piece band every Friday, 9 p.m. to midnight at the Regency Ballroom and Dance Center, 2011 El Cajon Boulevard, North Park. A beginners' class is offered from 7:45 p.m. to

8:45 p.m. Call 294-0633 for information.

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

"Flamenco is not just a rose in the mouth, stamping feet, and swirling skirts," says Esmeralda Enrique, who has performed with Jose Greco and Luisa Triana. Accompanied by guitarist Paco Sevilla, vocalist Pilar Moreno, and dancers Barbara Alba, Carla Heredia, and San Francisco's Cruz Luna, the internationally acclaimed flamenco dancer appears Saturday, July 26, 8 p.m., San Diego City College Theatre, 1113 Twelfth Avenue, downtown. For more information, call 235-4135. See, too, the "evening highlight" on page one of this section.

"Lo-Tec Series," Three's Company and Dances continue their summer series with an

evening of set and improvisational dances by former Nicholas Dance Company member Jan Justin. Saturday and Sunday, July 26 and 27, 8:30 p.m., at the company's rehearsal studio, 3255 Fifth Avenue, Hillcrest. 295-9074.

Swing Dancing takes place Saturday, July 26, 8 p.m., Emerald Ballroom, 9184 Graneray Drive, Mission Village. 565-2727.

The San Diego Swing Dance Club meets each Sunday at Lehi's Greenhouse, 2828 Camino del Rio South, Mission Valley. A beginners' class begins at 3 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. 265-1731.

International Folk Dancing is held each Monday (6:45 p.m. for beginners, 8:15 p.m. for intermediate-level dancers). MiraCosta College, North 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. 276-7064 or 488-2617.

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

San Diego Folk Dancers invite all intermediate dancers to join in non-partner and couple dances each Monday, 7:30 p.m., Recital Hall, Balboa Park. 463-7529.

Israeli Dancing is conducted every Monday, 8 p.m., Lawrence Branch Jewish Community

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READER'S GUIDE TO LOCAL EVENTS

Center, 4150 University Drive, La Jolla, 457-3232.

Folk Dances are held each Tuesday and Thursday, sponsored by the Cabrillo Club. The group meets at 7:30 p.m. in the Balboa Park Club, Balboa Park. Interested in joining? Phone 463-7529.

Contemporary and Ballroom Dancing sponsored by the Healthy Set single non-smokers' club takes place every Wednesday from 5 p.m. to 8:30 p.m. at Lehi's Greenhouse, 2828 Camino del Rio South. For information on the club's weekend dance get-togethers, phone 292-7406.

Coed, Improvisational Dance Classes are held every Wednesday from 7 p.m. to 8:30 p.m. at the Studio, 3735

Adams Avenue, Kensington. For details, phone 283-2446.

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 422-5545.

Film

Museum Films, the symbiotic relationship between birds and the oddly shaped bushy tree is the subject of this week's film, *Bushy: Portrait of a Tree*, screens Saturday, July 26, and Sunday, July 27, 1 p.m. and 2:30 p.m., Natural History Museum auditorium, Balboa Park. Free.

with museum admission, 232-1821.

"Roméo and Juliet," the 1934 Soviet film version of the Bolshoi Ballet's masterful interpretation of this classic, choreographed by Leonid Lavrovski, and featuring Colina Ulanova as Juliet and Yuri Zhidnev as Romeo, screens Sunday, July 27, 11 a.m., Ken Cinema, 4261 Adams Avenue, Kensington, 283-5829.

"Monday Night Film Series," a diverse group of three short films are showcased this week. The first, *Condensed Cream of Beatles*, presents the best of John, Paul, George, and Ringo. An adaptation of a Bertolt Brecht play, *The Jewish Wife*, screens second. The final film, *Double Talk*, is an Academy Award winner. The films screen Monday, July 28, 7 p.m., third

and fourth floors, San Diego Public Library, 820 F Street, downtown. Free, 246-5849.

"Summer Silents Film Festival," a commitment are featured in the eighth annual series sponsored by MiraCosta and Palomar colleges. Film number five, *The Big Parade*, starring John Gilbert and Renee Adoree, screens Tuesday, July 29, 8:15 p.m., Palomar College Theatre, 1140 West Mission Road, San Marcos; next Thursday, July 31, also at 8:15 p.m., the 1924 film is shown at MiraCosta College's Del Mar Shores Center, Ninth Street and Stratford Court, Del Mar, 757-2121 or 755-5155.

"It's a Wonderful Life," they just don't get more heart-warming than this, Jimmy Stewart plays a

small town banker on the verge of ruin. Just before he loses himself off a bridge, Fate intervenes in the form of a bumbling angel who gives him a tour, a la Dickens's *Christmas Carol*, of what might have been. Many claim this is director Frank Capra's finest work. The film screens Tuesday, July 29, 7 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free, 522-7300.

"Loire Valley, France," a cinematic tour of the French agricultural heartland is featured Wednesday, July 30, 1 p.m., National City Public Library, 200 East Twelfth Street, National City. Free, 336-4282.

"International Film Series," nine works by British filmmaker Michael Apted are featured in

(continued on page 6)

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Thursday, July 24 Carlos Murphys <small>1304 University Blvd., La Jolla, 457-3232</small> Baxters <small>2828 Camino del Rio South, 292-7406</small> Carlos Murphys <small>1304 University Blvd., La Jolla, 457-3232</small> Monty <small>1304 University Blvd., La Jolla, 457-3232</small>	Friday, July 25 Crystal Ts <small>10170 Friars Road, San Diego, 435-1111</small> Catamaran <small>10170 Friars Road, San Diego, 435-1111</small> Ruebens <small>10170 Friars Road, San Diego, 435-1111</small> Salmon House <small>10170 Friars Road, San Diego, 435-1111</small>	Sunday, July 27 Black Angus <small>10170 Friars Road, San Diego, 435-1111</small> Bobby McGees <small>10170 Friars Road, San Diego, 435-1111</small> Bobby McGees <small>10170 Friars Road, San Diego, 435-1111</small>	Monday, July 28 Bull and Bear <small>10170 Friars Road, San Diego, 435-1111</small> Carlos Murphys <small>10170 Friars Road, San Diego, 435-1111</small> Petty Officer's Club <small>10170 Friars Road, San Diego, 435-1111</small>	Tuesday, July 29 Carlos Murphys <small>10170 Friars Road, San Diego, 435-1111</small> Carlos Murphys <small>10170 Friars Road, San Diego, 435-1111</small> Carlos Murphys <small>10170 Friars Road, San Diego, 435-1111</small>	Wednesday, July 30 Black Angus <small>10170 Friars Road, San Diego, 435-1111</small> Ruebens <small>10170 Friars Road, San Diego, 435-1111</small> Bobby McGees <small>10170 Friars Road, San Diego, 435-1111</small> Catamaran <small>10170 Friars Road, San Diego, 435-1111</small>
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READER'S GUIDE

continued from page 4
the ongoing series sponsored by the La Jolla Museum of Contemporary Art. This week's film, *Connemara Dances*, stars John Bolshi and Blair Brown. He's a big city columnist. She's a nature lover. Together they — well — Tracy and Hepburn did it better. The romantic comedy screens Wednesday, July 30, 7:30 p.m., in the museum's Sherwood Auditorium, 700 Prospect Street, La Jolla, 454-0267.

"Grand Canyon: The Hidden Secrets," three Academy Award winners — Keith Merrill, Bill Conti, and Randy Thom — contributed to the production of this thirty-three-minute Cinemascope film that takes viewers on a stunning visual trek through some of the 277-mile canyon's remote corners and depths. The film is not just to thrill you with scenic wonders,

however; it explores "the experience of mankind in the canyon, from the native American first descent in 1250 B.C., 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 238-1233.

Space Center Film, in addition to the ongoing *Hidden Secrets* series, and other programs, the Reuben H. Fleet Space Theater and Science Center in Balboa Park brings in a new Lasertone laser-light show that features the music of Pink Floyd. Each performance is created live and projected onto the Omniscreen screen. Shows times are scheduled for Fridays and Saturdays at 9:15 p.m. and 10:15 p.m., and on Sundays and Mondays, a 6 p.m. show is added. For more information, phone 238-1168.

Music

"Twilight in the Park," this is the sixth year for the free concert, held now at other Balboa Park locations while the Spreckels Organ Pavilion is undergoing remodeling. Concert series number five features the Marine Corps Band today, Thursday, July 24, 6 p.m. Three more concerts take place next week: on Tuesday, July 29, also at 6 p.m., the Mesa City College Band entertains; on Wednesday, July 30, the Saverio Adeline take the stage; while next Thursday, July 31, features the Mellotones. All performances take place at the temporary band shell in the parking lot behind the Starlight Theatre. Free. 236-5471.

San Diego Pops, the San Diego Symphony's summer season continues with guest conductor Isaiah Jackson (Royal Ballet at Covent Garden, Rochester

Philharmonia, and the First Symphony Orchestra) leading a program titled "Pops Potpourri." Such works as Strauss's "Blue Danube Waltz," a melody from *My Fair Lady*, Tchaikovsky's "Capriccio Italien," and a solo performance by flutist Linda Lukas highlight the programs, which run from today.

Thursday, July 24, through Saturday, July 26, Mission Bay's Hospitality Point. Gates open at 6:30 p.m. (at which time free shuttle service begins from Dana Point), and the concerts start at 7:30 p.m. 232-0800, 699-4205, or TicketMaster.

Mormon Youth Symphony and Chorus, the one hundred-piece symphony and 100-voice choir perform a pops program featuring works by Beethoven and Schubert, a selection of sacred music, songs by Harold Arlen and George Gershwin, and a finale consisting of "God Bless America" and "Battle of Hymn of the

Republic," today, Thursday, July 24, and Friday, July 25, San Diego Civic Theatre, 202 C Street, downtown. Both performances are at 7:30 p.m. Tickets are available through TicketMaster or the Civic Theatre box office. For more information, call 589-0046.

National Youth Choir of Great Britain, the ninety-voice, award-winning choir (comprising members from England, Wales, Scotland, Northern Ireland, and the Channel Isles) performs at three different locations in San Diego this weekend. Under the direction of Michael Brewer, the choir's program includes, among other selections, Poulenc's "Gloria," Fenderson's "Stabat Mater," and Britten's "Hymn to St. Cecilia." The first performance is Friday, July 25, 5:30 p.m., at Our Lady of Grace Catholic Church, 2766 Noravo Road, El Cajon. Call 469-9910 for reservations. The choir moves to St. James-by-the-Sea Episcopal

To Local Events

Church, La Jolla, Saturday, July 26, for a 7:30 p.m. performance. For more information, phone 459-1421. The choir's final San Diego appearance is Sunday, July 27, 7:30 p.m., First Presbyterian Church, 320 Date Street, downtown. This performance is free. 232-7513.

"Music at Magee," Tom Cat Courtney is the featured artist in a free guitar concert sponsored by the Carlsbad Cultural Arts Center, Friday, July 25, 5:30 p.m., Magee Park, Carlsbad Boulevard and Beech Avenue, Carlsbad. 931-2901.

International Music, multi-instrumentalist Paul and Carla Roberts perform Friday, July 25, 7:30 p.m., Carlsbad Community Cultural Arts Center, 3557 Monroe Street, Carlsbad, 434-1621.

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by Rich Ko-N (solo jazz piano and guitar) on Saturday, July 26, at the RockWax, 2670 Via de la Valle, Del Mar. Both performances begin at 8 p.m. Free. 755-1735.

Country/Rockabilly artists Tom Britley and his Kaged Kanyon Band perform Saturday, July 26, 7:30 p.m., Carlsbad Cultural Arts Center, 3557 Monroe Avenue, Carlsbad. 434-0633.

Classical Guitarist George Svoboda performs and discusses the work of Tarega, Saturday, July 26, 8 p.m., Words and Music, 3836 Fourth Avenue, Hillcrest. Call 298-4011 for reservations.

Big Band Music, the Mellotones, led by saxophonist Gordon Granel, recreate the sounds of Duke Ellington, Tommy Dorsey, and others, Sunday, July 27, 2:30 p.m., Carlsbad Cultural Arts Center, 3557 Monroe Avenue, Carlsbad. For more information, call 434-0633.

Concert on the Green, "Up, Up, and Away" is the theme for the ninth annual Fairwinds Ranch Concert on the Green. The San Diego Chamber Orchestra, conducted by Donald Barris, will perform selections from *The King and I*, *Star Wars*, and *2001: A Space Odyssey*, and fireworks highlight the grand finale. The grounds open at 5 p.m., and patrons are encouraged to bring picnic dinners, Sunday, July 27, 1 p.m., Fairwinds Ranch Soccer Field, 15 to Del Mar, east on Via de la Valle, south on El Camino Real, and east on San Diego Road. For ticket information, call 480-4077.

"Music at Dusk," the Westminster Park concert series continues Monday, July 28, at dusk, concert number four features the Brass Concert. The public is invited to bring a picnic supper to Westminster Park, 1598 Talbot Street, Point Loma. Free. 222-4166.

"Summer Concert Series," the concluding concert of the City of Santer's outdoor series features the Divisadero sounds of Sir's Crew, Tuesday, July 29, 8 p.m. to 8 p.m., Rio Soco Elementary School's outdoor amphitheater, 9445 Cuyamaca Street, Santer. Take a picnic supper. 562-6153 x27.

"The American Cowboy: Real to Reel," folk singer Bob Saxe describes with story and song the saga of the men who made the Old West, Tuesday, July 29, 7:30 p.m., Carlsbad City Library, 1250 Elm Avenue, Carlsbad. Free. 438-5614.

More Pops, the San Diego Symphony summer season continues with guest conductor Richard Hayman, principal conductor for the St. Louis, Hartford, and Grand Rapids symphony orchestras, leading a program titled "Wine, Women and Song." Among the selections will be such spine-tingling songs

as "The Beer Barrel Polka," "Lerner and Loewe's," "The Night They Drove Old Dixie Out," and Mancini's "The Days of Wine and Roses." Wednesday, July 30, through Saturday, August 2, 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. Those the symphony box office at 699-4205 or TicketMaster at 232-0800.

Lectures

"Ireland: Literature, Language, and Politics," Professor Donald O'Sullivan of County Kerry, Ireland, ends his lecture series, today, Thursday, July 24, 7 p.m., Manchester Conference Center, University of San Diego. The

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Summer Fest '86
SCHEDULE OF EVENTS
Friday, August 1, 1986, 8 pm
Opening Night Concert in Sherwood Auditorium
Faure/Bartok/Tchaikovsky (\$17.50)
Saturday, August 2, 1986, 8 pm
Evening Concert in Sherwood Auditorium
All Mozart (\$17.50)
Sunday, August 3, 1986, 3 pm
Matinee Concert in Sherwood Auditorium
Schubert/Brahms/Dvorak (\$15)
Sunday, August 3, 1986, 7 pm
Evening Concert in Sherwood Auditorium
Beethoven/Brahms/Dvorak (\$15)
Saturday, August 9, 1986, 6-8 pm
Supper-on-the-Green at UCSD Sculpture Garden near Mandeville (\$15)
Saturday, August 9, 1986, 8 pm
Evening Concert in Sherwood Auditorium
Schubert/Bartok/Schubert (\$15-\$8)
Sunday, August 10, 1986, from 2-3 pm
Ice Cream Fest at St. James-by-the-Sea Church
Sunday, August 10, 1986, 3 pm
Matinee Concert in St. James-by-the-Sea Church
Vaughan/Beethoven/Poulenc/Brahms (\$12-\$8*)
Sunday, August 10, 1986, 5-7 pm
Supper-on-the-Green at UCSD Sculpture Garden near Mandeville (\$15)
Sunday, August 10, 1986, 7 pm
Closing Concert in Mandeville Auditorium
Beethoven/Debussy/Schubert (\$15-\$8*)
*Seniors (over 60) and students (with ID)
To order your tickets, call the La Jolla Chamber Music Society 459-0724
Visa/MasterCard/
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READER'S GUIDE

topic is "In The Shadow of the Gun," which concerns the 1985 Anglo-Irish Agreement and possible reconciliation of the sectarian factions in Northern Ireland. For more information, call 284-4585.

"Life Among the Boazi of New Guinea," photographer Susan Turner and cultural anthropologist Mark Buse discuss the three years they spent among the Boazi in the Middle Fly region of Papua New Guinea, today. Thursday, July 24, 7 p.m., Museum of Man, Balboa Park. 239-2021.

Snakes, the San Diego Herpetological Society sponsors a slide-illustrated lecture by Peter Yingling titled "Boas and

Pythons of the World," today. Thursday, July 24, 7:30 p.m., Otto Center, San Diego Zoo. Balboa Park. Free. Call 284-1352 for details.

Big Mountain Controversy, the forced relocation of more than 15,000 Navajos from the Four Corners area of Arizona has caused an unprecedented clash between the Hopis, Navajos, and United States government. The Humanist Fellowship of San Diego hosts a discussion of this controversy by Don Rodriguez and Eugene Shubert. Friday, July 25, 7:30 p.m., Abraxas School, 1366 Hornblower Street, Pacific Beach. Call 296-9134 or 232-4801 for details.

"Out of New Zealand," Campbell Hegan, ceramic artist

and past president of the New Zealand Crafts Council, conducts a slide presentation and walk-through in conjunction with the New Zealand crafts exhibit. Saturday, July 26, 2 p.m., International Gallery, 643 G Street, downtown. 235-8235.

"Brown Bag Lecture Series," anthropologist Julie Bendimer, who is director of the Mexicali office of the regional center of Mexico's Institute for Anthropology and History, discusses archaeology in Baja California. Monday, July 28, noon, Museum of Man, Balboa Park. Call 239-2001 for details.

"Teddy Bears Past and Present," ever since Aloysius in Broadway Revue, adults have

been talking to their Teddies. What scares do these furry creatures of cloth and stuffing keep? It's hard to say, except that now they are lucrative collector's items. Collector and author Linda Mulline presents a slide-illustrated lecture Tuesday, July 29, 7:30 p.m., Carlsbad City Library, 1250 Elm Avenue, Carlsbad. Free. 438-5614.

"Painting of the Week," in an effort to acquaint the public with some of the international recognized works in its collection, the Timken Gallery is sponsoring talks on a particular painting each week. This week's selection is tomorrow. Wednesday, July 30, 1:30 p.m., Timken Art Gallery, next to the San Diego Museum of Art, Balboa Park. Free. 239-5588.

Radio/TV

"Death of a Salesman," this revival of Arthur Miller's Pulitzer Prize-winning play garners acclaim first on Broadway, then, last year, when it debuted on television. Dustin Hoffman's portrayal of Willy Loman, redefines the role in a radical, but perhaps more honest way. John Malkovich leads an excellent supporting cast. The rebroadcast airs today. Thursday, July 24, 8 p.m., KJMB-TV, Channel 8.

"Psycho." Norman! Yes, Mother. Our favorite movie is on tonight. I know, Mother. Won't you be a dear and turn on the show! Alfred Hitchcock's masterpiece of the macabre, starring Tony

TO LOCAL EVENTS

Perkins and Janet Leigh, airs today. Thursday, July 24, 9 p.m., KJMB-TV, Channel 8.

"Palmer on TV," it must be karma. Both of last year's National League Division champs are in this season's cellar. This week the revived and reconstituted Padres take on the 1985 National League champion St. Louis Cardinals for a three-game stand. The first broadcast is Friday, July 25, 5:30 p.m. The Saturday, July 26, and Sunday, July 27 games both air at 11 a.m. KCSF-TV, Channel 39.

"Hound of the Baskervilles," Peter Cushing and Christopher Lee star in the 1959 remake of the Sherlock Holmes mystery, which many consider superior to some horror films. Friday, July 25, 9 p.m., KJMB-TV, Channel 8.

"Piranha II: The Spawning," who remembers Piranha I? It was a forgettable Roger Corman-produced Jane Fonda-directed by Joe Dante, who was later to infect Gremlins on an unsuspecting public. Piranha II spawned another director, James Cameron, who is responsible for The Terminator, the screenplay by James Cameron. First Blood Part II, and the current sequel, Aliens. See the beginning of a "hor" director.

Saturday, July 26, 8 p.m., KJMB-TV, Channel 8.

"Spellbound," Alfred Hitchcock directed this 1945 movie, which features a Salvador Dali-designed dream sequence and stars Ingrid Bergman and Gregory Peck. Saturday, July 26, 10 p.m., KJMB-TV, Channel 8.

"Visions of the Deep," underwater photographer Al Giddings is the subject of this episode of Nova. His photographs of sunken Japanese fleets, whales, the beaming waters under the North Pole, and a great white shark air Tuesday, July 29, 8 p.m., KJMB-TV, Channel 15.

"Diggers," the Panama Canal was built before the age of heavy equipment and had to be excavated by hand. The story of the more than 100,000 black West Indians who did the digging is told with interviews and archival footage. Wednesday, July 30, 9 p.m., KPBS-TV, Channel 13.

Sports

Boxing. Vegas-style boxing comes to San Diego. Golden Star Promotions hosts a seven-bout

card, featuring a double-main event to determine the California State Welterweight champion (Richard "the Warrior" Aguirre versus Felipe Canalela) and the California State Featherweight champion ("Sweet" Irving Mitchell versus Adam Amola). The three semi-main events spotlight such local favorites as welterweight Rigo "El Lion" Lopez and featherweight Tony "Buzoka" DeLuca. Heavyweight and light-heavyweight bouts open the card. Friday, July 25, 7 p.m. (gates open at 5:30 p.m.), northeast parking lot, San Diego Stadium, Mission Valley. Call 231-2711 for ticket information. See, also, the "events highlight" on page one of this section.

Auto Racing. El Capon Speedway's next event of the season is an all-class stock car race. Saturday, July 26. Gates open at 8 p.m., qualifying runs start at 6:15 p.m., and the race begins at 7:30 p.m. Take the Bradley off-ramp at Route 67 to Gillespie Field, in El Capon. 448-8900.

Women's Pro Surfing. thirty-two of the top women surfers compete for \$1000 in the first event of the Sealed USA Pro-Am series. This sneak preview of the women's world surfing tour takes place

Sunday, July 27, 7 a.m., Oceanside Harbor, Oceanside. On subsequent weekends, the contest moves to San Diego State Beach and the Oceanside Pier. For more information, call 799-9402.

Fire Fighters' Family Bike Ride, beginning at the County Administration Building, through Balboa and Presidio parks, up along the coast to Cabrillo National Monument, and back again, the third annual San Diego City Fire Fighters Family Bike Ride for MDA is a Kentucky thirty-five-mile jaunt. Rest stops will be provided along the way. Awards will be presented to the one-hundred first rider to finish, the oldest rider, youngest rider, most original bike, and the largest family participating. At the finish, a barbecue dinner will be served. All proceeds benefit the Muscular Dystrophy Association. It all begins Sunday, July 27, 8 a.m., County Administration Building, 1603 Pacific Coast Highway, downtown. Call 584-2484 for more information.

Virginia Slims Tennis Tournament, qualifying matches for the Virginia Slims San Diego Tennis Tournament begin Saturday, July 26, 3 p.m. The main event, thirty-two singles

and sixteen doubles matches, starts Monday, July 28, 9 a.m., and continues through Sunday, August 1. Among those expected to compete are Bonnie Gadon, Kathy Jordan, and Anne White, whose white body stocking scandalized Wimbledon in 1985. The matches take place at the San Diego Hilton Beach and Tennis Resort, 1775 East Mission Bay Drive, Mission Bay. Tickets are available through TicketMaster, the San Diego Hilton Resort, or by calling 581-9166.

Tricentennial, you know what a tricenon is, right? Well, a tricenon is an effort to make it more of a spectator sport by using a multibody costume. The latest wrinkle in that grueling, if admittedly trendy, sport occurs Sunday, July 27, 11 a.m., Oceanside Pier, Oceanside. The theme de la scene — Scott Tinley, Dave Scott, Mark Allen, and others — will be competing for more than \$15,000. Separate from the tricenon and beginning at 8:30 a.m., a swim-run-swim event takes place, as well as a bike job departing from San Diego. Escudados, and Del Mar. Call 721-7553 for exact locations and details.

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Diego's 800 Garnet Avenue, Pacific Beach, CA 92109

Name _____ Address _____

Age _____ Phone # (home) _____ (work) _____

Entry must include a picture and must be mailed or brought in person to Diego's before 5 p.m. Monday, July 28, 1986. All entries will be reviewed by our judges and selected contestants will be contacted by phone to appear on July 28, 1986 at Diego's Miss Diego's Bikini Contest. For additional rules, call John 481-6006 Mon. - Fri. 9 a.m. - 5 p.m.

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READER'S GUIDE

"Charreada," riding at full gallop with no saddle or reins, a young man must leap from his horse onto the back of a wild mare in a spectacular event called the "Pas de Death," the most dangerous of the nine events that make up a charreada, or Mexican rodeo. Los Charros Cerro San Miguel, San Diego host a charreada, as well as a dance with music, provided by Los Norteños del Valle, Sunday, July 27, 1 p.m. to dusk, Highway 94, towards Tecate, east of the steel bridge to Jamul. Call 442-3529 for more information.

Frisbee, the International Flying Disk Association hosts friendly Frisbee workshops every Sunday.

4 p.m., La Jolla Cove Park, La Jolla. Free. 273-7441.

Padres at Home, the Cincinnati Reds, not to mention player/manager Pete Rose, come to Mission Valley for a three-game series beginning Monday, July 29, 5:05 p.m. The Tuesday, July 29, and Wednesday, July 30 games start at 7:05 p.m. Tickets are available through Telecel and by calling 283-4494.

Golf, the Mission Valley Women's Golf Club meets each Monday morning, free time is at 7:30 a.m.; interested golfers are invited to phone 297-3391 or 295-8470.

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

Boxing Hall of Fame, from Archie Moore to James "the Heat" Kinchen (as well as all the great, if little-known, military boxers), San Diego has more than its share of boxing history. The San Diego Hall of Champions in Balboa Park now has an exhibit commemorating these glory years and featuring such memento-chills as the gloves Ken Norton wore the night he rearranged Muhammad Ali's jaw in 1971; plaques honoring Moore and Lee Kinsinger, who fought Joe Louis for the heavyweight title in 1935; as well as other

photographs, trophies, medals, and headgear. The Hall of Champions is open Monday through Saturday, 10 a.m. to 4:30 p.m., and Sunday, noon to 5 p.m.

In Person

Improvisational Comedy, performed by the troupe Modern Times with special guest Dave Victor, includes audience participation for on-the-spot sketches. The group performs each Thursday, Friday, and Saturday, 8 p.m., through August 16. Tickets, 1008 Wall Street, La Jolla. For more information, call 454-5872.

Four Comics, Karen Haber, Ronny Kenney, and Luciani and Segal take the stage at the Comedy Store today, Thursday, July 24, through Sunday, July 27. 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.

"Harmonic Poems," musician, psychologist, and poet David Debus, who has published in *Boulevard* and *Crawl Out* (Vat Winfield), performs in evening of "words in electronic sound environments." Friday, July 25, 8 p.m., Athenaeum Music and Arts Library, 1008 Wall Street, La Jolla. For more information, call 454-5872.

Auditions, the California Performing Arts Centre wants to train 200 people from ten to fifty-five years of age for its production of George M. Cohan's *Yankee Doodle Boy*. No experience is necessary for this free, eight-week workshop. Interviews take place Saturday, July 26, 2 p.m., and Monday, July 28, 6 p.m., 4666 Mission Gorge Place, Mission Valley. For more information, call 692-0220.

Comedian Jimmy Aleck, whose act is so raunchy it's got him a gig on the Disney Channel, appears from Tuesday, July 29, through August 5. Show times are Tuesday and Wednesday, 8:30 p.m., Friday and Saturday, 8 p.m. and 10:30 p.m., and Sunday at 8 p.m. The Improv is located at 832 Garnet Avenue, Pacific Beach. For information phone 483-4520.

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Special

Botanical Tours, a special, free, one-hour tour of Balboa Park's varied botanical attractions takes place today, Thursday, July 24, 6 p.m. The tour leaves from in front of the Botanical Building in Balboa Park. Reservations are required. Call 297-0299.

"Pasapalo Pivers," the renowned ensemble of Totonacan Indians from the Mexican state of

TO LOCAL EVENTS

Vernace return to the Tijuana Cultural Center for their summer stay, initial pole dance. Performances of the aerial "flying" dance take place each Thursday and Friday at 1 p.m. and 6 p.m., and on Saturdays and Sundays, 1 p.m., 3 p.m., and 6 p.m., at the Cultural Center patio. The center is located on Paseo de los Heroes, less than a mile from the San Ysidro border crossing. For information, phone 1-706-684-1132.

"A Centre City Caps," one-and-a-half-hour walks through downtown are led by Sam Minkler (a.k.a. Downtown Sam), each Friday at 1:30 p.m., leaving from the Balboa Theater. For details phone 293-1860.

Home Aquarium Club, senior aquarist at Scripps Aquarium, Bob Snodgrass, conducts a class for home aquarium enthusiasts, Saturday, July 26, 10 a.m. Scripps Institution of Oceanography, UCSD. Deadline for registration is today, July 24. 452-4578.

"Old-Fashioned Day in the Park," celebrate the day Old Glory was raised in Old Town Plaza, Saturday, July 26, 10 a.m. to 3 p.m., Old Town State Park. A pre-acting contest, horse-drawn carriage, a cake walk, and prize drawings are just some of the fun. Soldiers, sailors, and civilians will be in period dress. "Californians" performing horse and latrine tricks, will be there, as will the San Diego City Guard Band and other musical entertainment. For details call 257-6770.

N.A.S. Miramar Air Show, "I feel the need — the need — for speed." So says a certain actor in a certain movie filmed at Eighteenth USA, better known to civilians as Miramar Naval Air Station. There's no doubt that there's something majestic about those million-dollar examples of American technology rocketing across the sky, and the kids at Miramar are opening their gates so average joes can get up close and personal with, if not the actual Top Gun, then at least the planes they fly. Along with other state aviation demonstrations, the navy precision flight team the Blue Angels will perform their aerial acrobatics, Saturday, July 26, and Sunday, July 27, 10 a.m. to 4 p.m. Free.

Santa Lakes Silver Jubilee, a Sixties theme is in store at the celebration of the twenty-fifth anniversary of the Santa Lakes Regional Park and Campground. Free double-decker bus rides, paddle- and rowboat rides, as well

as clowns, beauty queens, and musical entertainment by the Mar Dels, the Canillans, the High Beams, and an Elvis impersonator highlight the festivities, Saturday, July 26, and Sunday, July 27, 10 a.m. to 6 p.m., Santa Lakes, just off Calles Hills Boulevard and Mission Gorge Boulevard, Santee. Call 448-2482 for more information.

"A Taste of Downtown," according to all the food nauts, grazing is the latest thing. Imagine the opportunity to sample a blini or two, then pasta, followed with — the delights seem endless when considering some of the culinary specialties of twenty-four of downtown's better restaurants, which are open for the tasting Saturday, July 26, 11 a.m. to 3 p.m. Tickets may be purchased at the participating restaurants, the Central City Association offices, Suite 1116, 625 Broadway, or on the day of the event at the San Diego Transit Station, Fifth Avenue and Broadway, downtown. Call 234-0331 for more information.

Street Rods, muscle cars, and kustoms, examples of kustom technology are on view Sunday, 9 a.m. to 4 p.m., Old Restaurant Row, San Marcos. Free. For details call 723-0417 or 566-0990.

Coronado Coastal Walk, the beaches by the Hotel del Coronado, as well as the marine inhabitants therein, are the subjects of a naturalist-led walk, Sunday, July 26, 11 a.m. Hotel del Coronado, Coronado. The deadline for reservations is today, Thursday, July 24. Call 452-4578.

House of Argentina Lawn Program, along with empanadas and choripan, cultural dances highlight the House of Argentina lawn program, Sunday, July 26, 2 p.m., Stage area, Balboa Park. For more information, call 566-6521.

Nature Tours through Balboa Park's Florida Canyon are held each Sunday at 2 p.m., led by naturalists from the Natural History Museum. A one-hour program. For details on the walks, phone 232-3621. Free.

After-Dinner Walks through the Tijuana River National Estuarine Sanctuary are conducted each Tuesday throughout the summer; meet at 7 p.m. at the south end of Sergeant Drive in Imperial Beach. 237-6766.

Cabrillo at Sunset, bring your camera — the National Park Service has instituted summer

hours for Cabrillo National Monument. It is now possible to visit the monument from the Del Norte Point Loma until sunset. Park rangers will offer special programs at the Cabrillo statue through the summer. Call 293-5450 for details.

For Kids

"Charlie and the Chocolate Factory," the Children's Creative Arts and Performing Academy presents this musical today, Thursday, July 24, Friday, July 25, and Saturday, July 26, 7 p.m., at the Children's Creative and Performing Arts Academy of San Diego, 4411 Mount Herbert Avenue, Chula Vista. There is a special 1 p.m. matinee on Saturday, July 26. Tickets can be purchased at the academy. For further information, call 259-4744.

Theater, the El Cajon Youth Summerstock Theatre's production of Lerner and Loewe's *Beggar's Opera*, a modern-day fantasy of a love story, continues today, Thursday, July 24, through Saturday, July 26, with show times at 7:30 p.m., Little Theatre, Granite Hills High School, 1710 East Madison, El Cajon. 442-3558.

"Soup from a Sausage Stick," the Junior Players of the MiraCosta College Theatre department, ages eight through sixteen, perform Friday, July 25, 7 p.m., and Saturday, July 26, 10:30 a.m. and 1:30 p.m., MiraCosta College Theatre, One Barnard Drive, Oceanside. For ticket information, call 757-2121 or 755-5155.

Puppet Show, Puppets Galore presents *The Clover Spider and the Cider Teller* today, Thursday, July 24, and Friday, July 25, 10:30 a.m. and Saturday and Sunday, July 26 and 27, 11 a.m., 1 p.m., and 2:30 p.m., Puppet Theatre, Presidents Way, Balboa Park. 466-7128.

Children Ages Four and Up are invited to free cartoons titled *Maid and the Camera*, *Maid and the Camera*, and *Maid and the Egg*, which are presented Friday, July 25, 10:30 a.m., San Diego Public Library, 820 E Street, downtown. 696-3927.

"Oliver," the San Diego Junior Theatre presents the musical version of Dickens's *Oliver Twist*, beginning Friday, July 25, and continuing through Sunday, August 3. The July 25

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DIO
W/ACCEPT
July 29

AC/DC • W/QUEENSRYCHE August 12
JIMMY • LA CAGE KENNY
BUFFETT AU FOLLES ROGERS August 5 & 6 August 9 August 9

BILLY EURYTHMICS SPYRO
OCEAN August 11 August 16
August 12 August 16

ZZ TOP
August 6

MOODY BLUES/ JULIO
August 31 THE FIXX September 29

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JULIAN JAMES STEVE RAY
LENNON BROWN VAUGHN
July 24 July 31 July 31

JOAN MICHAEL DAVID
BAEZ FRANKS COOPERFIELD
August 1 August 1 August 1

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READER'S GUIDE

performance begins at 7 p.m. The Sunday, July 27, and Thursday, July 29, performances are at 10 p.m. On Tuesday, July 29, the show begins at 10 a.m. Casa Del Prado Theatre, Balboa Park. Tickets are available at the Casa Del Prado Theatre box office and by calling 283-7128.

Pet Care, the San Diego Humane Society presents a special demonstration for kids, Tuesday, July 29, 10 a.m., Balboa Branch Public Library, 4255 Mount Alhambra, Claremont. Free. 274-4131.

Professional Storyteller Martha Holloway tells tantalizing tales to elementary school-age youngsters, Tuesday, July 29, 2:30 p.m., Claremont Library, 2920 Burgener Boulevard, Claremont. 276-1140. Free.

Preschoolers are invited to bring an adult for a half-hour story time.

season, Wednesday, July 30, 10 a.m., National City Public Library, 220 East Twelfth Street, National City. Free. 414-8211.

An Arts & Crafts Program for youngsters will be held Wednesday, July 30, 2 p.m. to 4 p.m., San Diego Public Library, 820 E Street, downtown. Free. 696-1927.

"Rainbow Write-a-Story Contest," in conjunction with the Reading Rainbow television series, KPBS-TV is sponsoring a short story contest for youngsters. Limited to 2000 words, the stories may be submitted in either of the three age categories: eight- and nine-, ten- and eleven-, and twelve- and thirteen. Winners receive a \$50 cash prize, gift certificates for books of their choice, a party at the KPBS-TV magazine. Entries must be postmarked no later than next Thursday, July 31. For more information, call 696-1927.

"Out of New Zealand," more than 195 pieces by twenty-four artists working in clay and glass go on exhibit Saturday, July 26, through September 13. Corcoran Campbell Hegan, ceramic artist and past president of the New Zealand Crafts Council, will attend the opening reception, Friday, July 25, 6:30 p.m. to 9 p.m., International Gallery, 643 G Street, downtown. He will also present a tour and slide presentation in conjunction with the exhibit Saturday, July 26, at 2 p.m. 283-8255.

Galleries

"Casa Hispanica," the artists have compared Miguel Martinez's paintings and sculptures of New Mexico with the post-Revolutionary murals of Diego Rivera and Jose Luis Orozco. A new exhibition of Martinez's oil and oil-pasted drawings and paintings opens Friday, July 25, Avenida Gallery, 4010 Goldfisch Street, Mission Hills. The opening reception is also Friday, 6 p.m. to 9 p.m.; gallery hours are Tuesday through Saturday, 10 a.m. to 5 p.m. The exhibit continues through August 30. 296-8748.

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

"Making an Impression," the Devonshire Gallery in La Jolla hosts an exhibit of prints made by members of the Printmakers Atelier, through Sunday, July 27, 1241 Cave Street, La Jolla. 454-5225 or 459-9634.

"Audubon Science Art," the Smithsonian Institution's Traveling Exhibition Service sponsors this exhibit of sixty objects and works by the American naturalist, including original oils and drawings, lithographs, his favorite gun ("Long Tom"), articles, and his palette. The exhibit continues through Thursday, July 31 at the Natural History Museum in Balboa Park. Free viewing with museum admission, 232-3821.

Oil Paintings by Jacqueline Kreamer and Bill Mosley are on view through Thursday, July 31, Earth Bound Gallery, 835 G Street, downtown. 234-1266.

"Birds in Art: A Century of Growth," forty-four years, 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.

Thursday, 10 a.m. to 9 p.m., and Friday and Saturday, 10 a.m. to 12 p.m. The exhibit continues through August 15.

"Summer's Journey," ceramics, hand-painted silks, jewelry, and fiber arts by more than ten artists can be viewed at Reflections Gallery, 871 La Mesa Boulevard, La Mesa. The exhibit ends Friday, July 25. Call 697-8750 for details.

"The Architecture of 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 12 a.m. to 5 p.m., Monday through Saturday, and Sunday from 11 a.m. to 5 p.m. 232-5722.

"New Approaches to Fiber," off-loom weavings by Marel Fisher are on view through August 6. Many Hands Cooperative, the gallery, is at 6150 El Cajon Boulevard, College Area. 287-7150.

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Michael Dunford Gallery, 828 G Street, downtown. Gallery hours are 11 a.m. to 5 p.m., Saturdays only. 232-5880 or 233-8201.

"Venturi, Rauch, and Scott Brown: A Generation of Architects," 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 graphic 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 12 a.m. to 5 p.m., Monday through Saturday, and Sunday from 11 a.m. to 5 p.m. 232-5722.

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TO LOCAL EVENTS

"Seven Collapsing," works by Daniel Brouss, Emanuel Cacciatore, Katherine Hart, Michael Irwin, Elaine La Vasseur, Robert Sanchez, and Randolph Sommer, as well as two drawings by Ernest Silva, go on view for a benefit show at Natalie Bush Gallery, 905 E Street, downtown. The works remain on view through August 16. For details phone 544-0203.

Los Angeles Artist Steve Thomsen's thirty-seven "foals" and snow-disk-up scenes are on exhibit through August 16 at Pink and Pearl Gallery, located at 711 Eighth Avenue, downtown. 236-0284.

"Arnold Newman: Five Decades," some 160 color and black-and-white photographs of famous and influential twentieth-century men and women are on 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'Keeffe, Picasso, Eugene O'Neill, Martha Graham, Eric Starvo, and scores of other luminaries. 236-5262.

"Mis Caminos Son Terrestres," Mexican artist Maria Palacios exhibits murals, sculpture, and fiber art at the Tijuana Cultural Center through August 25. The center is located on Paseo de la Herencia, less than a mile from the San Ysidro border crossing. For more information, phone 1-706-684-1132.

"The Morality Party, or How Mary Yellow Women Can Save Her Wear," Jill Moon's large-scale installation is on view through August 30. Installation Gallery, 447 Fifth Avenue, downtown. Gallery hours are Wednesday through Saturday, 11 a.m. to 4 p.m. 232-9915.

"Summer Show," seven local artists — Kathleen Marshall, Dan Camp, Roy David Rogers, Alfredo Antognini, Leslie Nemour, Lena Stoenberg, and David Fisher — are represented in this multimedia exhibit, which continues through August 30. Anaka Gallery, 2405 Kettner Boulevard, downtown. 231-6652.

Track

(continued from page 1)
Okunoff. She's not a professional! But listen to this: in the past eight seasons at Del Mar, I have unwittingly picked the loser — I mean the worst loser, the last one in — in every single race. Do you think an amateur could do that? It takes professional knowledge to discern which is the very worst entry in every race. It is just as hard as picking the winner — actually harder — and it is just the stubborn traditionalism of the racetrack officials that forces people to bet on the winner instead of the loser. If there were a bet for last place, I would be a millionaire. And as to Gerry Okunoff's picture, in which he won a bundle and of which he is a no doubt (inordinately proud, I myself regularly pick the losers in the last six races, as well as all the others, but the narrow-mindedness of the whole half-sordid racing crowd denies me a prize and fame as well as money).

And now is my free seminar on "How to Lose at the Races."

For the hidebound and the money-hungry, Gerry Okunoff's seminar, "How to Win at the Races," in which he will be joined by racing writer Bill Murray, will be given on Wednesday, July 30, at 7:30 p.m. in the BookWorks 267.

Via de la Valle, Del Mar (in the Flower Hill Mall). Advance registration by today, July 24, is necessary. For further information, phone the BookWorks at 755-3735.

— Violet Rosenbloom

Flamenco

(continued from page 1)
sixty-seven years old, with making flamenco "more appealing, more understandable" for North Americans. Yet while the Spanish dance is resurging in popularity — witness the success of Antonio Gades in the Carlos Saura film Garmen and the more recent local plaudits awarded to the Maria Benitez Spanish Dance Company — the cautions that people may be disappointed when they see "pure flamenco." This is merely to say, marvel at the expressiveness and the technique, don't look for roses.

Even for purists, however, flamenco undergoes periodic mutations in its long evolutionary train, which some pundits claim to trace through Phoenician, Greek, Roman, Jewish, and Moorish settlers in Spain, not to mention the integration by Andalusian gypsies of the

musical folk forms and scales with which they came into contact. The most recent and noticeable trends in flamenco — in women's costume — occurred in the Sixties, when the ankle-length dresses were instead, and briefly, worn knee-length, and beehive hairdos topped many a dancer. Today in Spain, the dance itself is changing to incorporate more elements of jazz. "It's almost a 'pop flamenco,'" says Enrique, and although she herself prefers classic flamenco, she adds that, as in all realms of dance, the technique grows increasingly complex. "The rules are the same, but within each, there are more changes of synchronization, counterpoint, and rhythm — all in places where, fifteen or twenty years ago, they never used to be. The feet move faster, and turns are sharper."

Enrique had toured around the world before she came to San Diego in January of this year to found the Esmeralda Enrique Dance Company, which currently comprises four members: the two sisters, Barbara Alba, and San Francisco dancer Cruz Luna. While the company works through the problems inherent to any fledgling arts organization, Enrique teaches ongoing beginning and advanced-level flamenco

classes. The company's debut performance is Saturday, July 26, at the San Diego City College Theatre, at Twelfth Avenue and C Street, downtown. Included in the two-hour, twelve-dance program

are classical Spanish dances as well, mostly zarzuelas, or humorous operettas. Vocalist Pilar Morero will accompany the dancers, and Paco Sevilla, sliver of the locally published Jago, a quarterly flamenco magazine that enjoys worldwide

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- 2) The Addams Family's doorman sounded like: a) duck quack b) chimble c) organ d) foghorn
- 3) In the early '50s shows of Dragnet, Webb often lit up this sponsor's cigarettes.
- 4) Hitchcock's last words at the end of each show:
- 5) What Aunt Martha made Beaver wear to school.
- 6) The Kramdens' favorite restaurant.
- 7) The speed limit in Mayberry.
- 8) What avenger Tara King always carried in her pocketbook?
- 9) The Federation's code name for Spock's home planet.
- 10) Max Smart's apartment number.
- 11) Paul Drake's perennial greeting to Della Street.
- 12) In what country U.N.C.L.E.'s Illya was born.
- 13) What Jim West keeps in his boot heel.
- 14) Where Rob and Laura Petrie met.

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READER'S GUIDE TO THE THEATER

September 13, Friday and Saturday at 8:00 pm. Open house from Sunday at 5:00 pm. For information call 236-9287.

EMILY
The Old Globe Theatre presents the world premiere of a new play by Stephen Metcalfe, author of *Stranger Snow* and *Wings*. In the play, which was commissioned from Metcalfe by the Old Globe, a "very modern young woman" is a successful stockbroker but is less so in the affairs of the heart. According to O'Brien, the work is an "examination of the effects of power and what it does to people, regardless of their sex." Film, stage, and television actress Madelyn Smith portrays Emily. Other cast members include Kenneth Marshall, Jonathan McMurtry, Larry Drake, Steve Rankin, Mitchell Edmonds, Mario Martindale, and Jo de

Winter. The playwright has been in residence at the Simon Edison Centre for the Performing Arts during the work's rehearsal period. Emily will run in repertory with *Richard III* (Sm).

AN EVENING OF ONE-ACTS
Onstage Productions presents four one-act plays, which move from youth to aging. Dawn Took directs *The Ring*, which features Sachi Bellinger, Jennifer Lancaster, and James D. Tarkenton. Took has also directed Kurt Vonnegut, Jr.'s *Long Walk to Forever*, which has been

adapted for the stage by J.A.C. Kluge and which features James Keating, Zen Roberts, and Arlene McNeil. Kluge directs Deborah Adams and Timothy Paul Evans in Murray Schisgal's *The Typists*. And Andrew Jacobs directs Edward Albee's *The Sandbox*, which features Mark Caddoia, Anisa Cox, Walter Took, Shirley S. Miller, and Pam Romero (Sm).

FIGARO GETS A DIVORCE
The La Jolla Playhouse presents the American premiere of *Figaro* von Horowitz's comedy sequel to *The Marriage of Figaro*, in a new translation by Roger Downey. Robert Woodruff, named Best Director of 1985 by the San Diego Theater Critics Circle, directs the production. Members of the cast

include Christine Avila, Gregg Berger, Ellen Blake, Shoshana Hosh, Olex Krups, Rick Nahara, John Nesi, Tony Plana, Gloria Mann, and Ivan O'Neil. Douglas Stein is the scenic designer, Susan Hillery is the costume designer, and Stephen Strawbridge is the lighting designer. Jay Cloyd is the sound designer, and Paul Dresner has composed original music for the production. (Sm)

THE FOX
"Most works that live," DH. Lawrence once observed, "two in spite of the author's laying it on thick." What Lawrence believed, in his novella *The Fox* and elsewhere, was

a primitive, pre-It view of the sexes in which the male dominates in both sex and marriage. *The Fox* is about the intrusion of Henry, a young soldier back from WWI, onto the farm of Jill and Nellie, lovers trying to forge a life of their own. At least a third of the novella is strewn with Lawrence's sermons for his views, and Henry becomes an agent of the Life Force determined to destroy the manger of sexual freedom Nellie and Jill have dared to assert. In Allen Miller's dramatic adaptation of the story—which the Bowery Theatre has trimmed even further into an excellent, no intermission spirit—vestiges of the Lawrence Man remain in Henry, but the play treats the characters much more dramatically, as a ménage of wills and yearnings. And it builds, as much through feeling as through language, to an incredible

apocalypse. This is incrementally intense and gripping, and of a high order. It also marks the return of Kim McCullum to San Diego. McCullum has been working with playwright Mark Medoff in New Mexico and clearly refining his craft. As Henry (with his reddish-orange hair), McCullum's moose are sharper, more certain and subtle—and more adult—than before. McCullum, who now does more with seemingly less effort, is joined on stage by Mickey Mullany (as Nellie) and Pauline Mayne (as Jill). Both of the women are quite good. And McCullum's direction, which includes blocking the low scores between Henry and Nellie inches from the audience, forces the spectators to stay in the present, as if Nellie, to become caught up and swept along by flesh floods of emotion, Lawrence would speak that his story has been pillared of all meaning, but the opposite is the case. Miller has modernized Lawrence's novella by freeing it from a one-dimensional and very social perspective. And the alternative view of action at the Bowery—McCullum, Mullany, and Mayne—makes this new and much more interesting version, like a clearly struck match. (Sm)

THE LAMB'S PLAYERS
The classic farce, by Moliere, about the premarital Hapgood. The Lamb's production has moved the play from the Sixteenth Century to the French Quarter of New Orleans in the mid-1950s. David McPherson, former managing director of the company, has directed the production. Cast members include Mark Goren, Robert Duckert, Jennie Smith, Vanda Thompson, Janine Zeller, Duane Cause, Paul Eggertson, Kurt Bechtel, Tom Stephenson, and Henry Wagner. Mike Duckert is the scenic and lighting designer, Margaret Redford is the costume designer, and David Carmichael is the sound designer. (Sm)

JULIUS CAESAR
As part of its summer festival '86, the Old Globe Theatre is staging an in-the-round version of Shakespeare's classic drama of political intrigue, invasion, and betrayal. The production is co-directed by Anne McLaughlin and Dakin Matthews (who has adapted the play for thirteen actors). Cast members include: John Vickers, Earl Hymen, Marc Alaimo, James Morrison, David Toner, Kevin Chappell, David Anthony Smith, Erica Vohs, Tom Harrison, and John Walcott. Fred M. Durr is the scenic designer, Lewis Brown the costume designer, John B. Fortson the lighting designer, and Conny Flayman the sound designer. (Sm)

MODERN TIMES
The improvisational comedy team returns to the Triteria with a new show and a new cast. The show, comedian Don Victor, who has directed and will perform in the show. Among many other things, he was the Victor of the comedy group Victor E. Robinson's *Victors*. If you get my drift, he joins regulars Bryan Scott, Kim Bessis, Sam Barnes, Michelle Baberman, and Christine Seave for a program that combines both scripted material and improvisation. Among the new "improvisation" for the show are *Animal People*, *Set This (Jazz) Item*, *Emotional Roller Coaster*, and *Shakespeare's popular comedy about two romances*—that of Claudio, who rejects his bride at the

altar after being duped into believing she is unchaste, and that of the confirmed bachelor, Benedict, and the shared, unshared spinnier, Beatrice. Brian Bedford has directed the production. Christine Chausse is Scenic, and Stephen Whitehead is Benedick. Other cast members include Tom Lacy, G. Wood, Monique Fowler, Don Took, Kenneth Grey, Vaughn Armstrong, and William D. Michie. Richard Seger is the scenic designer, Lewis Brown the costume designer, Kent Doner the lighting designer, Mark Sherman the sound designer, and Ben Caneva the choreographer. Connel Suss has composed original music for this production. (Sm)

THE PASSER
Project Vanguard presents the comedy by Mickey Mullany in musical form, with songs and dances added to the story of the people of Paris "striving to preserve love and beauty in a greedy world." Mike Taser has directed the large cast of actors, singers, and dancers. Marge Bolam plays the title role. Other members of the cast include Helene Wilson, Rosemary Bass, Johanna Weissel, Robert Landis, Peter Alexander, Michael Miller, and Phil Green. Ralph Candelario is the scenic and costume designer, and Johanna Weissel is the choreographer. (Sm)

POPP BOYS AND DINETTES
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AUDITIONS

The Bowery Theatre announces open auditions for "The Effect of Gamma Rays on Man-in-the-Moon Marigolds" by Paul Zindel.

Auditions will be held at the theatre located at 480 Elm Street (5th & Elm) on Monday, July 28 and Tuesday, July 29 starting at 7:00 p.m. The show will be directed by Kim McCullum and Gino-Lynn Safford.

Roles to be cast are:
3 women, 17-18; 1 woman, 36-50; 1 woman, ancient. Those auditioning are asked to have a photo, resume, and a prepared piece of no more than three minutes in length. Scripts are available at the theatre from 12 noon to 6:00 p.m. To schedule an audition appointment or for further information please call 235-4068 after 12 noon. Stage management and crew positions are also available.

FIGARO GETS A DIVORCE



A Comedy by Odon von Horvath
Translated by Roger Downey
Directed by Robert Woodruff

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Opens this week!

The hilarious hit monster musical!



by Caryl Churchill
Directed by Meg Wilbur
in the Lyceum Space

Book & lyrics by Howard Ashman
Music by Alan Menken
Directed by Sam Woodhouse
on the Lyceum Stage

Call 235-8025 for tickets

The Bowery Theatre presents

THE FOX

by Allan Miller
Directed by Kim McCullum



"Run to see *The Fox* before the Bowery lets it go!" — Lianne Stevens, L.A. Times

"...effortless air of good actors, properly cast and carefully directed." — Welton Jones, S.D. Union

"McCullum is as always a riveting presence on stage. Under his direction, *The Fox* is crisp, compact and very effective." — Bill Hagen, Tribune

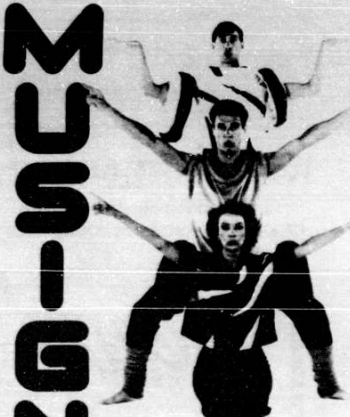
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Sun. 7:00 pm Senior, military & group discount

Reservations 232-4068 See this week's Reader capsule review

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Live on stage
Pop musical dance theatre
"Superhot entertainers from the word go."
— Seattle Times

Appearing July 31 through August 24

Theatre In Old Town Evening performances 8 pm

4040 Twiggs St. Thursday-Saturday
San Diego 298-0082 Matinee 2 pm Sunday
Sponsored by the California Arts Council

READER'S GUIDE TO THE THEATER

apocalypse. This is incrementally intense and gripping, and of a high order. It also marks the return of Kim McCullum to San Diego. McCullum has been working with playwright Mark Medoff in New Mexico and clearly refining his craft. As Henry (with his reddish-orange hair), McCullum's moose are sharper, more certain and subtle—and more adult—than before. McCullum, who now does more with seemingly less effort, is joined on stage by Mickey Mullany (as Nellie) and Pauline Mayne (as Jill). Both of the women are quite good. And McCullum's direction, which includes blocking the low scores between Henry and Nellie inches from the audience, forces the spectators to stay in the present, as if Nellie, to become caught up and swept along by flesh floods of emotion, Lawrence would speak that his story has been pillared of all meaning, but the opposite is the case. Miller has modernized Lawrence's novella by freeing it from a one-dimensional and very social perspective. And the alternative view of action at the Bowery—McCullum, Mullany, and Mayne—makes this new and much more interesting version, like a clearly struck match. (Sm)

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JULIUS CAESAR
As part of its summer festival '86, the Old Globe Theatre is staging an in-the-round version of Shakespeare's classic drama of political intrigue, invasion, and betrayal. The production is co-directed by Anne McLaughlin and Dakin Matthews (who has adapted the play for thirteen actors). Cast members include: John Vickers, Earl Hymen, Marc Alaimo, James Morrison, David Toner, Kevin Chappell, David Anthony Smith, Erica Vohs, Tom Harrison, and John Walcott. Fred M. Durr is the scenic designer, Lewis Brown the costume designer, John B. Fortson the lighting designer, and Conny Flayman the sound designer. (Sm)

MODERN TIMES
The improvisational comedy team returns to the Triteria with a new show and a new cast. The show, comedian Don Victor, who has directed and will perform in the show. Among many other things, he was the Victor of the comedy group Victor E. Robinson's *Victors*. If you get my drift, he joins regulars Bryan Scott, Kim Bessis, Sam Barnes, Michelle Baberman, and Christine Seave for a program that combines both scripted material and improvisation. Among the new "improvisation" for the show are *Animal People*, *Set This (Jazz) Item*, *Emotional Roller Coaster*, and *Shakespeare's popular comedy about two romances*—that of Claudio, who rejects his bride at the

altar after being duped into believing she is unchaste, and that of the confirmed bachelor, Benedict, and the shared, unshared spinnier, Beatrice. Brian Bedford has directed the production. Christine Chausse is Scenic, and Stephen Whitehead is Benedick. Other cast members include Tom Lacy, G. Wood, Monique Fowler, Don Took, Kenneth Grey, Vaughn Armstrong, and William D. Michie. Richard Seger is the scenic designer, Lewis Brown the costume designer, Kent Doner the lighting designer, Mark Sherman the sound designer, and Ben Caneva the choreographer. Connel Suss has composed original music for this production. (Sm)

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READER'S GUIDE TO THE THEATER

State University, through July 27.
Thursday through Saturday at
8:00 p.m. Sunday at 7:00 p.m.

RICHARD II
Brian Bedford is the star of the Old Globe's Richard II, and his star quality is all the more apparent against the rather dim background of the rest of the production. Bedford is an actor of such powerful presence and such commanding technical skill (he is the most impressive in his command of Shakespearean language) that his Richard is thoroughly fascinating, although the interpretation is rather one-sided, giving short shrift to the king's sentimentality and historicist self-dramatization. Director Joseph Hardy's penchant for the comic overbalances the production as a whole, and there is little use of imaginative devices to underline the play's larger meanings. In the smaller roles, there are a few successes, but otherwise the acting generally resembles that of Shakespearean word-chewing and rant paraded in beyond the fringe, which is playing next door at the Carter. All in all, this is a dead theater. But Brian Bedford's performance is tremendously alive, and the production is worth seeing just for him. (A)

Old Globe Theatre, Simon Edison Center for the Performing Arts, through August 31. July 29, at 8:00 p.m.

THE SILVER WHISTLE
The Mission Playhouse is staging Robert McEwan's comedy about a happy-go-lucky tramp (who resembles a modern Groucho). He enters the dull lives of a group of people and leaves them with a renewed sense of joy in living. Groucho Eythor Prazini has directed the production. Cast members include James Byrne, Mark Chase, George Demetree, Belle Marie DuCharme, Jane Hagt, Trish Larson, Jerry Moorehead, Howard A. Mulhman, Bill Pesselt, Nille Rankin, Joseph Barlett, and Anne Snyder. Richard Snyder is the scenic designer, and Brian and Cindy Van der Westing



Working

are the lighting designers. (Sm.) Mission Playhouse, through July 26. Thursday through Saturday at 8:00 p.m.

THE SOUND OF MUSIC
The Lawrence Welk Village Theatre presents the musical by Rodgers and Hammerstein, about the famous Trapp Family Singers, who a few years earlier, living securely and happily in an Austrian castle, were never imagined that the rise of the Nazis would force them into exile at the outbreak of World War II. Jim Taylor has directed the production. Sandy Burnard is Maria, and Rod Loomis is Captain Von Trapp. Other members of the cast

include Brenda Cox, Alfred Dennis, Sandy Freeman, Sarah Simon, Robert La Monica, Jay Yandell, Jonathan Grantham, Joanne Albert, David John, Chere Holland, George Hutterbrach, Roberta Sengstack, and D. Noelle Schutte. (Sm.) Lawrence Welk Village Theatre, through August 3. Tuesday, and Thursday through Saturday at 8:00 p.m. Matinee Tuesday through Thursday, and Sunday at 1:45 p.m.

SWEENEY TODD
For its annual summer musical, the Palomar Community College Theatre is staging the musical thriller, about "The Demon Barber of Fleet Street," based on a popular

mannequin and artificial, stunning in its physical tricks, but not sympathetic in human terms. The play itself has certain pretensions to meaning, quite muddled and ineffective. The rest of the cast shows immense talent and technique, but the material is not fundamentally good enough to make the show really funny or really anything. (S)

La Jolla Playhouse, Warren Theatre, UCSD campus (behind the bookstore on Rupert Way), through August 5. Tuesday through Sunday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m.

THE TIME OF THE CUCKOO
Nat Morcia's production of Arthur Laurents's tender, touching, sentimental, shallow, dated play is uniformly excellent, with wonderfully realistic and moving acting by Jane Worman, as the American spinster seeking love in Venice, Nicholas Gononov, as the Italian shopkeeper who seems briefly to give her what she needs, and a half-dozen other first-rate community actors. Morcia has created a believable atmosphere, made good use of Lee Fitzpatrick's evocative set, and given the whole production a remarkable feeling of naturalness, with an especially impressive command of such deliberate pacing. But *The Time of the Cuckoo*, while still worth seeing as a staging, does not get to the bottom of its material, the way really significant realistic plays do, and its moral restraint, periodically visit this country, and spurred by the revelation that "God" is "dog" spelled backward, Saxon was spending much of his time praying to God. But veneration of pooches was only one plank in a philosophical platform that floated down a tributary far removed from mainstream religious thought. "The key to God is not, sacred birth [marjuna], and aesthetics," Saxon told *Rolling Stone's* Michael Goldberg. Saxon also claimed to have written enough unreleased material to fill twenty-four albums and divided

that he siphons much of his creative energy from the spirits of the late Elvis Presley, John Lennon, and Jim Morrison. "I don't know if you know this," said Saxon, "but I was being groomed as the next Beatles. And then Ed Sullivan died on me." Obviously this was one *hunk* who could be counted on to provide some interesting after-dinner conversation. On the other hand, I'm not sure that I would have been able to hold up my end of the discussion. In truth, I'd hated the Seeds in their heyday, which, given the fickleness of pop stardom and the fact that

he had only one Top 40 hit (1967's "Pushin' Too Hard"), seems in retrospect more like a hazy moon. Would I be able to own up to my true feelings about Saxon's early "work," to tell him that my own Strokes band entertained ourselves at rehearsals with cruel impressions of his insectoid mew? I mean, this was a singer who would make Johnny "Rotten" Lydon sound like an operatic baritone. On "Pushin' Too Hard" and the Seeds' other semihit, "Can't Seem to Make You Mine," Saxon sang in the nasal whine of a man with his jewels caught in a burlesque.

For this production of Molinere's great seventeenth-century comedy about religious hypocrisy, director Craig Noel has chosen to use the English version by Robert Strain and Eberle Thomas, which situates the action in Kentucky in 1870. This is the director and his resilient cast the opportunity for some rousing fun, what with Southern accents and an appearance by Saxon's U.S. Air Force. As a light, farcical comedy, this production is a great success, pleasing virtually all members of the audience who know nothing else about Molinere's script. Those who have read it, however, or have seen more faithful productions, will miss the playwright's moral view, the seriousness of his satire, and the elegance of his language. Recommended for everyone but Molinere fans. (A)

Lowell Davies Festival Theatre, Simon Edison Center for the Performing Arts, through August 31. Tuesday, July 29, at 8:30 p.m.

THE TEENEST
Quaid One Productions presents, as its sixth annual "Shakespeare-by-the-Lake," the Bard's majestic cods about castaways, an island of spirits and monsters, and the virtue of forgiveness. Martin F. Garfield has directed the production. Don Pugh is Prospero. Other cast members include: Carol Bromberg, Sergio Sam, Claudia, Michael Ellis, Christopher A. Grant, Jeffrey Todd, Peter C. Henrich, Kathleen A. Lindsey, Seligman, Don Ashforth, and William S. Farnum. The costume designers are Dara York and Laura Tolman. The production is performed outdoors in a naturalistic setting, and admission is free. (Sm.) Quaid One Productions, El Capitan Plaza Amphitheatre, 250 East Main Street next to the East County Performing Arts Center, El Capitan, through August 31. Sundays at 6:00 p.m. For information call 466-5887.

THE THREE CUCKOOS
The second offering of the La Jolla Playhouse this season is a farce by M. Schulz, in the style of commedia dell'arte, adapted by Bill Irwin and Michael Greif (who co-directed, and directed chiefly as a showcase for Irwin himself, the famous neurotic character who plays the central character, the hapless Archibute. Irwin's style is a peculiar one, strangely alienated from the role in the Brechtian sense, highly

READER'S GUIDE TO THE MUSIC SCENE

Please send concert information and photographs to Reader Music Scene, P.O. Box 80803, San Diego 92138.

BY JOHN D'AGOSTINO

By the time the small plane landed at the airstrip on Molokai last October, my island host and I already had planned several activities for my two-week stay. I think we were only half-serious about one of them: locating Sky Saxon, erstwhile leader of the Sixties psych-garage band the Seeds. According to an article published two months earlier in *Rolling Stone*, Saxon was living in Kailua, Hawaii, with his two common-law wives and a steamer trunk full of oddball theories. Having decided that there is a causal relationship between the way Americans treat animals and the catastrophic events that periodically visit this country, and spurred by the revelation that "God" is "dog" spelled backward, Saxon was spending much of his time praying to God. But veneration of pooches was only one plank in a philosophical platform that floated down a tributary far removed from mainstream religious thought. "The key to God is not, sacred birth [marjuna], and aesthetics," Saxon told *Rolling Stone's* Michael Goldberg. Saxon also claimed to have written enough unreleased material to fill twenty-four albums and divided



SKY SAXON

that he siphons much of his creative energy from the spirits of the late Elvis Presley, John Lennon, and Jim Morrison. "I don't know if you know this," said Saxon, "but I was being groomed as the next Beatles. And then Ed Sullivan died on me." Obviously this was one *hunk* who could be counted on to provide some interesting after-dinner conversation. On the other hand, I'm not sure that I would have been able to hold up my end of the discussion. In truth, I'd hated the Seeds in their heyday, which, given the fickleness of pop stardom and the fact that

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Furthermore, the Seeds — drummer Rick Andridge, guitarist Jan Savage, and keyboardist Daryl Hooper — were so laughable an example of swap-meet musicianship that they made the dreadful Big Brother and the Holding Company sound like a group of world-class session players. Of course these were the very ingredients that ensured the Seeds' success. The band was so bad that it appealed to the baser instincts of a segment of the rock audience for whom bad taste was a paucity badge of courage.

Thanks to "Pushin' Too Hard," the Seeds went from underground L.A. band to national act in a flash, but the band couldn't sustain the glow. In a four-year recording career, the trend-following Seeds moved from their punkish roots to a "psychedelic" sound, and, before disbanding, even made a stab at a late-Sixties phenomenon by becoming the Sky Saxon Blues Band. But the Seeds' identification with "flower power" precluded any easy transitions and dated the group at a point when they should have been stabilizing. Saxon (real name Richard Marsh) tried several solo incarnations under such variations of his stage name as Sunstar and Sky Slight but eventually came to languish in anonymity on the fringe of the fringing L.A. music scene. The once pugnacious handsome seminal punker — who now

calls himself Sky Slight Saxon — moved to Hawaii in 1979 ostensibly to get away from the L.A. smog and industry nonsense. In his *Rolling Stone* photo, the hirsute thirty-seven-year-old looked less like a rock star than like Nostradamus after a long night of two-fisted prognosticating. This was the Saxon I expected to find if I were to track him down while in Hawaii. I never did, but every time I saw a small house nestled in the thick flora of a Hawaiian hillside or braving the salty assault on an isolated beach, I wondered if Saxon might be inside worshipping a Weimaraner.

I couldn't have known then that Saxon was planning to make himself much more accessible to the mainlanders. At some point during his seven-year stay on the islands, Saxon decided that the time was right for his return to rock and roll. He even has a new banner — "flower power" — to unfurl over an American audience that he believes is ready for him after his long lay-off. Putting his microphone where his mouth is, he is invading the mainland for a series of appearances that will bring him to the Spirit Saturday night. The new band — billed as Sky Saxon and the Seeds — reportedly will feature all the original members with the exception of Savage, whose whereabouts are unknown. Reading through the

(Continued on page 20)

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ED SHAUGNESSY*

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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

Padres vs. Braves
Aug. 4 & 5, 7:05pm, San Diego
Jack Murphy Stadium

Padres vs. Expos
Aug. 19 & 20, 7:05pm, San Diego
Jack Murphy Stadium

Padres vs. Expos
Aug. 21, 7:05pm, San Diego
Jack Murphy Stadium

Padres vs. Phillies
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Padres vs. Phillies
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Padres vs. Mets
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(continued from page 39)
 press-release résumé of Donaldson Toussaint L'Ouverture Byrd — better known to jazz and rhythm and blues fans as Donald Byrd — one wonders if the famous trumpeter is applying for the position of chief executive officer of some multinational musical organization. If that's Byrd's intent, and if I have anything to say about it, the man's got the job. I can't think of any other jazzist with the possible exception of pianist

Billy Taylor, whose academic and professional credits and credentials are broader or more impressive. Strung end to end after his name, Byrd's academic letters look like an eye chart. But the musician's done a lot more than merely learn about music. He has also taught it; written about it; lectured on it; and composed, arranged, conducted, performed, recorded, and produced it, garnering a number of Grammy Award nominations along the way. So why does the

dyed-in-the-wool jazz buff frequently wrinkle his nose at the name of this renowned musician and educator? Primarily because several years ago Byrd took a detour around his "legitimate" destiny and pursued a musical course that put the purists in a snit from which they've never recovered. It's not an uncommon scenario: jazz player makes a name for himself as an instrumentalist of singular skills, then seemingly abandons his muse for the financially greener

pastures of a hybridized sound. In Byrd's case, however, the switch from bop to pop was especially grating to those who considered him among the top five jazz trumpeters in the world during the Fifties and early Sixties. It was during his mid-fifties stint with Art Blakey's Jazz Messengers that Byrd first was recognized as a trumpet virtuoso. His rich, vibratoless tone and a reverence for melody that dictated his concise approach to interpretation produced some

memorable work, and he was widely hailed as a horn avatar of the future. For years the predictions of greatness seemed to be bearing fruit as Byrd played with just about every major jazz innovator from Louis Armstrong to Charlie Parker to Miles Davis to Thelonious Monk, and enjoyed a long and mutually rewarding collaboration with the legendary John Coltrane. In the late Sixties, Byrd became politicized by America's race riots, and influenced by soulster James Brown and the emergence of Motown and an exclusively black pop market, he began incorporating funk and black pop styles into his music. Some have claimed that the first true "fusion" album was Byrd's *Ethiopian Nights* in 1969, not Miles Davis's epochal *Filles de Noire* (1970). But more significant than their order of birth were the very different perceptions of those two recordings. Davis's effort, while off-putting to many jazz purists, was considered a monumental stride forward in the idiom. With *Ethiopian Nights*, however, Byrd inaugurated his involvement in a subgenre that his detractors continue to claim is a bastardization of jazz. In addition to his own records, he produced a group formed by some of his students at Howard University — the Blackbyrds — who in 1974 scored a nationwide hit with "Walking in Rhythm." Throughout the Seventies and into the Eighties, Byrd continued to teach, lecture, and write about jazz, popular music, and other black arts, and his own recordings followed the trends in pop, funk, and disco, rather than drifting

(continued on page 22)

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(Continued from page 20)
on any mainstream jazz currents.

It's a three-sided bone that critics have been picking with Byrd. First the jazz buffs condemn the simple fact of Byrd's participation in such grossly commercial efforts as ... And 125th Street, NYC and Words, Sounds, Colors, and Shapes. Others extend that argument by claiming that because of his obsession with danceable jazz, he isn't playing trumpet much anymore. A smaller but equally vocal bunch of detractors believes that points one and two have led to the most damning indictment of all: the near-total loss of the bop chops, spirit, and intangible something that made Byrd's early playing remarkable. Byrd, meanwhile, has not been receiving such criticism from a chaise longue. He just as vehemently asserts that jazz purists are myopic, that they see jazz only as a "total art music," when in fact it originally was a dance music. On the other hand, he doesn't waste a great amount of his time defending himself. He's too busy being a jack-of-all-trades to worry about what a few esoterics think. And besides, when Byrd and his band play, those who come to hear them care less about purity than about hearing some solid, contemporary black music, danceable or otherwise. Byrd has just put together a new band that he will bring to the Bella Via in Cardiff this Friday and Saturday.

A pretty large audience was on hand several months ago when the Bobs played UCSd's Mandeville Auditorium, and its response to the vocal group left little doubt that there is an enthusiastic fandom for this sort of thing. In many ways, the quartet is an idealization of the 'Eighties approach to a cappella singing, one that provides a pared-down, harmonistic counterpoint to all the hi-tech instrumentation currently in vogue. Such groups as the Nylons and the Persuasions—and on occasion the Roches and the Manhattan Transfer—have rekindled a popular interest in unaccompanied singing that is the final answer to the decade's electric roar. But if they are purists in the sense that they draw upon the oldest form of polyphonic music, the Bobs are not traditionalists by any stretch of the imagination. In concert the foursome—Gunnar "Bob" Madsen, Janie "Bob" Scott, Matthew "Bob" Stull, and Richard "Bob" Greene—exhibits an ear-pleasing variety of a cappella music that keeps an audience on its collective toes for the better part of an hour. Kooky contrapuntal passages, offbeat treatments of already offbeat songs (Sam the Sham's "Little Red Riding Hood," the Beatles' "Helter Skelter," Elvis Costello's "Accidents Will Happen"), fringe-poppin', doo-wop-of-the-'Eighties strolls, and the cheeky irreverence of such original ditties as "I Hate the Beach Boys," "Bus Plunge," and "Cowboy Lips" provide a continuous wave of wackiness anchored to earth only by the Bobs' rather serious vocal chops.

To do justice to this type of material—and to hold an audience's attention—a group has to produce the finely tuned interplay of a classical string quartet, and the Bobs do. Deftly switching parts in the traditional soprano-alto-tenor-bass pecking

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Singing her hit song "Hanging on a Heart Attack"

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STEVE EARL

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AND
THE GUESS WHO
8 PM THURSDAY AUGUST 7

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8:30 PM SATURDAY AUGUST 9

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TUESDAY & WEDNESDAY

Tuesday & Wednesday, July 29 & 30



No cover and 1/2-price potato skins
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\$1.25 Iced Teas & Margaritas all night long

2828 Camino del Rio South, Mission Valley 299-2828

(continued from page 22)
order as they wend their way
through a thicket of vocalese,
the Hobs use their voices to
create the characteristics of
percussion instruments, legato
strings, horns, and various
sound effects. With their
crowd-baiting wit and a
seemingly bottomless supply of
energy, the Hobs put on a real
"show," as opposed to a mere
performance. They'll open two
shows for **Leon Redbone** this
Sunday at Humphrey's.

In other concerts this week,
Julian Lennon performs at
SDSU's Open-Air Theatre
tonight, Thursday; while
**Southside Johnny and the
Asbury Jukes** are ripping it up
Jersey-style at the Belly Up
Tavern; Friday's shows include
Dio and **Accept** at the Sports
Arena; **Jan and Dean** and the
Surfaris at the San Diego Wild
Animal Park's Mahala
Amphitheatre for the first
concert of a three-night stand;
and drummer **Jeff Williams**,
pianist **Glenn Powerie**, and
bassist **Gunnar Blegis** for the
first performance of a
three-night gig at Our Place
(Mission). Saturday's only show
brings **Robert Palmer** and the
Blow Monkeys to SDSU's
Open-Air Theatre.

Sunday will be unusually busy,
as in addition to **Leon Redbone**
and the **Hobs** at Humphrey's,
NBC Orchestra drummer **Ed
Slaughter** will be playing at
the Bella Via in Cardiff; blues
guitarist **Lonnie Brooks** will be
at the Belly Up Tavern; **Boys
Don't Cry** will play the Distillery
East in Escondido; and the **Call**
will perform two shows at the
Racchanal. Monday finds the
Spragman Band (guitarist
Peter and the guys) at Del Mar's
Seagrove Park for an evening
concert; and the **Outlaws** at the
Racchanal. The **Art of Noise**
will play the Racchanal on
Wednesday night; while **Rosie
Flores** of the Screamin' Sirens
and the Screamin' opens a
two-night stint at Hennessey's
Tavern in Mission Beach. If you
haven't heard Rosie on her own,
you're missing one of the best
talents San Diego has yet
produced. Check her out before
she gets too famous.

CONCERTS

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

**Southside Johnny and the Asbury
Jukes:** Belly Up Tavern, tonight,
Thursday, 9 p.m., 141 South Collins
Avenue, Solana Beach. 481-9022.

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

Sky Saxon and the Seeds and the
Tell-Tale Hearts: Spirit, Friday,
July 25, 9 p.m., 1130 Buena Vista.
276-3993.

Donald Byrd: Bella Via, Friday and
Saturday, July 25 and 26, 9 p.m.,
2591 Highway 101, Cardiff.
942-1108 or 942-1487.

Jan and Dean and the **Surfaris:**
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.

Jeff Williams, Glenn Powerie,
and **Gunnar Blegis:** Our Place, Friday,
July 25, through Sunday, July 27,
9 p.m., 2424 Fifth Avenue.
232-1773.

The Jet Set and **Manual Scan:**
The Emerald Ballroom, Friday,
July 25, 9 p.m., 9284 Gramercy
Drive, Serra Mesa. 365-2722.



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143 South Cedros Avenue, Solana Beach 92088

Slap: Spirit, Saturday, August 2,
9 p.m., 1130 Buenos, 276-3993.

Fourteenth Avenue and C Street,
downtown, 234-1062.

Theatre, Friday, August 8, 8 p.m.









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 <p>HOLLIS GENTRY'S NEON</p> <p>Jazz • Jazz • Tues.—Complete prime rib dinner \$5.99, 4-11 pm</p>	<p><i>Mon.-Tues</i></p> <p>SCARLET</p>  <p>Mon.—KCB 7PM Night • Tues.—Restaurant Employee Night</p>	
<p>SCARLET</p>  <p><i>Wednesday</i></p> <p>Wed.—Restaurant Employee Night • \$1 well drinks • Rock and Roll</p>	<p>KING BISCUIT BLUES</p>  <p>Wed.—Musical Lounge Night \$7.99 • Margaritas \$3.50</p>	

26 JULY 24 1986

Club listings are compiled by Ross Jennings. If you wish to be included, please call 265-9382 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

Harr-X Ranch House, 119 East Broadway, Vista. 724-0510: Alaska contemporary and country. Friday and Saturday.

Bella Via Restaurant and Nightclub, 2591 Highway 101, Cardiff, 942-1108: Peter Sprague, jazz, Thursday; Donald Byrd, jazz, 9 p.m., Friday and Saturday; the Ed Shaughnessy Orchestra, big band jazz, Sunday; Clarence Bell's Bits and Pieces, jazz, Monday; Gene Perry's Afro Rumba, Latin-flavored jazz and salsa music, Tuesday; Ella Ruth Pogue, jazz and blues, Wednesday. Holly Burke and Patrick Berroquin perform jazz during the Sunday brunch.

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach. 481-9022. Southside Johnny and

the Asbury Jukes, rock and rhythm
and blues, and the Bob Long
Band, jazz boogie-woogie.
Thursday: the Rebel Rockers,
Caribbean rock and roll, Friday:
Preston Smith and the Crocodiles,
ska, blues, and rock, Saturday:
Lionie Brooks, blues and rock,
Sunday: the Mar Dels, vintage
rock, Monday: Talk Back, reggae.
Tuesday: Borrachy y Loco, tropical
rock and calypso rock, and the
Palazins, rock and rhythm and
blues. Wednesday: Afternoon

Concert: The Chicago Sax,
Dixieland jazz, 5:30-8 p.m., Friday;
Border Town, jazz, 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
755-3735; Linda Chase and Roger
Dempsey, piano and flute jazz,
8 p.m., Friday; Ritch Ko N, solo
piano and guitar jazz, 8 p.m.,
Saturday

Borrelli's Back Room, 2677 Vista

Way, Oceanside. 721-5400:
Midnight Delight, contemporary,
Thurs. through Saturday eve.

music, Monday, call club for information.

Elijo, Cardiff-by-the-Sea. 436-1231.

Live music, Friday, call club for information; Peggy Shannon, folk; Saturday: Mark and Sarah Schlebecker, classical; guitar duo, Sunday brunch; Dan Libertino, classical and jazz guitar, Sunday evening.

The Country Side Restaurant and Lounge, 450 Douglas Drive, Oceanside. 757-0860: New Country, country, Wednesday through Sunday; Buckshot,

Crazy Burro, 6996 El Camino Real, La Costa. 438-3373: Muse

Continuum, new-age jazz.

El Coco Loco, 3296 Mission Avenue, Oceanside. 757-7757: Live Afro-Cuban and Latin music on two separate dance floors, Friday through Sunday, call club for

Fireside Lounge, 439 West Washington, Escondido. 745-1931: Circles, rock, Thursday through Saturday; Robyn Banx, rock, Wednesday.

The Flying Bridge, 1103 North Hill Street, Oceanside. 722-1904: Gil and Linda, contemporary.

Double Trouble, contemporary.

Hungry Hunter/Rancho
Bernardo, 11940 Bernardo Plaza
Drive, Rancho Bernardo.
566-2400: Jim Hawley,
contemporary, Wednesday through

Ireland's Own, 656 First Street, Encinitas. 944-0233: Gerald Kid, easy listening music, Thursday; Sean McVicker and Paul Dunn,

Saturday; Barbara Lynn McCarty, Irish music, Sunday.

Leo's Little Bit of Country, 680

West San Marcos Boulevard, San Marcos. 744-4120: Stampede, country. Wednesday through Sunday; Free clogging lessons, Monday, and country dance lessons Tuesday through Thursday.

Lu's, 1963 East Valley Parkway, Encinitas. 746-7038: Steppin'

Mille Fleurs, 6009 Paseo Delicias

Nice Guy, Jazz, Friday and

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

Old Del Mar Café, 2730 Via de

Brothers, rock, Thursday through Saturday; Everett King's Modern Rhythm, blues and rhythm and

| blues and originals, 7:30 p.m.

Pea Soup Anderson's, 850 Palomar Airport Road, Carlsbad 438-0680: Frank Ricci, variety

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

Posidon Restaurant, 1670 O
Boulevard, Del Mar. 755-9345.
Soliel, tropical jazz, Friday and
Saturday; John Thomas, tropic

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SKY SAXON & THE SEEDS
sky of the dance scene, they are going to have a hit with *SEX TELL-TALE HEARTS* and *MUD ROCKERS* plus **MAX FABLE** and **INFANTRY** open at 8pm. Advance tickets available at *Relaxant* outlets and the *Spit* 2 SHOWS.

SATURDAY, JULY 26 Doing two acts ... it's

THE JACKS with **SOLDIERS OF FORTUNE** and the debut of **STAN RIDEWAY** and featuring *Wills* from *Black Rockers* and *Leland* from the *Outrigger*. Plus another debut of

1612 formerly *Attack Wessell* debut from their

TUESDAY, JULY 29 Doing two acts ... it's

FLUORESCENT IGUANAS plus the debut of **THE RHYTHM REPETILES**

WEDNESDAY, JULY 30 Doing two acts ... it's

CITY ON EDGE with **THIS** and **LIQUID SAT** debut

TOMORROWS July 31st: *THE TEASER*, *SHAKESPEARE*, *LOVER*, *RAIN*, *MANDARINE*, and *ARROGANCE*. Aug. 1st: *ARMY OF COLORED MEN*, *LA* — one night only — with *THE WIGGS*, *SUCKS IN* and *THE BROTHERS*. Aug. 2nd: *THE BROTHERS*, *SEX* presents *STAN RIDEWAY* "Big Heat" ex-fanatic, artist, singer from *W* of studios, with *LINDA SLAM* and *THE ACADEMIES*. Aug. 3rd: *W* of studios, with *BUTZ* — 1970/1980s, advance tickets available.

CRAVING eye music recordings *Press*, the *1970s* *1980s* *1990s* *2000s* *2010s* *2020s* *2030s* *2040s* *2050s* *2060s* *2070s* *2080s* *2090s* *2100s* *2110s* *2120s* *2130s* *2140s* *2150s* *2160s* *2170s* *2180s* *2190s* *2200s* *2210s* *2220s* *2230s* *2240s* *2250s* *2260s* *2270s* *2280s* *2290s* *2300s* *2310s* *2320s* *2330s* *2340s* *2350s* *2360s* *2370s* *2380s* *2390s* *2400s* *2410s* *2420s* *2430s* *2440s* *2450s* *2460s* *2470s* *2480s* *2490s* *2500s* *2510s* *2520s* *2530s* *2540s* *2550s* *2560s* *2570s* *2580s* *2590s* *2600s* *2610s* *2620s* *2630s* *2640s* *2650s* *2660s* *2670s* *2680s* *2690s* *2700s* *2710s* *2720s* *2730s* *2740s* *2750s* *2760s* *2770s* *2780s* *2790s* *2800s* *2810s* *2820s* *2830s* *2840s* *2850s* *2860s* *2870s* *2880s* *2890s* *2900s* *2910s* *2920s* *2930s* *2940s* *2950s* *2960s* *2970s* *2980s* *2990s* *3000s* *3010s* *3020s* *3030s* *3040s* *3050s* *3060s* *3070s* *3080s* *3090s* *3100s* *3110s* *3120s* *3130s* *3140s* *3150s* *3160s* *3170s* *3180s* *3190s* *3200s* *3210s* *3220s* *3230s* *3240s* *3250s* *3260s* *3270s* *3280s* *3290s* *3300s* *3310s* *3320s* *3330s* *3340s* *3350s* *3360s* *3370s* *3380s* *3390s* *3400s* *3410s* *3420s* *3430s* *3440s* *3450s* *3460s* *3470s* *3480s* *3490s* *3500s* *3510s* *3520s* *3530s* *3540s* *3550s* *3560s* *3570s* *3580s* *3590s* *3600s* *3610s* *3620s* *3630s* *3640s* *3650s* *3660s* *3670s* *3680s* *3690s* *3700s* *3710s* *3720s* *3730s* *3740s* *3750s* *3760s* *3770s* *3780s* *3790s* *3800s* *3810s* *3820s* *3830s* *3840s* *3850s* *3860s* *3870s* *3880s* *3890s* *3900s* *3910s* *3920s* *3930s* *3940s* *3950s* *3960s* *3970s* *3980s* *3990s* *4000s* *4010s* *4020s* *4030s* *4040s* *4050s* *4060s* *4070s* *4080s* *4090s* *4100s* *4110s* *4120s* *4130s* *4140s* *4150s* *4160s* *4170s* *4180s* *4190s* *4200s* *4210s* *4220s* *4230s* *4240s* *4250s* *4260s* *4270s* *4280s* *4290s* *4300s* *4310s* *4320s* *4330s* *4340s* *4350s* *4360s* *4370s* *4380s* *4390s* *4400s* *4410s* *4420s* *4430s* *4440s* *4450s* *4460s* *4470s* *4480s* *4490s* *4500s* *4510s* *4520s* *4530s* *4540s* *4550s* *4560s* *4570s* *4580s* *4590s* *4600s* *4610s* *4620s* *4630s* *4640s* *4650s* *4660s* *4670s* *4680s* *4690s* *4700s* *4710s* *4720s* *4730s* *4740s* *4750s* *4760s* *4770s* *4780s* *4790s* *4800s* *4810s* *4*

Bernardo, 277-2146. Sound Investment, contemporary, Tuesday through Saturday; the Red Credit Band, blues music, Monday.

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

The Red Coach Inn, 135 North Pine, Escondido, 743-9796. Aces Wild, rock, Thursday through Saturday; Messenger, rock, Sunday and Monday; Strider, rock, Tuesday and Wednesday.

Ruby, 817 East First Street, Encinitas, 436-5001. Peter Sprague (with Kevin Lettau and John Lettich), jazz, 8:30 p.m., Saturday.

Rud's Hidden Acres, 3700 Carmel Valley Road, Del Mar, 481-9656. Red Lane, country and rock, Friday and Saturday.

San Luis Rey Downs Golf Course Country Club, 31474 Golf Club Drive, Bonsall, 758-3762. Dan Conno, oldies, country, and contemporary, Tuesday through Thursday; The Crendons, hand dance music, 8-12 p.m., Friday and Saturday; and 7 p.m., Sunday.

Stage Coach Inn, 1865 Vista Way, Vista, 724-9900. Native Son, country, Wednesday through Saturday.

Sunset Lounge, 2328 Escondido Boulevard, Escondido, 741-2541.

Dan Timmon, country and contemporary, Wednesday through Saturday.

Tepee Room, 1270 Main Street, Ramona, 789-3755. The Dynamic Duo, country, rock, and blues, Friday and Saturday.

That Pizza Place, 2622 El Camino Real, Carlsbad, 434-3171. John and Julie Moore, bluesgrass, Saturday.

The Top Spin, 205 Laurie Lane, Fallbrook, 728-9168. Strider, rock, Thursday through Saturday; the Tractors, rock, Wednesday.

Triple S Steak House, 1740 East Vista Way, Vista, 726-8770. Texas,

country, Friday and Saturday.

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

Valley Port Restaurant, Red Dog Saloon, 3757 South Mission Road, Fallbrook, 728-1968. Hot Shot with Ron Bell, country, Wednesday through Saturday.

Vista Entertainment Center, 435 West Vista Way, Vista, 941-1032. Sunday and Monday, France, rock, Friday and Saturday.

Whiskey Creek, 14240 Poway

Road, Poway, 748-7531. Richie Garry and Sundown, country, Wednesday through Sunday; Jon Kendrick and Company, country, Monday and Tuesday; dogging lessons, Monday and Tuesday; country and western dance lessons, Wednesday and Thursday.

Whiskey Flats, 1260 West Valley Parkway, Escondido, 745-8640. The Engle, rock, Thursday through Saturday; the Beat Club, rock, Sunday and Monday; France, rock, Tuesday and Wednesday.

Wooden Nickel, 13003 Poway Road, Poway, 748-6364. Ron Morin, country, Friday and Saturday.

Beaches

Atlantis, 2595 Ingraham Street, Mission Bay, 226-3888. The Jets featuring Kenny Morrill, vintage rock, Tuesday through Saturday; Ella Ruth Piggee, jazz and blues, Sunday and Monday.

Avanti's Restaurant, 875 Prospect Street, La Jolla, 454-4288. George Reno, pianist performing pop, jazz, blues, and boogie, 7 p.m., Monday through Saturday.

"Babin Belle", at the dock, Bahia Hotel, 968 West Mission Bay Drive, Mission Bay, 488-0551. The Rockaways, contemporary music,

for dancing, Tuesday through Saturday.

Babin Hotel, 698 West Mission Bay Drive, Mission Bay, 488-0551. The Cue, rock, Tuesday through Saturday; Cheatham's Jazz Quartet, jazz, Sunday; Piano Bar, Marla Griffith, Tuesday through Saturday; Bob MacLeod, Sunday and Monday.

Cafe on the Bay, 2211 Pacific Beach Drive (in Campland), Pacific Beach, 272-8239. Richard Slater, classical guitar, Sunday brunch.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla, 457-4170. Perfect Stranger, rock, Thursday through Saturday; Star Party,

recorded music and video audience participation presentation, Sunday through Tuesday; the Hyacinth House with Marshall Sylva, hybrid, 8:30 and 10:30 p.m., Wednesday.

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach, 488-1081. Farhang, jazz, Thursday; the Roosters, vintage rock, Friday through Monday; the Mar Del, vintage rock, Tuesday; Zaji, jazz, Wednesday.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-2241. jazz, Thursday through Saturday; the Joe Marillo Quartet, jazz, Sunday, live jazz, Wednesday.

call club for information.

Club Chalk, 5646 Newport Avenue, Ocean Beach, 222-3300. Freeville, rock, through Saturday; Pantera, rock, Sunday and Monday; Serious Game, rock, Tuesday and Wednesday.

Clarie's, 7955 La Jolla Shores Drive, La Jolla, 439-0541. The Art Remick Trio, jazz, Wednesday through Saturday.

The Grande, 1200 Garnet Avenue, Pacific Beach, Joyce Banks and the Zebra Club, rock, 9 p.m., Wednesday.

Haleyon, 4258 West Point Loma Boulevard, Loma Point, 225-9559.

Taxi, rock, Thursday through Saturday; Not Guilty, rock, Monday; Tris, rock, Tuesday and Wednesday; Secrets, play jazz, 6-8 p.m., Friday.

Hennessy's Tavern, 4630 Mission Boulevard, Pacific Beach, 483-8847. Live music, nightly 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

Escape to Shelter Island

Unwind 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 Thursday-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

Doc MASTERS
in the Shelter Island
Marina Inn 223-2572



Mony Mony's

Live music 7 nights a week

3593 Sports Arena Blvd. • 223-3596. Arrive from Sports Arena

Thursday-Saturday

July 24-26

9:00 pm-1:30 am

SCARLET EVEN STAR CRYSTAL

Every Sunday

SHORTS, SHOTS & ROCK 'N' ROLL

Stay into your favorite

SHORTS

(no cut-offs, please) and get the party FREE!

BOOZY \$1.25

SHOTS

from 7:00 pm till closing - Get into dancing to '80s

ROCK 'N' ROLL - 25¢ BEER & MUNCHIES

both from 7:00 pm to 9:00 pm

Wednesday is

9/16 HAPPY HOUR

With Katy Master & Bryan Jones: 9:15 shooter, 25¢ draft beers & FREE food from 6:00 pm to 9:00 pm

TONIGHT WE PROMISE YOU THE MOON AND THE STARS.

Tonight! And every night. Catch live entertainment that's out of this world. On The Atlantis patio. 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 twinkle in your eye. Patios occasionally reserved for private use. But there's always the lounge!

THIS WEEK STARRING

ELLA RUTH PIGGEE

Prime Time Jazz

Sunday 6-10 p.m. Monday 7-11 p.m.

THE JETS

The Atlantis Lounge

Tuesday through Saturday 8:30 p.m.-1:30 a.m.

The Atlantis

223-7888

Great jazz & dancing
with
**The Denise Jeter
and
Bob Morss Quartet**



Tuesday through Saturday 9 pm to 1 am

**PORTHOLE
Lounge**

Holiday Inn

San Diego Embarcadero
1355 N. Harbor Drive

Every Friday & Saturday

KING BISCUIT BAND

Every Tuesday **JEFF WILLIAMS** will give you classic music, then... on Wednesday rock with **SOME GIRLS**. Yeah! No cover Tuesday and Wednesday.

COMPLETE DINNERS SERVED FROM 5:30 TO 10:30 PM

MANDOLIN WIND RESTAURANT

308 University Avenue, Hillcrest • 297-3017

BONITA BEACH CLUB
South Bay's #1 Night Spot

The Agents
Thursday, Friday & Saturday
July 24, 25 & 26

Bonita Beach Club
Wear your shorts, shades & sandals
"Beachin'-est" outfits win
Bonita Beach Club
memberships & T-shirts!

Drink Specials
Thursday - Orange Crush Shots \$1
Friday - Melon Ball Shots \$1
Saturday - Cuervo Gold Shots \$1

Messenger
Wednesday & Thursday
July 30 & 31

**All-You-Can-Eat
Texas-style Outdoor Barbecue**
every Thursday - \$6.95
Includes: BBQ chicken, brisket & rib halves, 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.
4014 Bonita Rd., Bonita (one mile east of I-805) • 479-3537
For booking information contact Rocka Talent Agency • 466-ROCK

Bonita Casa

♦ STEAK AND SEAFOOD ♦

Beat Club

Thursday, Friday & Saturday
July 24, 25 & 26

"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

Cafe VID

a video nightclub & cafe

"new vision in video"
Cafe vid brings you the latest in euro-funk

tues - shaking your scene with **compulsion**
\$1.50 real deal teas

wed - a reason to rage - **\$1.00 drinks all night!!**

thurs - brings chaos with **mike & dave**

fri. & sat - video art & rock and roll
host d.j.s **atomic dog & rad boy** "boogie till your brains fall out"

banquet facilities - full catering

619 • 460 • 7353
7353 el cajon blvd. la mesa, ca

Avenue, Coronado, 435-6611.
Ocean Terrace Lounge, The Elements, contemporary, Tuesday through Saturday: "M. Lucky" pianist, performs at 9 p.m., Sunday evening. Crown Room: Doug Ulrich, pianist, 5:30-9:30 p.m., Friday and Saturday from 6:10 p.m. Palm Court beginning at 5 p.m.: David Geist, pianist, Thursday through Sunday; Ron Singer, pianist, Monday through Wednesday.

Hvatt Islandia Hotel, 1441 Quivira Basin Road, Mission Bay 224-1234: Dario Daniels and Flashback, contemporary, Tuesday through Saturday.

Jazz Nine Records, 737 Pearl Street, La Jolla, 454-9832: The Bobby Gordon Quartet, jazz, 2-4:30 p.m., Sunday; Ann Williams (with Jeff Williams), jazz, 7:30 p.m., Monday.

Joel Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220: The Heroes, rock, Tuesday through Saturday; Prans, rock, Sunday and Monday; Fear Eyes, 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, 225-9990: Dale Pearson, piano variety, Tuesday through Saturday.

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

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

La Saline Machine, 1250 Prospect Street, La Jolla, 454-2434: The Latin Five, piano music, Tuesday through Sunday.

Mary's by the Fire, 710 Garnet Avenue, Pacific Beach, 483-7844: Dark Ryder, rock, Thursday through Saturday; Nall and Vaid, vintage rock, Sunday.

McDicks's Pub, 1921 Bacon Street, Ocean Beach, 222-8222

Street, Ocean Beach, 222-6822: Probable Cause, rock, Thursday through Saturday; open jam session, 6 p.m., Sunday.

McP's, 1107 Orange Avenue, Coronado, 435-5260: Live music on all nights except Sunday; call club for information.

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

Money Money's, 3595 Sports Arena Boulevard, Loma Portal, 223-5596: Scarlet, rock, Thursday through Saturday; Even Starrock, Sunday and Monday; Crystal, rock, Tuesday and Wednesday.

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

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 270-7522: Ella Ruh-Figuer, jazz and blues, Thursday through Saturday; Hollis Gentry's Neon,

jazz, Sunday; Scarlet, 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: Prans, rock, Wednesday through Saturday.

Pax Bar and Grill, 1025 Prospect Street, La Jolla, 454-9711: Don Glaeser (with Leon Petties and Marshall Hawkins), jazz, Wednesday and Thursday; the Mel Goot Trio with vocalists Lila Brown, jazz, Friday and Saturday; the Carl Evans Trio with vocalists Coral Thuet, jazz, 4-6 p.m., on the Terrace, Sunday.

Rusty Pelican, 4340 La Jolla Village Drive, La Jolla, 587-1886: Rockola, Beatles music and older jazz, Sunday and Monday; the Little Big Band, contemporary and danceable jazz, Tuesday and Wednesday.

The Salmon House, 1970 Quivira Road, Marina Village, 223-2234: Floyd Gaines, contemporary, Thursday through Saturday.

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

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, 1165 Garnet Avenue, Pacific Beach, 274-2323: Jerry Melnick, piano variety, nightly; New Shoes, 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.

Tablao Flamenco Nightclub and Restaurant, 3567 Del Rey Street,

Pacific Beach, 483-2703: Live flamenco music and dancing, 7:30 and 9:30 p.m., Wednesday, Thursday, 7:30, 9:30, and 11:30 p.m., Friday and Saturday.

Paint Loma, 225-1871: Downstairs: Norman Clifford and Frankie Ferlin, contemporary, Wednesday through Saturday evening, and 4-7 p.m., Sunday.

San Diego North

The Athlete Country Salon, Town and Country Hotel, 500 Hotel Circle North, Mission Valley 291-7131: Bramble, country, Tuesday through Saturday. Country dance lessons, Tuesday through Thursday.

Beachnall, 8022 Clairemont Mesa Boulevard, Kearny Mesa, 560-4022: Flywell, rock, Thursday through Saturday; the Call, rock, and Steve Earl, rock, Sunday; the Art of Noise, rock, Wednesday.

Harvey Stone Pub, 5617 Balboa Avenue, Clairemont, 279-2033: Jim Hinton, Irish music, Wednesday.

and Thursday; Brian Connolly, Irish music, Friday and Saturday; Eamon Carroll, Irish music, Sunday.

The Blue Bayou Lounge, 2537 Clairemont Drive, Clairemont, 276-0905: Country Justice, country, Wednesday through Saturday; Kamelot, classic rock, Sunday through Tuesday.

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa, 578-8666: The Procrastinators, rock, Thursday through Saturday; Kicks, rock, Wednesday.

Carrage House, 7945 Balboa Avenue, Clairemont, 278-2597: Kamelot, classic rock, Friday and Saturday.

Celebrity Room, 4805 Convey Street, Kearny Mesa, 279-2444: The Frankie Ford Show, musician, singer, actor, and comedian, Tuesday through Saturday.

Gourmet Lounge/Town 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, 296-2018: Live Arabic music and entertainment, Wednesday through Sunday.

Hindquarter, 7040 Miramar Road, Mira Mesa, 566-4292: Jo Treason, piano variety sing-along music, Wednesday through Saturday.

Holiday Inn, Cricket's Lounge, 355 Hotel Circle South, Mission Valley 291-6720: The Imposters, vintage rock, Thursday; Fathburger, jazz, Friday and Saturday.

Kelly's Steak House, 284 Hotel Circle North, Mission Valley, 296-2131: 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; Mangle Harmon, Friday and Saturday; Don Libbey, Sunday.

Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley 297-1101: The Spud Brothers, rock and comedy, Thursday through Saturday; Zoroo, contemporary, Sunday and Monday; Rockola, Beatles music and oldies, Tuesday and Wednesday.

Kelly's Steak House, 284 Hotel Circle North, Mission Valley, 296-2131: 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; Mangle Harmon, Friday and Saturday; Don Libbey, Sunday.

King Lala Inn, 5125 Linda Vista Road, Linda Vista, 291-4279: The Bobby Gordon Trio, jazz, Friday and Saturday.

The Opening of San Diego's Newest Night Club!!

CELEBRITY ROOM



From Kansas City, featuring San Diego's newest sensation!

FRANKIE FORD AND COMPANY

(Tuesday through Saturday, 8:30 pm-1:30 am)


Shows • Dancing • Dining
Serving lunch and dinner
Also featuring Happy Hour
3:00 pm-7:00 pm

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"Watch for our Grand Opening"

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(Formerly Barber & Orr)



807 West Harbor Dr. (Seaport Village) 233-4300


The Jolly Roger

Now appearing at Oceanside Marina

CHUCK SHOWALTER

through August 23
722-1831

Three nights only!



PROBABLE CAUSE

Thursday-Saturday, July 24-26

NOT GUILTY
Thursday-Saturday, July 31, August 1 & 2

Open jam session every Sunday 6:00 pm

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(Formerly the Beach Club)
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BEAT BEAT

tired of dick and jane entertainment
and pre-mix drink specials?

\$1.50—real—deal teas—\$1.50

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San Diego's largest ticket agency Since 1977

KENNY LOGGINS

Aug. 11

JIMMY BUFFETT

Aug. 11

STEPPENWOLF

Aug. 7

BILLY OCEAN

Aug. 12

DAVID COPPERFIELD

S.F. State, Aug. 9

NEIL DIAMOND

Aug. 14-28

CATS

Shubert Theater

TANGO ARGENTINA

Postcard Theater

LA CAGE AUX FOLLES

S.F. Civic Center, Aug.

JOAN ARMATRADING & GRAHAM NASH

Aug. 11

EURYTHMICS

Aug. 12

AC/DC

Aug. 12

MOODY BLUES

Aug. 31

MONKEES

Aug. 23

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SPORTS CONCERTS THEATER

Best seats available

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ALSO: JULIAN LENNON • STEVIE RAY VAUGHN
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San Diego (Loma St.)
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Sat. 10 am-5 pm

MONK'S

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

FORWARD MOTION

Tonight, Thursday, July 24 - Saturday, July 26; Wednesday, July 30 - Saturday, August 2

YOUNGER HALF

Tuesday, August 2 - Saturday, August 9

DEVOCEAN

returns Thursday, August 14

THE WANDERERS

Monday & Tuesday, August 28 & 29

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.

Join us every Sunday afternoon from 5 pm - 12 midnight

WILD ON SUNDAY!

—Entertainment by "Midnight Fire"
—Happy Hour prices!

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 27
NEW SHOOZ
8:00-midnight

Monday, July 28
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

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HALCYON

4258 W. Point Loma Blvd. • 225-9559 • No cover Sun.-Wed.
Thursday-Saturday, July 24-26
Final nights

TOX

Exclusive San Diego engagement
Friday, July 25, 6-8 pm

Happy Hour Jazz SECRETS

Sunday, July 27
NOT GUILTY
with members formerly with NIGHT FLIGHT and TEASER
50¢ drafts and wine

Monday, July 28
INDOOR FIREWORKS
50¢ drafts and wine

Tuesday, July 29
Original showcase with
SAUVAGE
8:30-9:30 pm Long Island Iced Teas \$1.00 all night!

Tuesday-Saturday, July 29-August 2
THE TOYS
Now open for lunch Tuesday-Saturday at noon
Free buffet Monday-Friday 5:00-7:00 pm

La Hacienda Cantina. Mission Valley Inn, 578 Hotel Circle South, Mission Valley, 238-8281. Jesse Davis, contemporary, Tuesday through Saturday. Tummy Rucker, comedy and music, Mondays.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2828. Four Eyes, rock, Thursday through Saturday, with the Reflectors, rock, Friday and Saturday. New Talent Night, Sunday evening, call club for information. Automatics, rock, Tuesday and Wednesday. Furtherer plays jazz during the Friday happy hour. Live music is also featured during the Sunday brunch; call club for information.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-6060. Forward Motion, contemporary, Wednesday through Saturday. Midnight Five, contemporary, Sunday; the Wanderers, vintage rock, Monday and Tuesday.

The Moonflow, 4615 Clairemont Drive, Clairemont, 275-1022. Hot Spot, Top 40 dance music, Tuesday through Saturday. Darcis Daniels and Flashback, contemporary, Sunday and Monday.

Navajo Inn, 8515 Navajo Road, San Carlos, 465-1730. Seat, rock,



THE BOYS. Sunday, Thompson's

Tuesday through Saturday, Rith and the Boys, rock, Sunday and Monday.

Padre Gold, 7245 Linda Vista Road (at Genesee), Linda Vista, 277-8684. Country Velvet featuring Terri Adams, modern country and vintage rock songs, Friday and Saturday.

Pat Joey's, 5147 Wiring Road, Allied Gardens, 286-7873. Pro Bringham's Preservation Band, Drieland jazz, swing, and oldies, Friday and Saturday.

Pavillion Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7131. Southwind,

contemporary and jazz, Tuesday through Saturday. Dining Room: Kathy Lloyd, contemporary harp, Friday and Saturday.

Peter D's, 5145 Clairemont Mesa Boulevard, 277-3217. Live music, Thursday through Saturday, call club for information.

Smuggler's Inn, 402 Fashion

Valley, Fashion Valley East, 291-7170. Double Take, contemporary, Friday and Saturday.

Spirit, 1130 Buenos Avenue, Bay Park, 276-3993. Truchy Subjects, rock (two sets), and Fairfield Fats, blues and rhythm and blues, Thursday; Sky Saxon and the Seeds, rock, the 100-Ble Hearts, rock, the Mudcrackers, rock, Max Fable, rock, and Infantry, rock, Friday; the Jacks, rock (two sets) the Border Angels, rock, Soldiers of Fortune, rock, and 1611, rock, Saturday; Burning Bridges, rock, the Rhythm Bopkins, rock, and the Fluorescent Iguanas, rock, Tuesday; City on Edge, rock, this, rock, and Liquid State, rock, Wednesday.

Stardust Hotel, 950 Hotel Circle North, Mission Valley, 288-0511. Coral Room: Passion from San Diego, contemporary, Tuesday through Saturday; the Dick Lopez Trio, swing, contemporary and vocals, Sunday and Monday; Crane Room: Bert Torres, contemporary, Tuesday through Saturday.

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 695-1467. Private Session, rock, Thursday through Saturday; the Dynamic Duo (formerly Paradise), contemporary, Sunday and Monday; Indoor Fireworks, rock, Tuesday and Wednesday.

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9944. Skip Garcia, contemporary, Tuesday through Thursday; First Effort, contemporary, Friday and Saturday; Jeff Williams, contemporary, Sunday and Monday.

The Wellhouse, 10789 Tierrasanta Boulevard, Tierrasanta, 560-6677. Ray and Laine Correa, swing, pop, nostalgia, and contemporary dance music, Tuesday through Thursday; Null and Void, vintage rock, Friday and Saturday; Dan Conroy, country and contemporary, Sunday and Monday.

Wrangler's Room, 6608 Mission Gorge Road, Mission Gorge, 284-6263. Steve Gray, country, Tuesday through Saturday; Haywire, country, Sunday and Monday.

San Diego South

Abbey Restaurant, 2825 Fifth Avenue, Hillcrest, 291-4779. Restaurant: Mike Lamy, elegant

dinner music, 6-9 p.m., Wednesday through Saturday (Wednesday local stars perform with Mike).

Anthony's Harborside, 1355 North Harbor Drive, Shelter Island, 232-6358. The California Transfer, contemporary, Wednesday through Sunday; Secrets, jazz, Monday; New Shooz, jazz, Tuesday.

Artee Bowl, Torquise Room, 4336 Thirtieth Street, North Park, 283-3135. Shen and the City Street Band, contemporary, Wednesday through Saturday.

Bay Club Hotel, 2131 Shelter Island Drive, Shelter Island, 221-6888. James Parish, piano variety, 6:30 p.m., Tuesday through Sunday; Bobby Howard, piano variety, Monday.

Rock and Candle, 1250 Sixth Avenue, downtown, 544-0882. Richard Slayter, classical guitarist, 6-10 p.m., Friday and Saturday evening.

Cafe Angelique, 2870 Fifth Avenue (Fifth and Palm), Hillcrest, 692-3370. Dennis Connor, jazz,

piano, Monday and Wednesday evenings and Sunday brunch; Lori Bell, jazz, Sunday evening; classical piano music during the weekday lunch times, except Friday when Sue Plamer is featured performing ragtime and boogie-woogie tunes.

Cafe del Rey More, 1549 El Prado, Balboa Park, 234-8511. Piano Bar: John Garcia, Tuesday through Thursday; Kristi Rickert, Friday and Saturday.

Caravaggio's, 1119 Sixth Avenue, downtown, 232-2747. Jay Taylor, classical guitar, Tuesday and Wednesday lunch hours; Mark and Sarah Schelbecker, classical guitar, day, Friday and Saturday.

Carlos Murphy's, 3890 Twigg, Old Town, 260-0305. Carl Ross and the Whaler Band, contemporary, Wednesday through Saturday.

Club Cult/The Whistle Stop, 2236 Fort Street, Golden Hill, 284-2845. Joyce Rooks and the Zebra Club, Monday, 8:30 p.m., Sunday.

The Coo-Coo Club, 4383 University Avenue, 283-8213. Jimmy Fontane, contemporary, Friday and Saturday.

Dock Masters, 2051 Shelter Island Drive, Shelter Island, 223-2572. Too Much Fun, jazz, Tuesday through Saturday; the Bob Campbell Trio, jazz, Sunday and Monday.

Dookies, 4225 El Cajon Boulevard, East San Diego, 285-6581. Piano bar: Paul Gregg, Tuesday through Saturday; Patti Glenn, Monday and Tuesday.

Drowey Magg's, Thirty-first and University, North Park, 288-4584. Karl Anthony and Orma Ken, spiritually oriented folk music, Thursday; Fiesta Flamenco (florida, guitar, Rayna, dancer, Remedios Flores, singer), flamenco song and dance, Friday; the Paradise Street Band, Irish music, Saturday; Deborah Fisher, contemporary piano music (7:30 p.m.), and Zinos, Klezmer dance music, Sunday; Old Time Host Night, Monday, Mark Adams-Rathburn, Irish, international, and

folk music on harp accompanied with vocals, Tuesday; Cathy Curtis, guitarist-singer, Wednesday.

The Escape Lounge, 421 University Avenue, Hillcrest, 295-8282. John Van Dyke and Nathan Frye, contemporary, jazz, and show tunes, Thursday through Saturday; Barbara Cader, contemporary, Tuesday and Wednesday.

Espresso Gallery, 500 Fourth Avenue, downtown, 230-6511. Rick Saxton, folk and ballads, Friday; live music, Saturday; call club for information.

Fat City/China Camp, 2137 Pacific Highway, downtown, 232-0686. Harvey and the 52nd Street Five, jazz, Wednesday; Paul Monteseo's Tropical Jazz Expansion Plays contemporary, Brazilian, and world beat music, 7-11 p.m., Sunday.

Gabriel's Grille, 2825 Fifth Avenue, Hillcrest, 291-4779. Mike Lamy sing your favorite show tunes and requests, 9 p.m., until closing, Wednesday through Saturday.

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Friday & Saturday Rock 'n' Roll Calendar

Friday, July 23
Mandra Ke Striker Shock

Saturday, July 24
Alibi Red Alert Warrant

August 9
Bible Black

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\$1.00 off with this ad. No age limit.

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JIMMY BUFFETT
August 5 & 6

Die & Accept, July 25
Robert Palmer, July 26
Leon Redbone, July 27
ZZ Top, Aug. 6
Ernest Borgnine, Aug. 8
David Copperfield, Aug. 9
Earth, Wind & Fire, Aug. 11
AC/DC, Aug. 12
Billy Ocean, Aug. 12
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The Trojan Horse

8179 University (College & University) 582-1070

Thurs. Sat., July 24-26

CODA

Sun & Wed., July 27 & 30

Thurs. Sat., July 31-Aug. 2

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VERY FRESH SEAFOOD • LIVE ENTERTAINMENT
ROCKOLA
50% 60% 70% & 80% ROCK 'N' ROLL
TUESDAY, WEDNESDAY, THURSDAY 8:00-12:30
FRIDAY & SATURDAY 9:00-1:30

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CALIFORNIA TRANSFER
The all new, redecorated
Anthony's Harborside
Acoustically rated as one of the finest shower room lounges
Larger dance floor • Wide screen TV • More room to dance & party
Free validated parking • Check it out! 232-6358

Garden Cafe, 3774 Fifth Avenue, Hillcrest, 266-9622. Mark and Sarah Schleibach, classical guitar duo, Wednesday.

Hamburguesa! 4016 Wallace Street, Old Town in the Bazaar del Mundo, 255-0584. Charlie Morse, contemporary Friday and Saturday.

Holiday Inn/Embarradero, Port Hole Lounge, 1355 North Harbor Drive, downtown, 232-3860. The Denise Jeter and Bob Menns Quartet, jazz, Tuesday through Saturday.

Hotel San Diego, 339 West Broadway, downtown, 234-0221. Harry's Bar Live music, Friday and Saturday, call club for information. Continental Room: Paul Purdell, vocalist, performs songs from Broadway and movies as well as standards and new contemporary favorites, backed by the Shy Meyers Trio, who will also play music for "swing dancing" after Mr. Purdell's performance, 8:30 p.m. Friday.

Humphrey's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island, 444-3757. Piano bar: Michael Rorah, Monday through Friday evenings, Rick Ratti, Monday through Friday happy hours, indoor stage, New Showz, jazz, Sunday and Monday. Concerts by the Bay: Leon Redbone, old ragtime tunes, Tim

Pan Alley ditties, and love ballads, and the Bobs, new wave a capella, 7 and 9 p.m., Sunday.

Imperial House, 505 Kalmia Street at Park Boulevard, Hillcrest, 234-3525. Wayne Jur, jazz, Tuesday through Saturday, with the Imperial House Opera Singers, Tuesday and Wednesday; Wayne Jur and Hank Young, jazz, Friday and Saturday.

"The Invader", at the dock, 1066 North Harbor Drive, downtown, 232-3860. Live jazz, Thursday, call for information; The B Street Band, contemporary, all other nights.

Jim's Hickory Wood Barbecue, 5312 El Camino Boulevard, 284-8220. Talent show and rock night with Eileen Hay performing everything from country to folk and contemporary, 7:30 p.m., Wednesday.

Jonah's, 201 Fir Street, downtown, 232-6436. Ole Shimen presents oldies, Friday: Michael Music, light rock on a two-string guitar, Monday; Mark Wernad, San Diego's mime par excellence, Wednesday.

Jolly Roger, 807 West Harbor Drive, Scaport Village, 232-4300. Walker and Ore, merth and music, Wednesday through Saturday; Tom Cunningham, contemporary, Sunday and Tuesday.

Kensington Club, 4079 Adams

Avenue, Kensington, 254-2848. Live music, Saturday, call club for information.

La Maison/Galerie 5, 3681 Fifth Avenue, Hillcrest, 298-0109. Live music, Saturday, call club for information.

Mandolin Wind, 308 University Avenue, Hillcrest, 297-3017. The Jacks, rock, and Nick Justice and Gurs for Hrs, rock, Thursday; King Biscuit Blues, blues and rhythm and blues, Friday and Saturday; Jeff Williams, contemporary Tuesday; Some Girls, rock, Wednesday.

Mr. A's Restaurant, 2250 Fifth Avenue, downtown, 239-1177. Peter Robrecht, pianist, Tuesday through Saturday.

The New Generation Dance Club, 1025 Eleventh Avenue at Broadway, downtown, 234-0905. Live music, Friday, call club for information; Guardian, rock, and guests perform Saturday.

Oasis Club, 3184 Market Street, downtown, 237-9772. The Daniel Jackson Jazz Quartet, jazz, 4-8 p.m., Friday and Saturday; Pro Brigham's Preservation Band, Disraelia, jazz, 3-7 p.m., Sunday.

O'Hungry's, 2547 San Diego Avenue, Old Town, 298-0133. Kenny Gary, contemporary, Thursday and Sunday; Terry and Pat, contemporary, Friday and Saturday.

Our Place Pub at Miki's, 2424 Fifth Avenue, Hillcrest, 232-1773. Lon Bell, jazz, Thursday; Jeff Williams New York drummer and Gunter Bagis, jazz, Friday through Sunday.

Papagayo Restaurant, 861 West Harbor Drive, Scaport Village, 232-7501. Greg Glavin, keyboardist and vocalist performing everything from standards to contemporary, Wednesday through Saturday.

Patrick's II, 428 F Street, downtown, 233-3077. Pro Brigham's Preservation Band, Disraelia, jazz, early evening Thursday; The Blonde Prince Band, blues and rhythm and blues, Friday and Saturday; New Summer Sounds live music, Tuesday and Wednesday.

Red Cuts, 4105 Taylor Street, Old Town, 295-5111. Two Pieces, Sixties and Seventies hits, Friday; DJ Jim Anthony spins platters on Saturday.

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

Royle O'Grady's, 3402 Adams Avenue, Normal Heights, 284-7666. Eamon Carroll, Irish folk music, Wednesday and Thursday; Brian Baines and Don Dunn, Irish music and soft rock, Friday and Saturday.

San Diego Harbor Excursion, Harbor Drive and Broadway, downtown, 234-4111. David Walton and the Gathering, contemporary, Friday and Saturday; the Aubrey Fay featuring vocalist Fran Loskuta, jazz, Sunday brunch.

Sheraton Harbor Island East, Reflections, 1380 Harbor Island Drive, Harbor Island, 291-2900. Devocion, Top 40 dance music, Tuesday through Saturday; The Ducktail Revue, vintage rock, Thursday happy hour live happy hour oldies music, Friday, call club for information; Sundowner Lounge, John Austin Botsch, classical and contemporary piano, Tuesday through Saturday; Sheppard's Restaurant, Phil Beeber, classical guitar, Wednesday through Saturday; Gail Dietrich, classical harp, Tuesday.

Smalley's Baseball Inn, 502 Fifth Avenue, downtown, 233-8519. Eddie Preston, vintage pop, contemporary, and jazz, Thursday and Friday.

Sternwecker Showboat, at the dock, 1066 North Harbor Drive, downtown, 298-8006. The Pier Group, contemporary, Tuesday through Saturday; live country music, Sunday, call for information.

Tom Ham's Light House, 2150 Harbor Island Drive, Harbor Island, 291-9101. Dusty and Melissa, contemporary, Wednesday

through Sunday; Donna Cole, contemporary, Monday and Tuesday.

Top of the Park, Park Manor Hotel, 525 Spruce Street, Hillcrest, 295-2181. The Al Thomas Orchestra, big band swing, Friday and Saturday; Paddy Muflice with the Jimmy Connors Trio, jazz, 8 p.m., Sunday; John Van Dyke and Nathan Pyle, contemporary, jazz, and show tunes, Tuesday, La Boheme, Diego Corrie, classical guitar, 6:30 p.m., Sunday.

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070. Coda, rock, Thursday through Saturday; the Pact, rock, Sunday and Wednesday.

Tuba Man's No. 1, 12551 University Avenue, North Park, 295-9426. The West Coast Band, rock, Friday, Flashback, Irish and Sixties rock, Saturday.

Uptight Rock and Company, 835 West Harbor Drive, Scaport Village, 232-4855. Live music, Thursday through Saturday, call club for information.

U.S. Grant Hotel, 326 Broadway, downtown, 232-3121. Lobby: The Fred Benedict Trio, cello, flute, and guitar chamber music, 4:30-8:30 p.m., Tuesday through Saturday; pianist Don Croker performs Monday from 2:30-8 p.m., and Tuesday through Saturday from 2:30-4:30 p.m.

Grant Grill Cocktail Lounge, 181 Wright, pianist, Monday and Tuesday and Thursday through Saturday; the Joe Anzello Trio, jazz, 8 p.m., Wednesday and 4-8 p.m., Sunday. Garden Restaurant: L'Eclair, semi-classical and jazz music, Thursday through Saturday (6:30-10:30 p.m.), and Saturday and Sunday brunches.

Via Veneto Restaurant, 1735 India Street, downtown, 233-4006. Friday and Saturday: Luigi Lucarelli, and others sing pop Italian songs at your table, accompanied by Arami, pianist, after 10 p.m.; song by Herman Salerno accompanied by Eduardo, pianist, and Mami, guitarist; opera highlights by Herman Salerno and the Salerno singers accompanied by Dan Copenhagen, pianist, Sunday, 6:30 p.m.

Vicent Hotel, Palm Grill Lounge, 1960 Harbor Island Drive, Harbor Island, 291-6700. Paul Montesano Tropical Jazz Duo, contemporary and original songs, 7:01 p.m., Friday and Saturday.

Winters Restaurant and Nightclub, 5880 El Cajon Boulevard, 582-1813. Recorded music, Thursday through Saturday; Monday and Tuesday; the Redcuts, Top 40, Wednesday.

Words and Music Bookstore, 3906 Fourth Avenue, Hillcrest, 298-4011. The New Expression guitar, horns, and mandolin musicians performing contemporary, folk, and country music, 8 p.m., Friday; George Sanabada, classical guitar, will perform selections from Bach, Barrios, and others and will also discuss the work of Alvaro, 8 p.m., Saturday.

East County

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

Blarney Stone, 7059 El Cajon Boulevard, College area, 463-2263. Sean Mayhew, Irish and contemporary music, Wednesday and Thursday; Jim and Theresa Hinton, Irish music, Friday and Saturday; traditional Irish music, Saturday, call club for information.

The Bookends Restaurant, 1800 Parkway Drive, La Mesa, 465-3660. Eddie Gold, contemporary, Tuesday through Thursday and Friday happy hour; Jerry Burchard, contemporary, Friday and Saturday; Jim Moore, guitar, blues, Sunday and Monday.

Bronco Billy's, 11377 Woodside Avenue, San Marcos, 448-8778. Cowie, country, Wednesday through Sunday.

Bull and Bear, 690 North Second Street, El Cajon, 448-5757. Chain Reaction, contemporary, Wednesday through Saturday.

Carlos Murphy's Grossmont Center, 5509 Grossmont Center Drive, La Mesa, 698-9257. The Two Times, rock, Thursday through Saturday; the Star Party, recorded music and video audio/visual participation presentation, Sunday and Monday; hypnotist Marshall Silver presents the Hypnotic Revue, Tuesday night 9 to 11 p.m., Noll and Void, vintage rock, Wednesday.

Carlton Oaks Country Club, 9200 Inwood Drive, San Marcos, 448-2442. Joey and the Stringers, contemporary, Friday and Saturday, 6:30 p.m.

Circle O Corral, 1023 Broadway, El Cajon, 444-7443. Country Casanova, country, Tuesday through Saturday; Breakheart 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, 447-0456. Lee Whittington, contemporary, Wednesday through Saturday.

Doc's Landing, 1805 East Main Street, El Cajon, 442-0258. Jerry Burchard, contemporary, Wednesday through Saturday; live musicians performing contemporary, call club for information; Carol Crawford, contemporary, Saturday through Sunday.

Don's Eat, 13321 Business Highway Eight at Los Cochinos, El Cajon, 443-2444. Elton J.R. and the Country Gold, country, Friday and Saturday.

Don's West, 5286 Baltimore Drive, La Mesa, 462-4537. Passage, contemporary, Tuesday through Saturday.

Flinn Springs Inn, 15505 Highway 90, El Cajon, 443-9568. 50's rock and country swing, Wed. & Thurs. 8 p.m. to midnight Fri. & Sat. 9 p.m. to 1 a.m.

George Joe's Restaurant, 9568 Murray Drive, La Mesa, 469-6158. Gerri Adams, piano and vocals, Friday and Saturday.

Herndon Tavern, 7664 Broadway, Lemon Grove, 469-6344. The Classics, vintage rock, Wednesday through Sunday.

Kelly's Pub, 6344 El Cajon Boulevard, college area, 286-0400. Brent Bowers, contemporary, Thursday and Saturday; live music, Friday, call club for information; Brian Whittaker, contemporary, Wednesday.

Lakeside Hotel, 9940 River Street, Lakeside, 443-9591. Ron Murri, country, Wednesday and Thursday; Apache, country, Friday and Saturday and hosting a jam session Sunday.

Live Oak Springs, 801 Highway 80 Boulevard, Jacumba, 766-4288. Live music, Saturday, call club for information.

Lorenzo's, 596 Broadway, El Cajon, 442-0696. Ginger and the Knuck-Knucks formerly Vienna, contemporary, Tuesday through Saturday; Pro Brigham's Preservation Band, Disraelia, jazz, Sunday and Monday.

Magnolia Mulvaney's, 8861 Magnolia Avenue, San Marcos, 448-8550. Private Domain, rock, contemporary, Friday and Saturday.

Nite Owl East, 697 North Mission Avenue, El Cajon, 447-3854. The Baja Strings, Top 40 drive music, Thursday through Saturday; Recker, contemporary, Sunday through Wednesday.

Ole Wagon Wheel, 8646 Mission Gorge Road, San Marcos, 449-4240. See-ley for South, country, Thursday through Sunday and hosting a jam session beginning at 9 p.m., Sunday; country and western dance lessons are offered on Thursday also.

FAT CITY

TROPICAL CAFE

presents

Harvey and the 52nd Street Jive

playing 30's & 40's swing, 50's rock and country swing, Wed. & Thurs. 8 p.m. to midnight Fri. & Sat. 9 p.m. to 1 a.m.

Sunday Jazz on the Patio
7 p.m. to 11 p.m.

Paul Montesano's Tropical Jazz Expansion

Dinners served nightly at China Camp and Fat City Restaurants. New "Fat Snacks" grazing menu now being served in bar and patio every evening.

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- MOODY BLUES • KATE BUSH • PRESLEY • DOORS • MUDDY WATERS
- T-BOL • JOHN LEE HODDER • HANDBY • SMALL FACES • VAN DYKE
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La Jolla's Finest Jazz

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Wednesday & Thursday, 8 p.m. - 12 a.m.
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Coming in August — Mr. Nice Guy

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Joe Marillo 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
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Final three performances through 7/26

Every Thursday Live and Present LA
The Best of Comedy
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JACK MARION

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Starting July 29 - Ipsa Facto — 1 week only!

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1025 11th Avenue (at Broadway) downtown San Diego 234-0505
Minor welcome when accompanied by 18 or over. Secured parking

Thursday, July 24 • Only \$5 • 8 p.m.
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From Washington, D.C.

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CLOWN ALLEY

From Tijuana (featuring former members of Solution Mortal)

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VICIOUS MIDGETS

Friday, July 25 • The hottest sounds with V2's d.j.s Wally D. & Nick Fontaine and d.j. Grand Master G. & Pezley will be spinning records — plus giveaways, t-shirts, hats, bumperstickers, etc.

Saturday, July 26
HEAD BANGER CELEBRATION
(Headliners to be announced) with San Diego's **TEAZER** and **GUARDIAN**
Bring your Die t-shirt and get \$2.00 off admission
Doors open at 8:00 pm

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APPEARING
JULY 24, 25 & 26
9:00 PM-1:30 AM

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HAPPY HOUR - ENORMOUS BUFFET
Filled with COMPLIMENTARY gourmet hot and cold hors d'oeuvres. Monday-Friday 4:00-8:00 pm

EXOTIC DRINK SPECIALS
Featuring 15 different fruit varieties

TRY US FOR LUNCH & DINNER
Full menu served from 11:30 am-10:00 pm

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Bar & Restaurant presents

ART RESNICK TRIO

Wednesday-Saturday, July 23-August 2

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Wednesday-Saturday
Dancing, jazz & contemporary music

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Mexican Restaurant and Cantina presents...

JEFF WILLIAMS
Sunday & Monday

SKIP GARCIA
Tuesday
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Every Monday — **Ladies' Night**. Free costumes for every lady! Every Tuesday — **50's night**. 50's attire, and music!

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Andy Gallagher: Old Time Café
The Robin Henkel Trio (with
Fran Loskota and Scott Van
Rensselaer): Kipling's
King Biscuit Blues: Mandolin
Wind, Old Pacific Beach Café
Everett King's Modern Rhythm:
Old Del Mar Café
Ella Ruth Piggies: Old Pacific
Beach Café, Atlantic, Bella Via
The Rebel Rockers: Belly Up
Tavern
Freeman Smith and the
Crescendos: Belly Up Tavern
Southside Johnny and the
Ashbury Jukes: Belly Up
Tavern
Talk Back: Belly Up Tavern

Jazz

The Joe Asarelli Trio: U.S.
Grant Hotel
Lori Bell: Our Place Pub at Miki
suns, Café Angélique
Clarence Bell's Bits and Pieces:
Bella Via Restaurant
Border Town: Belly Up Tavern
Pro Brigham's Preservation
Band: Pat Joey's Oasis Club
Patrick's II, Lorenza's
Lila Brown with the Mel Good
Trio: Fox Bar and Grill
Bruce and Steve: Miki Flares
Holly Burke and Patrick
Beverly Hills: Bella Via
Restaurant
Donald Byrd: Bella Via

Restaurant
The Bob Campbell Trio and
Friends: De-X Masters
Linda Chase and Roger
Dempsie: Bookworks/Panama
Coffeehouse
Cochran's Jazz Quartet: Bahia
Hotel
The Chicago Six: Belly Up
Tavern
The Earl Evans Trio: Fox Bar
and Grill
Fathargers: Catamaran Hotel,
Lila's Greenhouse, Holiday
Inn/Mission Valley
The Aubrey Fay Trio: Kipling's
San Diego Harbor Excursion
Hollis Gentry's Neons: Old Del
Mar and Pacific Beach Café
Don Glaser with Leon Pettis
and Marshall Hawkins: Fox
Bar and Grill
The Goodtime Jazz Band: Hotel
Escondido
The Mel Good Trio: Fox Bar and
Grill
The Bobby Gordon Quartet:
Jazz Nine Records
The Bobby Gordon Trio: King
Lila Inn
Harvey and the 52nd Street
Jive: Pat Joey's Oasis Club
Robbie Henkel (with Fran Loskota
and Scott Van Rensselaer):
Kipling's
Daniel Jackson Quartet: Oasis
Club
The Denise Jeter and Bob

Morris Quartet: Holiday
Bella Via Restaurant
Soleil: Houston Restaurant
Ritch Ko-Ni: Bookworks/Panama
Coffeehouse
Fran Loskota: San Diego Harbor
Excursion, Kipling's
Kevin Lettau: Ruxy/Encinitas
The Bob Long Band: Belly Up
Tavern
The Joe Marillo Quartet:
Chuck's Steak House
The Shep Meyers Trio: Hotel
San Diego
Peggy Minafie and the Jimmy
Corvato Trio: Top of the Park
Mr. Nice Guy:
Mulaney's/Escondido
Paul Montezano's Tropical Jazz
Duo: Palm Grill/Vicount Hotel
Paul Montezano's Tropical Jazz
Expansion: Pat Joey's Oasis
Club
Most Valuable Players: Rusty
Pelican
Muse Continuum: Crazy Barro
New Shoon: Humphrey's
Anthony's Harborside
Steamer's
Gene Perry's Afro Rhythms:
Lila Inn
Ted Picone: TNT Lounge
Ella Ruth Piggies: Old Pacific
Beach Café, Atlantic, Bella Via
Restaurant
George Reno: Avanti's Restaurant
The Art Brechtel Trio: Elan's
Secrets: Anthony's Harborside,
Halcyon

The Ed Shaughnessy Orchestra:
Bella Via Restaurant
Soleil: Houston Restaurant
Peter Spagnoli: Bella Via
Restaurant, Ruxy/Encinitas
John Thomas: Pasadena
Restaurant
Coral Thruet with the Carl Evans
Trio: Fox Bar and Grill
The Fred Benedetti Trio: cello,
flute, and guitar chamber, U.S.
Grant Hotel
The Bobs: a cappella new-wave
music: Humphrey's
Borrocho's: a loose calypso rock
and tropical rock: Belly Up
Tavern
John Austin Butsch: classical
and contemporary piano,
Sundowner's Lounge/Sheraton
Harbor Island East
Dan Connor: contemporary,
country, and oldies: Silver Fox
Lounge, San Luis Rey Deans
Golf Course Country Club, the
Pelican
Mary Adams-Ruthberg: Irish,
international, and folk music:
performed on harp and
accompanied with vocals:
Drowsy Maggie's
Connie Alderman: easy-listening
piano music with vocal
accompaniment: Starlet
Restaurant
Karl Anthony and Omasa Kim:
spiritually oriented folk music:
Drowsy Maggie's

Everything Else

Mary Adams-Ruthberg: Irish,
international, and folk music:
performed on harp and
accompanied with vocals:
Drowsy Maggie's
Connie Alderman: easy-listening
piano music with vocal
accompaniment: Starlet
Restaurant
Karl Anthony and Omasa Kim:
spiritually oriented folk music:
Drowsy Maggie's

Barker and Orr: mirth and
music: Jolly Roger/Sloop
Village
Phil Beeber: classical guitar:
Shepherd's
Restaurant/Sheraton Harbor
Island East, Horton Plaza
(Thursdays, noon-3 p.m.)
Pulitzer Award, Bahia Hotel
The Fred Benedetti Trio: cello,
flute, and guitar chamber, U.S.
Grant Hotel
The Bobs: a cappella new-wave
music: Humphrey's
Borrocho's: a loose calypso rock
and tropical rock: Belly Up
Tavern
John Austin Butsch: classical
and contemporary piano,
Sundowner's Lounge/Sheraton
Harbor Island East
Dan Connor: contemporary,
country, and oldies: Silver Fox
Lounge, San Luis Rey Deans
Golf Course Country Club, the
Pelican
Mary Adams-Ruthberg: Irish,
international, and folk music:
performed on harp and
accompanied with vocals:
Drowsy Maggie's
Connie Alderman: easy-listening
piano music with vocal
accompaniment: Starlet
Restaurant
Karl Anthony and Omasa Kim:
spiritually oriented folk music:
Drowsy Maggie's

The Dynamic Duo: country,
middle rock, and oldies,
Tropic Room
Ed Ellis and Tapestry: jazz,
nostalgic blues, and
contemporary: Sundrop
Lounge
The Flame Connection: audience
participation recorded music:
sing-along presentation, Carlos
Murphy's/Quinta Real
Fiesta Flamenco (Rodriguez,
guitarist, Rayna, dancer,
Remedios Flores, singer):
flamenco song and dance
presentation, Drowsy Maggie's
Frankie Ford: music, airt
correlation, and singer: Celebrity
Room
Patti Giano: piano bar, Doodles
Richard Glick: original reggae
blues guitarist, Old Time Café
Good Ol' Person: bluesgrass,
singing, and Western music: Old
Time Café
Paul Gregg: piano bar, Doodles
Elleens Day: hosting a talent show
and host night and performing

everything from country to folk
and contemporary, Jim's
Hickory Wood Bar/Boulevard
Craig Jones: sing-along favorites:
ballads, jazz, and a bit of
country: Jolly's Steak House
Mike Lamy: show tunes, requests,
and elegant dinner music:
Gabe's Grill and the Abbey
Restaurant
L'Esprit: semiclassical and jazz
music: Grant Hotel
Dan Liberton: classical guitar:
Coffee by the Sea
Kathy Lloyd: contemporary harp,
Pavilion Lounge
The Dick Lopez Trio: swing,
contemporary, and vocals:
Standard Hotel
Lee and Her Orizontes: new-age
music, Texas: Robhouse
Bob MacLeod: piano and vocal
variety: Bahia Hotel, La
Valencia Hotel
Jerry Melnick: standards, movie
themes, originals,
contemporary, and jazz music:
on the piano, Steamer's

Paul Montezano's Tropical Jazz
Duo: contemporary and
original songs: Palm
Grill/Vicount Hotel
Paul Montezano's Tropical Jazz
Expansion: contemporary,
Brazilian, and world beat
music: Pat Joey's Oasis Club
Melissa Morgan: harp music: Old
Time Café
Mosses: salsa and cumbia music:
Marital
Michael Muske: twelve-string
guitar light rock, Jonah's
Joel Nash: piano show tunes,
Miki Flares
Old Ridge: comedy and music:
Vacation Village Hotel
The Palm Trio (featuring the
Palm Brothers): everything
from contemporary to country,
the Outpost
James Parake: piano variety, Bay
Club Hotel
Dale Pearson: piano variety,
Judson's
Edie Preston: vintage pop,
contemporary, and jazz

Smalley's Baseball Inn
Paul Pundell: singer performing
Broadway and show tunes as
well as standards and melodic
contemporary music: Hotel
San Diego
Leon Redbones: old reggae tunes,
Tin Pan Alley ditties, and love
ballads: Humphrey's
George Reno: pop, jazz, blues,
and boogie: Avanti's
Peter Rubbebrecht: pianist, Mr. A's
Restaurant
Tommy Ruders: comedy and
music: La Hacienda Cantina
Herman Salero and the
Salerno Singers: Italian pop
songs and opera highlights, Via
Vicente Restaurant
Johanna Sandval: piano variety,
Shadows Lounge/Jolla
Village Inn
Francesca Savage and Friends:
classical music on bassoon,
viola, and flute: Café Angélique
Mark and Sarah Schleicher:
classical guitar: Coffee by the
Sea, Caravaggio's Restaurant

(downstairs), Garden Café
Sharon: singing with piano
accompaniment, Gourmet
Lounge
Richard Slayers: classical guitar:
Café on the Bay, Book and
Candle
The Somewhat Savers: old time
string music, Old Time Café
The Spid Brothers: comedy and
music: Islands Lounge
Star Party: recorded music:
audience participation show:
Carlos Murphy/Jolla
George Swoboda: classical
guitarist will play selections
from Bach, Barrios, and others
and will play and discuss the
work of Torroja, Widor, and
Mozart
The Al Thomas Orchestra: big
band swing, Top of the Park
Jay Trainers: classical guitar:
Caravaggio's
Jo Trainers: piano variety,
Hindquarters
Zimroz: Klezmer dance music:
Drowsy Maggie's

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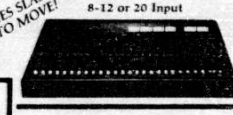
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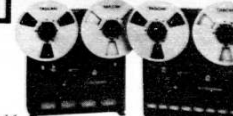
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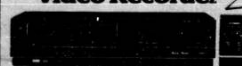
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