

SAN DIEGO STATE UNIVERSITY
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FLASH

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Sixth Photography Awards Exhibition
See page 6, section 1

READER

VOLUME 15 NO. 26 SEPT. 4, 1986 SAN DIEGO'S WEEKLY



BOY SCOUTS WILL BE BOYS

The first time the Boy Scouts went on a backpacking trip for me was in 1976, on the trail up San Gorgonio in the San Bernardino Mountains. Two of us had struggled for most of the day up a series of switchbacks, we were finally triumphantly worn out after making camp in the late afternoon. We were alone with a campfire and the descending dusk, speaking in the quiet way that wilderness demands, when suddenly the sound of adolescent voices pierced through the trees. They were upon us like a flood. A dozen Boy Scouts, triumphant but far from exhausted. Their camp was set up close enough for us to read the covers of their *Boy Scout magazines*. They seemed oblivious to our camp, tramping directly through it in tight formation, yelling to each other "Hike on! Do your mother back you some Chester Whiz?" as if they

An aging
Tenderfoot
spends a week in
the wilds of
Camp Mataguay
with Troop 951

were at opposite ends of their own homes, touring around among the bushes. It was the most intriguing thing that has ever happened to me in the wild.

So ten years later, I found myself on a night hike with 250 something Boy Scouts, or their way of having the beehives scared out of them at summer camp. I was Nomad, Augie 4, and

continued on page 10

By Neal Matthews

CITY LIGHTS

SPLIT TICKET

By BRUCE CARLEN

Dick and Susan Repasky, who are running against each other for a seat on the Carlsbad City Council, agree on most issues — except for who's to blame for their impending divorce and how they should split their home in La Costa. Married for four years, the two have been living together since April. They do, however, share a political platform. "About the only thing we don't agree on is the depth of our religious fervor," says Repasky, referring to his son's strict Catholicism and her agnostic stance. "I was indoctrinated from birth like she was."

The Susan Milne Repasky thinks that a strong moral sense is a key to a candidate. Dick should not be an office, because he has very little integrity," she says. "I thought I might scare him out of the race."

Mrs. Repasky took out her candidate papers a week after her husband died. But Dick Repasky was not unsuccessful for a country.



Political opponents Dick and Susan Repasky aren't talking — in each other's faces.



board of supervisors' seat last June, says he has no intention of withdrawing from the November 4 race. "I think she's an excellent person, but I can't vote for her," he says. "She and her wife can't be politically and emotionally aligned." Dick Repasky's wife, a man-hater group.

Susan Repasky says she has become serious about her candidacy and is not just trying to "get by." She has the political power if anyone is asking something that isn't hers, it's hers, she says. "Dick is a good guy, almost always. I think people should know that." As electronic saleswoman, Susan Repasky makes more money than her husband.

The Repaskys are willing to avoid each other's strengths

and weaknesses as potential council members. "She's very intelligent and I'm sure she'd study the issues very hard," Dick Repasky says. "My problem with Susan is that she's an independent thinker. She's not easily influenced by conservative issues. I'm a lot calmer and logical." Susan's appraisal of Dick: "He's a genius. He's really smart. And

homemaking. But he would carry out things in his own way. The way he would carry out things is by intimidation. I'm the boss, do what I say."

After their split last April, Dick Repasky moved into his office in Carlsbad. He gave up his car and the house to Susan last week. He claims his wife paid the city clerk that he was not living in Carlsbad and therefore did not fulfill the residency requirement for a city

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PHOTO BY DALE PITTMAN

IS TOMORROW HISTORY?

By THOMAS E. HENZEL

Officially it's a car, but it looks more like a cross between a speedster and a motorcycle. One wheel is in the front and one in the back of the sleek, bulletlike body; two others are underneath its wings that jet out from either side, just below the driver. It's designed by James R. Fenton, who also developed several high-performance test aircraft for NASA, one of which, the BD jet, appeared in the James Bond (Octopussy) film. Its body shell is constructed of Urien, a titanium-alloy hybrid so strong that the first test flight of the Lonestar after only thirty-seven models had been built and sold.

James R. Fenton, who two years ago paid the Tomorrow Corporation \$50,000 for exclusive Lonestar distribution rights in San Diego and Orange counties, relates the sad saga of the BD jet. Fenton claims that a number of other would-be Lonestar owners around the country with neither car nor

(continued on page 27)

incumbent as they were known, all had advanced designs. The others, he says, were let go or declined to produce. So far Bates has agreed to write letters of support for them, and their union, the California Faculty Association, is filing their grievance with the university.

Each summer the past three years has mounted an assault on the department's decision to oust them, claiming that Ernesto Barrera, department chair, orchestrated the move in retaliation for their past outspoken divisions.

The five teachers, all of whom are women, have contacted Congressman Jim Bates, State Assemblyman Peter Chacon, American Civil Liberties Union, the Mexican-American Legal Defense and Educational Fund, the local Chicano Federation, a teachers' union at San Diego State, and private attorneys, all in an effort to gain support for their

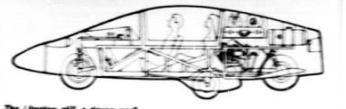
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(continued on page 27)



The Lonestar still a work in progress.



NO MORE TEACHERS

By NEAL MONTAGUE

San Diego State University's fall semester opened this week with a new and improved look to the Spanish department. Nine of the ten part-time Spanish teachers who taught there the last few years were not rehired, instead they have been taken over by student teaching assistants in most of the lower-division classes. The part-time

instructors, as they were known, all had advanced designs. The others, he says, were let go or declined to produce. So far Bates has agreed to write letters of support for them, and their union, the California Faculty Association, is filing their grievance with the university.

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(continued on page 27)

CITY LIGHTS

LOVE LETTERS IN THE SAND

By BRUCE CARLEN

Fun in the sun, fun in the bushes. Surf, sand, and sex. The state lifeguards abandoned Torrey Pines Beach this summer, and human nature is to step right in. At the bottom of the 200-foot hillside at the border of the city beach, the City of San Diego, who watch over a stretch of city beach that adjoins state-owned coastline, are having to break up romantic encounters between men and women who are not in their jurisdiction. They also can't ignore the people who are drowning and falling down the cliffs on the state land. So the city has recently added three lifeguards to patrol the miles of state beach and is asking Sacramento for approximately \$4200 in reimbursement.

The state's unofficial response is that lifeguards should not be assigned to a non-opened state beach. The state owns 7000 feet of Torrey Pines beach, which stretches from Regatta's Road on the south to the coastal landmark called Mussel Rocks. The city runs Torrey Pines Golf Course in the north.

Community-cailed Black's Beach, Torrey Pines has been frequented by nude sunbathers for years. But the city closed its small 200-foot section of the beach to the public because of unsafe cliffs. Three city lifeguards have been stationed there since July 4 to enforce this closure and respond to any emergencies. From their station at the hang-glider port, the city lifeguards have shown up with high-power binoculars, including the adjacent land that belongs to the state. They are frequently jumping into their speedboats to assist swimmers who appear to be in trouble.

According to the manager's report, the lifeguards called a meeting of the San Diego Police Department and city park officials, along with FBI agents, eventually arrested two men while walking along the state beach with their eight-year-old daughter. The two men had engaged in sex. Another man stood nearby, staring and masturbating. The adults were aghast; the child started crying. Farther on down the beach, they encountered large groups of

other kids, according to the lifeguard; they tower the stretch of state beach south of Julian Canyon, where the trail from the hang-glider port emerges from the cliffs, he says.

Torrey Pines beach is also known as a gathering place for swingers, prostitutes, and other undesirable things. Not only is the beach off-limits last summer, according to Brian Hickey, State and city lifeguards called a meeting of the San Diego Police Department and city park officials, along with FBI agents, eventually arrested two men while walking along the state beach with their eight-year-old daughter. The two men had engaged in sex. Another man stood nearby, staring and masturbating. The adults were aghast; the child started crying. Farther on down the beach, they encountered large groups of

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OUR MEN IN MINNESOTA

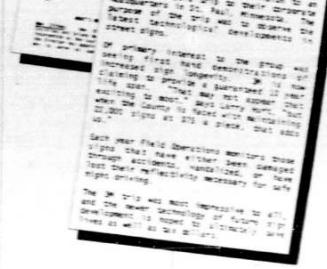
By PHILL KREISER

Government bureaucrats usually don't brag about free trips, if taxpayers underwrite the business travel, merry sunbathers bear the ghost of Howie Johnson. If the travel costs are paid by the company doing business with the government agency, there are whispers that the firm's generosity will eventually be repaid with a lucrative contract to supply products or services.

That may be the reason why six employees of the county's public works department who flew to St. Paul, Minnesota, in June aren't spinning tales with pride about their vacation. "I don't want to talk about that today," one engineer said before he cut short a phone conversation last week. But the voyage made headlines in the national issue of the *California Public Works* newsletter, which means how the SM corporation treated the six employees in an all-expense-paid trip to their corporate headquarters in St. Paul, Minnesota.

The civil servants spent three days inspecting new SM reflective materials that make street signs shine. It was a rigorous trip, nine-to-five days, but the six got to go to the grand opening of the new SM headquarters. "The appearance just isn't kosher. If a company has good products, we're here, and then you can send the stuff over." After Flynn had briefed the six about some of SM's international operations, an executive in the street maintenance division argued him to reconsider. Flynn wouldn't budge. "I said to my wife, 'I just wouldn't appear to be a jerk if I went to go to the grand opening of a company's new office.'"

When the Minnesota sun set, the public works crew set out



STRAIGHT FROM THE HIP By Matthew Alice

Dear Matthew Alice:
Every evening in my yard, spiders diligently weave webs, very elaborate webs. Next day, I find no signs of a web. Where do they go, fold them up and bring them out again at night?

Lorraine Smith

San Diego

May I get serious about spiders for a minute? (Remember, we're talking spiders, not humans.) In fact, the other female spiders are so doggone near it's enough to drive you crazy. First of all, they're the ones building those fancy webs. Most sexually mature male spiders don't spin webs and in fact rarely if ever even bother to eat — they just sit there biding their time for a mate. So right off you can say the female housekeepers. They don't like any mess around the home and will go so far as to consume their side spouse after the precreative act has occurred. He's just clattering up the place, a mere bagatelle who, except for one brief bout of lust, is of no value to the health of the environment.

Then there's the matter of those webs. Orb weavers, the class of spiders responsible for those elaborate circular marvels we've all seen, spin their engineering miracles at night to catch moths. By the time most people come around, Mrs. O. Weaver is snarled full of them and ready for a smoke. That's where that web she spent an hour or so constructing last night. What to do? There are three options: leave it and repair any damages later, if it's survived the day, tear it down and distract or tease it down the next. Use your own wisdom to take option two or three. The best explanation for expending what appears to be useless energy is that, besides the inherent need to finish, the spider will be better able to hide from predatory flies and wasps. These nasty bugs look for spiders on which they lay their eggs, and a web is a banner tool that could lead directly to a perfect host for a bunch of wasp eggs. The spider may

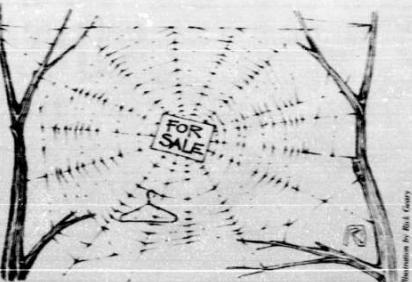


Illustration by Bill Gandy

choose to eat her web rather than let it fall to the ground because it contains lots of protein that comes in handy when it's time to spin again.

Dear Matthew Alice:

I thought we were unique. But I was driving through Texas this spring and went through a town called San Diego. I like ours better, of course, but got to wondering how many other San Diegans are there? Fred Abbott
Port Lavaca

There's no place like San Diego, California — even if this place was first called San Miguel (not to mention what the original Indian inhabitants called it). Juan Cabrillo may have known a good thing when he saw it back in 1542, but he didn't know a good one. Sixty years later, it took the explorer Vizcaino to give it a name that stuck, but you can call a burg by any name and it still isn't our home, despite what Texans and at least fifteen other towns, villages, and pueblos around the world have done.

As don't need to — or dare — to much about our namesake in Texas except to note it is the county seat of Duval County, its population is 5225 and growing, and it is known for its oil and gas wells. I've never been there, so perhaps some Texas can sing us the praises of the Lone Star version.

As you would expect from its Spanish Catholic origins, the name San Diego occurs frequently in Mexico and points south. Let's travel in that direction for a while. In the state of Chihuahua, we find two San Diegos: one just east of the city of Chihuahua, the other 150 kilometers south of the New Mexico border. (Many of these San Diegos are too small to be

found on most maps, so your atlases aren't going to help much.) Guanajuato contains the village of San Diego de la Unión, population 10,000. East of that is San Diego de Alvarado, in the state of Jalisco, population 12,571.

And that's it for Mexico, but we're far from done. Nicaragua has at least one San Diego, which is too small even to be a dot on a map (look for it at 12°24' N., 86°20' W.). Costa Rica likewise has a tiny, undesignated San Diego. Venezuela has San Diego de Cabudare, in the state of Cojedes Bolívar, and a San Diego nearer the coast, in the state of Carabobo. Over in the Caribbean, Cuba boasts two commin pueblos that share our name (just kidding, Fidel). San Diego de los Baños, a resort town of 30,000, sits at the junction of two springs, and San Diego del Valle, an agricultural village of 800 souls. Trinidad can be proud of the San Diego Islands, Correa, and Cuyagua by name. The former is a compact depot, the latter a barren island. (Island here means California, managed to fit both into San Diego.)

Back on the continent, Bolivia has a minuscule San Diego on the Rio Grande, and Argentina has San Diego Estancia and Cabo de San Diego, which is known for being the easternmost point of land on Earth (not Puerto Rico), let's stop across the Pacific to the Phillipines, where we'll encounter a tiny Filippines San Diego at 17°34' N., 109°32' E. Our final stop is in Australia, where the closest they come is a little place called Sandgate. That's not counting the fishing boat I saw in Wellington harbor last summer, which was named the San Diego.

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FINAL EXAM

1. The time to begin financial planning is:
 - a) at age 65
 - b) at age 55
 - c) the day before retirement
 - d) with your first paycheck
 - e) all of the above
 - f) none of the above
2. Financial planning is a pursuit for:
 - a) the very rich
 - b) the elderly
 - c) those with nothing better to do
 - d) everyone
3. A sensible investment with your first bonus check is:
 - a) a new BMW
 - b) a Corvette Stingray
 - c) a shopping expedition at Nordstrom
 - d) a Tahitian vacation
 - e) stocks
 - f) bonds
 - g) mutual funds
4. Describe briefly why, or why not, a person should begin financial planning early in life.
5. What is an Investment Planner? What can he, or she, do for you?

PLAN YOUR FINANCIAL FUTURE

Can you pass this financial test? Have you started to plan for your financial future, or does your investment horizon stretch only as far as your next paycheck? Do you need professional help?

FINANCIAL PLANNING FOR EVERYONE

In this package program, we offer a two-hour financial planning seminar, providing you ideas on financial planning for all stages of your life, and for all salary levels. And, after the course is over, we offer a free one-on-one consultation with an Investment Planner, who will help you map out your financial future.

The seminar will be conducted by Patricia W. Phillips, Vice President and Manager of the Investment Services Department of San Diego Trust & Savings Bank. She is a 23-year veteran of the Bank, and for the past five years has given lectures to thousands of San Diegans on "Fiscal Fitness."

DATE: September 11, 1986

TIME: 7:00 p.m. - 9:00 p.m.

PLACE: Holiday Inn - Mission Valley

COST: \$35.00 per couple

\$20.00 per single

Phone 238-4915 for more information.

San Diego Trust & Bank **7/24**
The key to the city.

Member F.D.I.C.

MUSEUM OF PHOTOGRAPHIC ARTS' SIXTH ANNUAL PHOTOGRAPHY AWARDS EXHIBITION

CALL FOR ENTRIES

Enter your photos in the Museum of Photographic Arts' city-wide benefit contest and traveling awards exhibition. Over \$1,000 in gift certificates will be awarded.

- First Award—\$250 Nelson Photo Supplies, The Gallery Store
- Second Award—\$250 Nelson Photo Supplies, The Gallery Store
- Third Award—\$100 • Five Honorable Mentions \$50 each

Award-winning entries published in San Diego Reader, October 16.

City-wide traveling exhibition at The Gallery Store, Southwestern College and Palomar College. Free T-shirt and admission pass to Museum of Photographic Arts for all entrants.

All San Diego photographers are invited to participate.

Entries will be judged by James Allender, Executive Director, The Friends of Photography.

Bring your photographs to The Gallery Store, 10 am—5 pm, Monday—Saturday, 724 Broadway, downtown.

Entry fee is \$7.50 per print for Museum of Photographic Arts members; \$10.00 each for non-members.

All entries are subject to the rules and regulations and must be accompanied by an entry form.

Complete contest rules and entry forms are available at Museum of Photographic Arts, The Gallery Store; Nelson Photo Supplies; Chrome; and participating locations throughout San Diego.

For a location near you call 239-8262.

Last day to enter—Saturday, October 4





SCOUTS

(continued from page 1)

end of their exuberance. My method: have a ball! Surrounded by boys of every description — fannies, bean poles, Thais, Filipinos, blacks, whiners, hellions, and serious Eagles — this realm of boys would be my home for a week. No phones, no women, no booze, no newspapers, no commercials, no freebies, no problems. A boy's world as idealized and vacuum-packed as the Boy Scouts of America can make it.

I chose a troop at random and, with the cooperation of its scoutmaster, Dale Wegworth, joined six boys from Troop 951 of San Carlos. We arrived at Camp Mataguay near Warner Springs Sunday afternoon, and by the Monday-night hike, one of my troopers, Jason, who is eleven years old and just one step beyond Tenderfoot (the lowest

rank in scouting), was a good buddy of mine. He's the member of Troop 951 with the least seniority and therefore is the receiver of the most joshing. All the way up the mile-and-a-half trail he kept asking me, "Is this really gonna be scary?" To which I'd reply each time in the affirmative. He'd giggle nervously and not know what to do with his hands.

Explosive is the only word that comes close to describing what it's like to hike through a mob of boys. We trudged darkly (there was no moon) toward an anticipated rendezvous with wild frogs. As we moved up the valley through thick black oak groves, their collective excitement seemed to be welling up into a balloon that would blow us all to bits and send us on a short journey up to join the stars. When the road gave way to narrow dirt trails, the tension echoed back from forbidding hills. Despite constant pleas by young staff members on the route to keep quiet, the only time the chatter and

"Four days," replied a croupier.

"I come into the valley about a month ago and heard John died. I went over and I talked to that there medicine man up there on the reservation. Ah-haw. Them Injuns. I can't believe 'em. Anyway, his name was, check this, Soaring Eagle. Ah-haw. Anyway, he tell me, he say, Manymanyoomoongo. Ah-haw! Them crazy Indians, they ain't got nothing better to do than sit around and count them moons. Ah-haw! He tell me, Manymanyoomoongo there was a

(continued on page 2)

squealing were finally drowned out by the churning of the crickets was when we arrived at the grave site of John Treanor, the rancher who once owned the property and had died in 1935. Some people think his death was just one more tragedy in a series of suspicious occurrences that has plagued the area since 1903, when the Indians of nearby Warner Ranch placed a curse on the land in retaliation for being forcibly removed.

Beside the grave, which is marked by a large boulder with a mounted plaque, a campfire sent sparks into the black canopy of night. Around the campfire in mock slumber were four camp staffers dressed as cowboys. Jake Miller, eighteen, bearded, but smooth, charismatic, the most popular of the campers, came, waited until all 150 boys were seated around the fire and then began a story made up of three parts myth, two parts bunk, and one part half-truth. "Life just doesn't seem the same without 'em," John does it? Jake began, rousing himself slowly beside the flickering fire. To his left loomed the dark, rather ominous shape of the boulder over John Treanor's grave.

The crowd, swathed in firelight, was absolutely silent. "Well, it seems like me it was kind of a tragic death," Jake continued. "How long you guys been around?"

"Four days," replied a croupier.

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tribe down here in the valley, and them there little Mexican fellers come along, and they treat them Indians like slaves and hold them. I mean John Injuns got a little angry at 'em. I mean, angrier than a moccasin in a snake shade. Set a curse. Manymanyoomoongo. Ah-haw!

"You know the funny part about it? They said it done run out them Mexican fellers. All of 'em. And then you remember when we come in with John, they said they done forgot about the curse. How 'bout them crazy Indians? Forget about a curse! That kills people!" Ah-haw. I can't understand it."

The soft glow of the campfire's dying light flickered over the grave.

"Guess that's what they killed off John. A booga-booga. That was put on manymanyoomoongo. Ah-haw! No, we say that's what actually happened. That one night he was sitting in his ranch house and that there storm come overhead, you know? They say that there storm stir up the horses down there in the barn. You know that barn's still there. John hear it rustling up the feathers of his horses, so he go down there and he saw that branch on the roof. He went up there with a saw. He go up there and start sawing away, and Soaring Eagle say that barn just start shaking. So you ever heard the libin' o' that? So anyone said it knocked him down, even the saw. He fall off that barn, you know he had that barn leg, and right at that time, Soaring Eagle say lightning struck that tree over there where we used to sit and drink that moonshine. Anyway, he fall off that barn, and lightning hit that tree, and the tree fell and pinned him down real good. And then that saw come down and cut his head cleeeeeecccc off! That's what they say."

(continued on page 2)

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SCOUTS

(continued from page 10)

A low gasp mixed with a rustling of feet in the crowd, and many of the boys eyed the shadows in the brush behind the grave.

You know John had made friends with them Indians. So then Indians helped bury him right up here on his favorite spot.

At the point Jake came out of a character to address the group of boys who were sitting rapt before him. He explained that the four cowboy characters were the men who had ridden into Mataguay Valley with John Treanor in the early part of this century and then explained some more about the curse that has been attached to the area. Treanor died on October 20, 1935, and Jake explained that the curse was taken off the valley and placed on the gravestones as a way of protecting the grave. It is said to be very bad luck to move the stones.

In earnest tones, Jake told of some of the strange happenings that occurred after people touched it. He said a scout reservation ranger died in 1976 after doing some repairs on the plaque attached to the boulder. "The plaque fell off," Jake said. "The ranger didn't believe in the curse. Well, he decided to stick the plaque back on. Two and a half days later, they found him on Highway 79, his truck wrapped around a tree. I mean, there were no tire marks on the road; no skid marks in the sand; his truck was just compacted into this tree. And it all happened in the middle of the night. Needless to say, he was dead."

He detailed several other strange and gruesome instances, including this: "Last year a young scout touched the rock. The very next day he was bit on

the tongue by a snake in the nature den. What he was doing trying to French kiss a snake, I don't know. The point was, he was hit on the tongue!" And so on.

The group moved out toward a scheduled stop at the barn where John Treanor supposedly died (we had passed its sinister, dark shape on the way up), two boys jumped on top of the rock and danced on Treanor's grave. This sent the boys who witnessed it running down the black hill, trying to avoid being touched by the fearless duo, who naturally were chasing everybody in their troop like a couple of murderous lunatics. It was a riotous journey to the barn, where a staffer was hiding inside a coffin and another was hanging like a dead man from the rafters. If you've never been squashed inside a dark barn on a moonless night with 150 terrorized Boy Scouts, you can't comprehend the meaning of the word *hysteria*. Luckily, as the crowd carried me past the body swinging from the rafters, which was eerily by a door, I saw a bright lightbulb, my feet remained unbroken.

On the way back to camp, Jason stayed close and kept repeating the same question: Did I believe in the curse? Well, I told him, I didn't go near that rock.

Thousands of boys have spent some of the best times of their young lives at Camp Mataguay since the San Diego Boy Scouts Council purchased the 679-acre valley for \$168,500 in 1956. For six weeks each summer, the council conducts its scout camp, with a new group of boys arriving each week. Boy Scouts pay \$100 a week to cover the cost of their meals and to help pay for the equipment and upkeep in the camp. The purpose of the camp is, primarily, to provide a week of fun but also to provide merit badge



Jake Miller on the zip line

classes and training (merit badges are the stepping stones to scouting's highest honor — becoming an Eagle Scout). The scout camp is also an insular, artificial world where scouting's codes, creeds, and rituals reign. Scout camp is where the scout promise, "To keep myself physically strong, mentally awake, and morally straight" is made possible.

My outfit, Troop 951, arrived Sunday along with several dozen other troops from Southern California, Arizona, and Nevada, bringing the total population of scouts (the customary way

they refer to each other) here to 324. There are about thirty staffers who run the place, most of them older scouts, supervised by a group of impressive adults who are Eagle Scouts. Not a single female is on the property. It's like stepping into a Norman Rockwell painting: apple cheeks by the bushel, squeaky voices, a quaint respect for each other, a certain can-do spirit. I'm in with the right troop. Our guys are going for a minimum of merit badges (in fishing, primarily) and a maximum of fun.

Troop 951 has been shrinking for

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some time, having dropped from about thirty-five scouts a couple of years ago to only about a dozen now. The six who made it to camp are Jeff and Joey, two close friends on the near shore of puberty, blond, polite, aged sixteen and fifteen, fishing fanatics; Colin, a serious and short-faced eleven-year-old with a critical eye, critical ear, and critical mouth; the twins, George and Henry, who appear to be capable of Hyde and Jekyll, or Heckle and Jeckle, who both twelve and sporting new buck teeth; and Jason, a little eleven, freckled, picked on and super innocent. It was Jason who finished dinner Sunday night with ketchup on his right ear; Jason who, during a late-night frog hunt just before bed, got cold-creaked on the cheek by a giant frog and was amazed that he lived to tell it about it.

Unlike most of the other troops, ours didn't have a scoutmaster along, since Mr. Wegworth (Jeff's dad) couldn't take a week off to work here. Fine with us! A camp staffer, Ken Harrington, was assigned to be our scoutmaster, but he had about forty other dudes in similar circumstances, so we didn't have to be bothered by him. The central program area includes oval-shaped Beaver Lake, about a hundred yards long and fifty yards wide, with its boat house, small island, and swinging suspension bridge leading to the archery range on the far side. Up from the lake is the "swimming hole," actually a large swimming pool, and above that is a camp training pool which sells refreshments from kits to Necco wafers. To one side is the Beaver Lake lodge, more or less camp headquarters, and opposite that is the program director's office and staff quarters, and between them lie the various merit badge warrens. There's a nature den, which houses local creatures (and where I was amazed to find myself able to withstand a tarantula crawling slowly up my forearm); a scout crafts area, where everything from knots to wood chopping are taught; and a "bogie," a round hut built into the ground which serves as a craft fair place. Nearby is the basketry class area. And just up from that are the horseshoe pits, where I hoped to sucker in some unsuspecting Tenderfeet

mountain lions, golden eagles, turkey vultures, deer, wild monkeys, ducks, squirrels, snakes, turtles, and stunning royal blue and rust-colored dragonflies. The scouts have divided their reservation into three camps: Blackfoot, Beaver Lake, and Indian Rock. Only Beaver Lake and parts of Blackfoot are utilized now. The camp's heyday in the late 1960s and early 1970s saw 1500 boys a week running around here. Now a big week is 350 dudes. But the areas that have gone to seed are some of the nicest parts of the reservation. They're quiet, though, with an empty swimming pool here, an abandoned tree house there. Visited mostly by squirrels and the warm wind and black-and-yellow tiger swallowtail butterflies.

The Mataguay Valley is nestled in the slopes of Volcan Mountain, which separates the San Felipe and Santa Ysabel valleys. The valley is only about one-third of a mile wide and three miles long, dropping from an elevation of about 3500 feet down to 3000. The Boy Scouts dammed the little stream running through it to create two lakes, one at the upper end of the valley and one in the middle. When I got out of the car, the first thing I noticed was the smell of incense, which I later learned was coming from a nearby craft fair place. Nearby is the basketry class area. And just up from that are the horseshoe pits, where I hoped to sucker in some unsuspecting Tenderfeet

(continued from page 10)

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George and Jason

SCOUTS

(continued from page 10)

and take their candy money.

A short distance up steep Cardiac Hill from the program area is the dining hall. Our first dinner there consisted of cold hot dogs, sponge, white rice, American cheese, cheddar, cabbage and orange Jell-O. A less than auspicious beginning. Before the food arrived, George took a wad of gum out of his mouth and put it on the edge of his plate for safekeeping. It was approximately the size and shape of a small animal's brain, and I don't know how he could possibly have gotten his boy's mouth around it. Jason ate part of a hot dog and then filled up on the Jell-O. I choked down a dog, somewhat worried because even before my first meal here I'd been warned by a staffer who's been in camp for five consecutive weeks that food was more than glorious. I'd asked him if, after five weeks, he was tired of anything yet. "Some things," he replied. "I miss females. And the food! Hot dogs every Sunday. Spaghetti every Friday. Cereal and milk every morning. Milk to drink at every meal. Milk! Milk! Man, I'm tired of milk."

They don't let the scouts cook for themselves anymore; it proved to be too time consuming when each troop was allotted raw food for every meal and it was up to the troop to build its campfire and do its own cooking. Also, the Camp Director of Restless Activity controls when and where fires may be started on the property, and now about

the only campfires allowed are the ones built in the amphitheater, where nightly campwide assemblies meet. As a result, the property is overflowing with enough wood fuel to power the next shuttle flight. If this were the real world, the scouts might receive instruction on how the state's fire prevention policies have actually created the fire hazard by eliminating most other fires. But they don't offer a merit badge in "Backward CDF Fire Policies." We're all supposed to jump into the lake or the swimming pool if a fire rages down through the valley. They tell us it would take less than two minutes for the whole valley to be engulfed in flames.

Every meal is served in the cavernous dining hall, with a roof but no walls, so it is open to the wind, the yellow jackets, and a wonderful view of Mataguay Valley. Four flags are hanging from the rafters: the coiled snake of the Troop 100, the flag of the United States, the flag of the first California Bear Flag, and the flag of Spain. Spain? A staff counselor explained to me that they got a good deal on a bunch of flags somewhere, and Spain was part of the package.

On Tuesday morning, after a breakfast of Cocoa Krispies, scrambled eggs, hash browns, and toast, I divided my time between the archery range, the swimming pool, and the horseshoe pit (no competition). Colin, Henry, and George went up to the rifle range, Joey went fishing. Later, the planned meet at the Synchro length rope tied a tree branch on which they swing across a deep

ravine. They insist I come and join them tomorrow. Jeff was undergoing a sacred "ordain" as part of his induction into scouting's elite Order of the Arrow. This is a group of older scouts and adults who form a kind of labor fraternity within scouting. They take a solemn oath to continue working for scouting even into adulthood. OA members are who-do-much of the construction and maintenance work on the camp during the winter months. OA members are nominated by their troop, and sixteen of the new candidates were "called out" in an elaborate ceremony Monday night. They had to sleep alone under the stars, to contemplate their place in scouting, and all day Tuesday, they were prohibited from speaking while undergoing their "ordain." They were also limited to light meals. In Jeff's case, the ordeal entails clearing weeds from the lake all day. Others waded the camp's fire truck or worked on the lake. Through the wall of the self-sacrifice, he was able to call out and a friend over. He managed to tell his friend, "Look, so far, the OA ordain sucks." If they survive the ordeal, tonight the candidates will be inducted into the OA in a secret ceremony I've been invited to attend.

At the archery range, an eighteen-year-old Eagle Scout named Tabo Saito was practicing. He lives in Clairemont and is now an assistant scoutmaster for Troop 608. He's been shooting arrows for less than three years, but he's already a national champion target archer in the free-style, young adult division. He'll be shooting the Olympic archer's trial next year.

Saito's bow, with its forward stabilizer

barn, looks something like the *Spunki* squirrel. It's composed of a magnesium alloy, with limbs made of fiber glass and wood. Saito stood before a target and pumped his special black arrows within millimeters of each other inside the bull's eye, while a dozen other scouts gaped in awe. He seemed embarrassed by the attention he commanded. After showing me how to shoot the bow (I'm the one who was really embarrassed), he effortlessly fired a few more bull's eyes. I asked him if he's ever split a rain or another.

"My going-away gift for the staff last summer was a split arrow," he shyly explained. "I had seen these two arrows in the Beaver Lake Lodge, and because they were perfectly fused to each other, I'd assumed a machinist had joined them. 'Twe triple-split arrows before. It's not that hard, but it gets expensive."

Saito is a model scout with an academic scholarship to college. Scout executives say most of their future growth will come in the sector north of Highway 94, where Saito lives and especially in North County. Currently, in the San Diego scouting community, about 35,000 boys are involved in the various scouting organizations. Expanded Boy Scouts and Cub Scouts.

In 1980 there were only about 20,000. But the growth has taken place mostly in the Cub Scouts, and the Boy Scouts have continued to have trouble keeping boys once they reach girls-and-ears age. The Boy Scouts have also had acute difficulty making themselves popular in the less affluent areas, such as Southeast San Diego.

Sixty-nine-year-old Max Gonzalez has been involved with scouting in Southeast San Diego for thirty years. "There's supposed to be twelve troops in Southeast, but now there's only five or six," he explained one morning before breakfast. We sat at a table overlooking the Camp Mataguay amphitheater, where the flags of the U.S., California, and Great Britain (there is a British scout in camp) were about to be raised, to the accompaniment of the camp bugle. "Nobody's doing much in Southeast," Gonzalez continued. "It's a mess."

Gonzalez explained that generally takes two parents to keep a boy in scouting, because of the money, encouragement, and time required of the adults. "The last two merit badges you need to make Eagle are up to the parents," Gonzalez said. "For the citizenship of the world badge, you have to attend one court date, with the sponsorship of a judge. And the community service badge requires attendance at a city council meeting. The parents have to make the calls and show up and pay the bill. Southeast isn't very encouraging, and they won't do it. They let the kids go off by themselves, and they won't buy them things. They come home and they're either too tired from working or they're on welfare and don't have the money. And the kid's named Rodriguez. And the mother's named Jones — common-law parents, you know?"

"I don't know how to explain it. The kids grow themselves up. It's natural. They don't have three meals a day at home. mom tells them to go to the store and buy dumb," and the counselors

are strict. Just because I put one foot inside the trading post, they made me pick up all the trash on the porch."

Just before the counselors started their after-meal sing-along, I ran into David Keeley, the twenty-two-year-old camp program director, who was extremely peevish. He was pulling three grim-faced boys aside, and by the redness of his complexion, I could tell they weren't about to be commended. "All right, is it true that you guys pissed on John Tandy?" he growled this afternoon in a darkened room. The boys all nodded their heads and began pointing at one another, trying to say who started it. They also copped to chipping off some of the lettering on the plaque and to dancing on the rock. Keeley could hardly contain himself as he scolded them (after all, grave desecration is a crime punishable by up to six months in jail) and spoke ominously of their punishment, which he would decide later. It turned out that they were sentenced to spend the rest of the week collecting trash for the night campfire. Further proof that nothing that rock is bad luck, aber all.

By the time I made it to the sacred induction ceremony for the Order of the Arrow, it was 9:40, clear, warm, the stars twinkling like slivers of shattered prisms. About a dozen other solemnit spectators, some of them adult scoutmasters and all of them members of OA (no one else is allowed to witness the ceremony), were sitting on logs spayed out before an altar of four totem poles. A raging campfire crackled and crackled in front of the winter poles, and around the campfire twelve small tips of white gas formed a thirty-foot circle of flame. Standing behind the campfire, and within the circle was a staff member dressed as an Indian chief, in full headdress. To either side and in front of the were three other staffers, including program director Dave Keeley, in authentic Plains Indian garb. They were silent reverential sentries in an important rite of passage. One of the Indians came over to me to make sure I knew the "admonition," a secret Indian word known only to OA members.

"To live each other." The ceremony began. The chief asked if his Indian brothers were satisfied that all present are members of the Order of the Arrow. Two of the Indians moved forward among the spectators, asking each for the admonition. I whispered the sacred word, as does everyone else, and then the Indians returned to their positions. From the shadows, a hide drum started pounding in a slow, solemn rhythm. One of the Indians was sent away to the back of the audience, who were being held in silence



Ken Bojens is a living link to a bygone era. In his thirtysix-year career as newspaper reporter, columnist, sports editor, and race-track publicist, Bojens has met, befriended, and written about nearly all the legendary athletes of his time. From Babe Ruth to Jimmie Foxx, from Ben Hogan to Joe Louis, he knew them all.

He is a graduate writer for the *San Diego Union*, the *San Diego Journal*, and the *San Diego Sun*, and is sports editor of the former. Bojens also chronicled the careers of those destined to become his city's most renowned sports figures. He wrote the first story ever published about local swimmer Florence Chadwick, and he gave Point Loma High's Don Larter his first athletic award. It was a plaque for basketball, not baseball. He mentored a rising friendship with Ted Williams and encouraged a young boxer named Mike early one day at a downtown restaurant, the Coliseum.

Bojens' best also included San Diego's most infamous nightclubs, bars, and bootleg joints. In them he became acquainted with a Runyonesque cast of local rogues and scoundrels with memorable names like Stuttering Sam, Gassy Gertrude, Butterbean, Society Red, and Sam Klier. During his race-track years, including seventeen as chief publicist for Thomas Aquia Caliente, Bojens also came to know a galaxy of Hollywood stars and

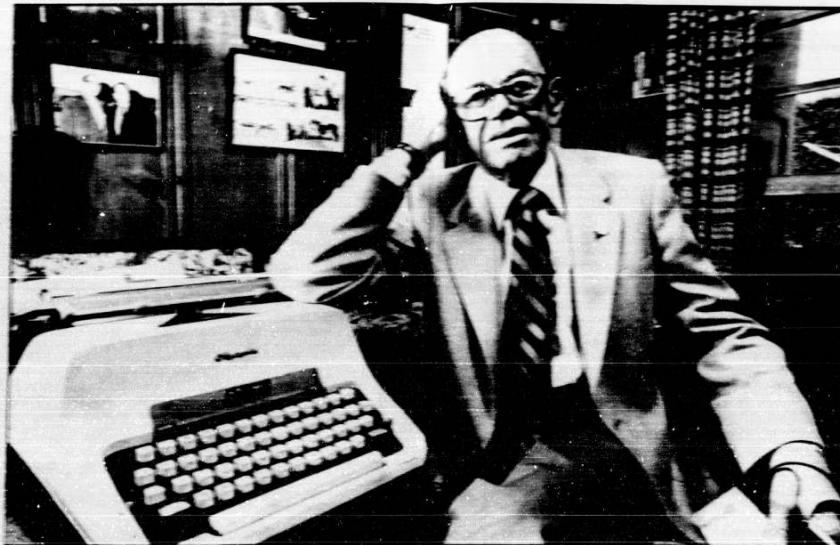
countless other celebrities and VIPs, from Jean Harlow to Eugene Pender.

Retired since 1972, seventy-four-year-old Bojens lives with his wife Helen in a quiet street in Balboa. The den of their home is a treasure house of sports history, its walls and ceiling covered with framed photographs, trophies packed with inscriptions and signatures. In several rooms connected by hallways, Bojens stores some of his mementos.

He was born at Davenport, Iowa, and it was always interested in sports because my dad was 30 feet away from boxing. He was a traveling salesman, and he would go out of his usual route, a tour of cities, to see important fights. I remember he used to tell me about Stanley Ketchel, a great middleweight in the early days. He was a regular at his fights. When I was about ten years old, he would take me with him to the fights in Davenport. I can remember seeing a young Wicker-Walker in one of the preliminaries there. He later became a world champion. My mother was about a year and a half younger than I, and when we were nine or ten, eleven years of age, Dad got us a set of boxing gloves for Christmas, and he would take us out into the back yard and teach us how to box. We would put on exhibition matches for the neighbors.

We moved to San Diego in May of 1924. We had \$100 in our grocery budget back then. We lived in 1950, but then I lost my sister two years later. So my brother and I had to help my mom. She worked down at Fifth and Broadway in a place called Holzwasser's department store. She worked in their basement store for \$2.50 a week. So my brother and I took up cabinetry, and what we earned helped feed the family. Of course, the next step was taking in golf. I became a pretty fair golfer, and I was even going to make that my career at one time. Fortunately, I didn't.

BY BILL OWENS
Photographer in San Diego



STORIES FROM THE LEGEND DESK

Ken Bojens covered sports in San Diego in the unforgettable days of Babe Ruth, bookie joints, and bootleg booze.



newspaper job. The *San Diego Sun* hired me in 1929 as their high school sports correspondent. I got five dollars a week. The Sun, which was a Scrims-Howard paper, used to be right across from the Fox Theatre in the corner of Seventh and E. I would go down to the office there and help out with the office work and help out with some

work, and I spent so much time around the sports department that when I was graduated in 1929, they asked me to come in full-time at fifteen dollars a week.

I worked at the Sun for just about five or six months, and I got a call from Ted Seemann, who was sports editor of the *Union*. I went

over to see him, and he wanted to hire me for \$7.50 a week. I turned him down. He said, "Well, then I'll give you nice to me over at the Sun," thanked him, and went back. He called again and offered me \$8.50. Now that was getting into big money for those times. I thought about it, and I said, "No."

Seemann, that's real nice of you, but Mr. Grossman sports editor at the *Union*, has been great to me and I've been with that gang for a while now, so I'll have to turn you down."

He kept to Grossman posted in this, and him he said no, and he said, "Well, I'll give you a job if you'll get a call from the editor of the *Union* club named Clarence McGraw, and he wanted me to come over and see him. I went over to his office and sat down, and he said, "Ken, Ted tells me that you turned down two offers to come over here and work with us. Well, I'm prepared to make you an offer that you cannot turn down. We will pay you \$22.50 a week."

"That almost sounds like it," I said. "I would go down to the office there and help out with some

people are crazy. They offered me \$22.50 a week, and I don't know what should I do?" And so, God bless him, says, "Take the job. Ken, you might work for Scrims-Howard for thirty-five years and never make that much!" So I took the job and went to work for the *Union* in early winter or late fall of '29.

THE OLD HORSEBEAT

I was in the ROTC then, and we were writing Army assignments. The one struck with the worst feelings I think it was 1928 when Babe Ruth and Lou Gehrig toured the country barnstorming. And they would pick up cities to fill up their teams in each town. It would be the "Boston Babes" versus the "Laramie Cowboys." Well, admission was

stamps postage around most of the stadium to keep people from sneaking in. This is at Balboa Stadium. So I was assigned the station right up in the left field line. Ruth was primarily a right-field hitter, of course. Some place was up at the end where the curve of the stadium was. During

bunting practices Ruth hit the ball, Ruth was out there hitting the ball after another out of the stadium. I was up in the left field line, Russ Street. Everybody was out there, the greatest bunting for ten cents. Then to show his sensitivity, he started hitting it over the left field wall. They'd go over my head, and right beyond the top of the stadium, there was a terrace of car parks, and then a fence below that, next to the street. These kids would jump over the fence and get those baseballs, and, you know, it's so stupid cause I

would be given anything for one.

Finally, I said, "The hell with this, I'm gonna get me a deal." So I took about three or four balls over my head, and I jumped the fence, went down into the car park, and I beat the kids to it. You know I came up and I was so excited that I jumped again about here in guard duty and I went down all those steps to the floor of the stadium, went over to where Ruth was still doing bunting practices, and I stood here for a minute until he happened to look over, and I says, "Walter Ruth, can I have your autograph?" He says certainly and signed my glove and my program, too. The way you was you was over in the bench wanting to take no batting practice, and the Babe says, "Hey, Lou, come on over here." Getting comes over and says, "What's the wam?" And the Babe says, "Look, sign this baseball for the soldier boy." So I did, and I never will forget it.

We lost. I treasure that baseball for years. I cosine it years later, I go to Simmons and Jimmy Fox, who were in the championship Philadelphia team, to sign it. Then

I gave it to this young boy, the son of a friend of mine. Helen and I would go west, and every time we'd go, the kids would be out on the street playing baseball, and they'd ask me to catch a couple balls. And I noticed the outer cover had worn off their baseball, so I took this off and wrapped it in bandages. And I turned him over to Helen, and she said, "You can't play baseball with that." So I said, "Well, we could tell you more than half of the rosters at all the major-league teams than anyone I have ever known, including baseball writers. He could even give you their batting averages. So I happened to think one day, boy, this baseball would be a treasure for him, cause he's gonna be a baseball fan all his life. So I gave it to him. About a week later, he came to me and said, "Helen, we're going again, and the kids were playing ball out in the street, and he's got this baseball. It's his. He was a grommet. So he hits it over to me. I caught it, and I looked at it. It wasn't the black-and-white ball. It was the one I'd given him, and I could see where all the autographs had been almost totally erased from contact with the baseball street. He didn't realize how important that ball was and what value it has in later years. Just turned it."

EDGAR FREDERICK

Back in the Twenties and well into the Thirties, baseball here was at the sandlot version. They played on Sunday at the playgrounds and drew a good crowd. And they had some pretty fair talent. There were occasional major-leaguers who'd winter out here and play to dead in shape. These guys would team up with the local talent and just play for the fun of it. There was a local collection taken in. So you'd go up and buy a ticket, and you'd go to the game, and you'd watch it at Golden Hill, University Heights, Rose Park, and several other places. In '29 or '30, the San Diego Kans were established here in a small league which included, of all things, Coronado. I don't think very many people realize that Coronado had a professional baseball team called the Kans. And when Sam "Sawyer" was our manager, but the league didn't last for the season, so they turned to Sunday baseball.

The Kans had a team in 1930, and they had some really talented. Ted Williams signed with them, and they had a rather elusive second baseman named Bobby Doerr, who went in and played for many years with the Red Sox. They had a great shortstop, George Wright. Frank Shellenback, who was one of the best if not the greatest pitchers, was the manager. Bill "Hammer" Lane owned the team, although he was getting on in years. Their names

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BOJENS

comes from page 20

Lane Field down at the foot of Broadway for him. Before that it had been known as Navy Field and then as Sports Field. Service teams used to play football there. In those days, you had to submit the DOD teams teams without says like Kitti Payne and Gil Lefebvre. You had the Naval Training Center, the marines, they all had good football teams and they would play service games as well as college opposition. But I can really remember the baseball games at Lane Field. We had seats behind home plate, and my wife and I would be there just about every Sunday afternoon. And I recall it was a long climb to the press box. You had to go up a series of stairs, then across the roof of the grandstand, then a ladder up to the roof, and then across the roof to the press box. And you looked right down on home plate.

THE BIG SCOREBOARD

In those days, we worked with small staffs. We'd have a sports editor and four staffers, and in addition to covering the various sports, we'd also sit at the copy desk at night and do copy and write-ups. You did a multitude of things back then. And very rarely did we go out of town to cover anything. We relied on our Associated Press wire, and the International News Service, which is no longer in existence. The old San Diego Sun had the United Press, which came in on a teletype machine. We even got the results of

major fights on teletype, blow by blow, round by round. And the World Series. We had a big scoreboard outside the Union's editorial room. It was about twenty to thirty feet long and maybe eight or ten feet high, and it took about ten of us to operate it. This was about 1930 or so. The Union-Tribune building was at Second and Broadway, then between Second

and Third. They would close off Second Street from Broadway to E Street, and before you knew it, there'd be several thousand people looking up, watching this board.

The way it worked was, we'd have a fella prompting us. There was a telegrapher, getting the play-by-play, pitch-by-pitch in Morse code, and he would pass it along to the guy in charge of running the board, who'd tell us, and we would execute it. For example, you had cards with the names of the players, so when a play came in, the fella would signal his name in the other slot. If he got to first, you'd move him to the second slot and on around the bases as he progressed. The center of this huge board was a green cloth, and it had the outline of a baseball diamond on a string of consecutive lights. One light would follow the next.

BOJENS RIBS

Lee Ramage was one of the top-ranking heavyweights of his era. He fought in the ring with Lee and I went to school together. The San Diego Athletic Club had a boxing team in those days... Lee was on this team, and he won the Pacific Coast amateur light-

heavyweight championship and then in 1932 up in Los Angeles against Ace Hawkins, who they used to call "The Nebraska Wildcat." This guy Hawkins was a name fighter, and nobody expected a young kid like Lee Ramage to stand up against him. Well, Lee beat the hell out of him. That was his big step forward, and he became a national figure. He fought guys like Jiffy Griffith and Louie King Lewis. He fought Joe Louis in 1934 back in Chicago, and I remember it was at the Union then, and I spent about an hour out in the wire room, 'cause they were sending a round-by-round. At the end of each round, they would take a consensus of the boxing writers to determine which won that round. Well, round after round was Ramage's. He was a masterful boxer with a great left hand. But then in the eighth round, Louis hit Lee with a crutch hook in the bicep area of the upper left arm. Nobody knew about that. A few days later, but then he broke Lee's arm. He was helpless without his left hand, and Louis stopped him.

Unfortunately, they had an agreement for a rematch, as so often happens when fighters of any caliber get together. They had signed a contract which stated, regardless of the outcome, there'd be a rematch within three months. It was at Wrigley Field in Los Angeles, and Louis stopped him early. Lee should never have gone through with the fight, because he had to travel home from the first one in Chicago; his arm was in one of these flying casts. It was like that for several weeks, at least, and it was some time before he could even start

training. But they had a contract. Well, Lee couldn't defend himself in customary fashion, and in the first round, Louis threw a hook that hit Lee in the throat. He damn near choked to death in the ring. They stopped the fight. Lee got out in El Cajon, he just called me the other day. And to this day, he still speaks in a husky voice.

I was down at the rowing club working out on a rowing machine one time in the late Thirties when Lee came in. He had a mat the size of a ring there in the gym. Anyway, he says, "C'mon, let's put on the gloves." I said, "Not with you." He promised to take it easy, and I said okay. I knew how to box a little bit. Lee had taught me earlier how to throw a jab and a hook, and when I was sparring, I threw him one right in the mouth. Instinctively, he lashed back with a counter hook and hit me in the rib cage and downed me. So I said, "That's it." A few days later, I was down there trying to work the soreness out of my ribs, and he came in again. He said, "Hey, let's put on the gloves again?" I told him not with you, and he said, "Ken, it'd never happen again." So I said, "All right, we'll do it, will ya?" We started sparring, and it

was just as though we'd been rehearsing. I saw this opening, turned a jab into a hook, and caught him right in the side of the jaw. And again, instinctively, he hit me in precisely the same rib area. That night I couldn't sleep, and in the morning, I went to the doctor. He said, "Ken, you've got a broken and two sprained. We talked about it for years. Everybody always said Lee got even with Bojens for stealing his girl. See, I had met my wife Helen through Lee down at the 35th expo in Balboa Park."

THE GOLD CLUB

The Gold Club was the most fabulous bookmark place in the history of San Diego. It was at Fourth and Market where the Golden Lion is now. That's where the original Golden Lion was, and they moved back there after being up on Fourth across from the Grant Hotel for many years. The Gold Club occupied the entire second floor, and it had a room they called the poolroom, which was really the bookmaking room. They could handle about 200 people in there. It was like going into a stock exchange. They had the board markers, cashiers' windows,

sellers' windows. There was a fabulous cocktail lounge, and they also served excellent food. You would meet everybody there. You would meet top business people, civic leaders in there — a cross section of the community. Hell, I had drinks with a couple of million-dollar governors there. You see, bookmaking as such was accepted almost as a legitimate business in those days. But it was outside the law, and maybe once a month, the vice squad would come in and arrest a couple of employees. They'd be taken down and booked and released on bail, and the betting would resume.

Lefty O'Doul, the great old baseball player and manager, was a dear friend of mine, and he and I would go up there. I mean Red Grange, too, in the early Thirties. The Chicago Bears were out here for an exhibition game down at the old Balboa Stadium, and they held their workouts at Navy Field. I'd go down there for the workouts and got acquainted with George Halas and Grange and some of the rest of 'em. So, one day after the workout, Red asked me if I had my car. I said, "Yeah," and he said, "Then how about giving a couple of us a ride?"

I wanted to entertain them a little bit. I had passes to a movie, and I said, "Would you guys like to go to a movie?" They said no, and we wandered along until we came to the Monarch Dragstrip at Third and Broadway. I said, "How about a Coke or a milkshake or something?" No, right downstairs at Third and Broadway was Orville Moore's Billiard Academy. He was a former world's champion billiards player. I used to go down there and shoot pool a lot, so all of a sudden, I got this great idea. I said, "Hey, let's go down and shoot some pool." Well, there was no response to it, and then one of them, I think it was Grange, said, "Say, is there any place around this town where a fellow can bet on horse races?" Well, the Gold Club

continued on page 24

Each guy was braggin' about his mom, and pretty soon everybody was swinging at everybody else. It was the climax to a beautiful Mother's Day

and Third. They would close off Second Street from Broadway to E Street, and before you knew it, there'd be several thousand people looking up, watching this board.

The way it worked was, we'd have a fella prompting us. There was a telegrapher, getting the play-by-play, pitch-by-pitch in Morse code, and he would pass it along to the guy in charge of running the board, who'd tell us, and we would execute it. For example, you had cards with the names of the players, so when a play came in, the fella would signal his name in the other slot. If he got to first, you'd move him to the second slot and on around the bases as he progressed. The center of this huge board was a green cloth, and it had the outline of a baseball diamond on a string of consecutive lights. One light would follow the next.

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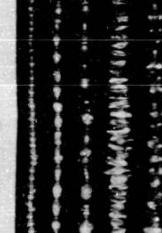
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BOJENS

Continued from page 21
was my favorite haunt. I spent most of my spare time up there because I got more stories out of there than any other source, and I said sure. I took them up to the Gold Club, and everybody recognized Grange, of course. Walking in with Red Grange made a big man outta me.

HAPPY MOTHER'S DAY

Hermin Hetzel operated the Gold Club with Charlie Goldie, who'd previously owned one of the finest bars in Tijuana. He left Tijuana when liquor came back in the states and hurt business down there. His other partner was Gregory Mitchell, who'd been associated with Sunny Jim Croft in the original Tijuana racetrack. Herman was a wonderful guy and was so well liked. He threw an annual Mother's Day party at the Gold Club for the mothers of employees and friends. I said, "I know no man was invited to see me. He had me line up entertainment, so I'd get a musical group or something." One year I had some gymnasts up there. He would have covers put over the betting area, and he'd serve a lovely dinner with a huge Mother's Day cake. And of course all the sons would be there with their mothers and be on their best behavior. After the thing was over, if a son wanted to stay around for a while, Herman would call cabs so the mothers would have transportation home. Some of the sons would then stick around and settle down to a little serious drinking.

I remember one time I was up there and a fight started. An argument over the mother of all things. Each guy was braggin' about his mom, and something came up between two fellas — my mom's better than your mom, or something like that — anyway, a very simple thing, and it broke into a fight. Pretty soon everybody was swinging. It was the doggeddest

would give a call, and you'd swear you were at the Gold Club into the streets to stand by a head or so-and-so a length." Then he'd read off the prices, and the board markers would put it up on the board, and people with winning tickets would go up and cash them and make bets on the next race. They all had nicknames back then. Like Herman was known as

"Goofy Gerald." He told me he'd make it all right. Well, he went around town looking for money, and do you know how he made it back there? Nobody knew how he made it that far, but five days later, an airmail card arrived from Louisville. The note said, "Hello from the Kentucky Derby," and it was signed, "Goofy Gerald."

HOGAN LAUGHS

Dai Rees was a Welshman and one of the greatest golfers in the world. He was out here in 1948 for a big money match with Ben Hogan at the San Diego Country Club. Five thousand dollar winner-take-all. Ben Hogan stayed at the El Cortez, and Dai Rees was at the Grant Hotel. I went up to the El Cortez to do a column on Ben, and he asked if I could arrange to take him to the golf course for a practice round the next day. I said sure, and he said, "Maybe we can pick up Dai, too." I got the van and picked up Ben and packed his clubs in the back and went over and got Dai, and we drove over to the San Diego Country Club in Chula Vista. Dai was jovial all of the time, but Ben was very grim. There wasn't a freewheel in those days, so we drove through town, and when we got south of town, there was an old red warehouse on the corner of one street where you took a left turn to go to the country club. Anyways, we got there and they spent some time out on the practice tee, and after that I took 'em back to their hotels. They asked if we could do it again the next day. I said fine, and so the following day, I went and picked them up.

And Goofy Gerald. He was an ex-jockey who'd taken too many falls. He was America's guest, always beggin' for money. The last time I saw him was around 1946. I was sports editor of the *Union*. He knew me, so he says, "Ken, can you give me fifty cents? I'm goin' back to the Kentucky Derby." I said, "How you gonna get there on

Herman never used the word "bookmaker." He always referred to himself as a "sports commissioner."

the Jew Kid. That was meant as a warm expression, because everybody admired him. His partner, Charlie Goldie, was Uncle Tom, the bartender and part-time cook.

Buttermilks. There was Society Red and Stuttering Sam and Slim Kehler. And the fellas who called the races on the megaphone, Emmet Sullivan, everybody knew him as the Little Giant. The Little Giant's brother was called the Judge.

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golf course? Well, Dai Rees had picked up the morning paper, and he opens it as the comic paper, and typical British, he didn't see the humor in them. Now Ben, this grim-faced guy who's noted for his lack of personality, more or less, says, "Let me have that, Dai, and I'll explain it to you." He explained each comic strip, and as he did, Rees just doubled up with laughter, and Ben is laughin', too. It was Ben Hogan that very few people had the privilege of seeing. Well, this hilarity continued all the way through Chula Vista, where all of us were laughing up and saw that red warehouse. Ben folded up the paper, tossed it back to Dai Rees, and became grim again and started his concentration. Just like that.

UNION TO JOURNAL AND OUT

I commanded minesweepers in the Marshall and Gilbert Islands during World War II. After the war,

I returned to the *Union*, became sports editor, and served in that capacity until 1948. I then got this fancy, five-story offer from the *Journal*. I had turned down two offers already, one from Clinton McKinnon and then one from Captain John Kennedy, who had bought the *Journal* from McKinnon. One day Mr. Kennedy called me to his office in Mission Hills, and we sat down in his den, and he said, "Ken, I've got an offer here you don't dare turn down." He offered me a five-year contract with ten thousand a year to start and an automatic raise every year. So I went back and told them at the *Union*, and they didn't blame me. I left there with their good wishes. The only thing I couldn't take with me was my column head, which was "Off the Main Line." And I went over to the *Grant Hotel*. Two years later, the papers that I had left bought out the paper I'd gone to,

and that ended my newspapering career.

RADIO-TV DOGS AND HORSES

The *Journal* folded in May of June of 1950. In the fall of that year, I went to work for City Chevrolet. They gave me an offer to do community relations for them. I'd give talks, mainly on sports, at service clubs and schools, church gatherings, everything. Then the advertising agency that represented City Chevrolet came up with the idea of doing a radio show, and they later on, a television show. They were to be sponsored by the interview segment of my first radio show, I'd lined up my first guest, went to Point Loma, and did a taping on a soccer team called the Point Loma Portuguese. There were only a couple of teams in Southern California, and we did a ten-minute film on it. I guess it was the first time most people in San Diego had really seen soccer. Those who had

wasn't there. I sat there in a panic wondering what I was gonna do to fill that period, when Lefty and I were camped out in and laughing our heads off. He'd done it purrily. Great guy.

Channel 8 had started up in a tiny quarters down in the basement of the San Diego Hotel. I had a half-hour show on there. I would update the sports news, usually have an interview and also a film segment of different sports activities. We'd go up to the Rams training camp and shoot some film, for example. I would do some offbeat things on the TV. Model yacht activities. I recall one segment I went out to Point Loma and did a taping on a soccer team called the Point Loma Portuguese. There were only a couple of teams in Southern California, and we did a ten-minute film on it. I guess it was the first time most people in San Diego had really seen soccer. Those who had

Continued on page 26

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BOJENS

(continued from page 25)

TV sets at that time, anyway.

Harold Keen had worked on the *Union* when I was working on the *Union*, and we'd been friends for a long, long time. The title of his TV program was "People in the News." It was *People in the News*. So he had this fifteen-minute news program right before my show. And a guy named Rex May would follow me.

With a five-minute national and international news deal. And this all happened in this one little studio. As soon as Harold signed off, he and I and Rex would take Harold's stuff off the set, and we'd carry on this old beaten-up divan with springs sticking out that we'd gotten at Goodwill. That was part of my set, along with a desk and a sign that said "People in the News." We'd get all the boys on the show. We'd get all the girls on the show. I'd rush my guest or guests in, and we'd be sitting there panting by the time we came back on the air. All

they had was a cameraman and a person I guess you'd call a director, although they didn't have that title then. The TV show only lasted a couple of months, but I was on the radio until I left City Chevrolet to go into the dog-racing business in 1952.

I worked the dog tracks in Phoenix, Tucson and Yuma, and then I became a racing promoter in Tucson. I'd also work the summers at Caliente. One day when I was managing at Tucson, I got a call from John Alessio, who was the

head of Caliente then, both for the dogs and humans. He and wife were having problems with publicists and public relations and asked if I could come over and help him on some decisions. So I flew to San Diego and went down to see John. He made me a very nice proposition which would keep me closer to home. As it was, Helen was by herself a good bit of the year, the way I was moving around. So I resigned from my job in Arizona and went to work for John handling community public relations and publicity. I worked at the track there for eighteen years, until the fall of 1971. I enjoyed myself immensely and met an awful lot of people. Sports fans, horsemen, celebrities. It became a big part of my life. I became friends with Lana Turner, Betty Grable, and Harry James. Betty was such a wonderful gal. Oh, a lot of stars. And the most famous jockeys: Eddie Arcaro, Johnny Longden, Manuel Yanez, Willie Shoemaker. I even got to know J. Edgar Hoover. I got lifetime credentials at Caliente for him. I never regretted going over to racing, not for a minute.

HOME STRETCH

As far as the history of it goes, Caliente opened in the winter of 1929-30, and Del Mar opened in 1936 or '37, when racing was legalized in California. Caliente had all kinds of celebrities, as Del Mar always has. You would have a roll call of probably sixty percent of the motion picture stars who were later to become famous, either with the Caliente racetrack, the hotel, casino, and spa. It was the Las Vegas of its era. But when gambling went out in Mexico in

1925, that brought the downfall of the hotel and the spa and so forth. It was such a beautiful layout down there, and even though racing continued, that ended an era.

Pat O'Brien and Bing Crosby were the ones that opened Del Mar. Beloit that first opening, they had a huge press party, which became an annual event. Through the years, they'd have these fabulous press parties, and they'd always have celebrities perform. Well, at this first event, the performers were Crosby and Pat O'Brien. Pat had made the movie about Knute Rockne of Notre Dame, which was

highlighted by Rockne's immortal half-time speech: "Winning for the Gipper." Pat had that down perfect. Everybody at that party said, "Let's have one for the Gipper," so he redid that half-time talk. Then Crosby got up and sang a couple of his favorite ballads. In later years, Jimmy Durante entertained a couple of times. They would hold these up in the Turf Club, on the second level. And one of Durante's favorite deals as a comedian — he was also a beautiful piano player — was to tear the piano apart. Well, this night it was

a grand piano, and he got up and just started the lid off it and tossed it out the window and down onto the patio. It was all part of the act. Another time, whenever they got to entertain had to cancel out, to go on location. Somebody found out that Al Jolson was down in Ensenada, vacationing. They contacted him and had him rush up to be the performer that night. He arrived wearing a shirt and a sweater — he didn't even have time to dress before he came on. He got up and sang all the great songs with tears streaming down his face. It was quite a moment, and I know I'll never forget it.

before us in the audience. After Jolson had sung a few, he started asking for requests, and Joe's hand would be the first to shoot up every time. He'd point to other people, but he kept on ignoring Joe. Jolson knew Joe. After he got all through, he finally pointed to Joe and said, "Okay, what'd you want?" And Joe stood up and says, "Al, will you please sing 'April Showers'?" Al sang it — it's a very sentimental song if you're right — and Joe stood there throughout the entire song with tears streaming down his face. It was quite a moment, and I know I'll never forget it.

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Sunshine's Best



Norbert Ehrenfreund, Sam Gero, Sheldon Gero

JONATHAN SAVILLE

The show shown in town these days is not at the Shubert or the Playhouse, not at the Fox. It is *The Sunshine Boys* at the Marquis Public Theater.

What? Neil Simon? Community actors? Shoestring budget? Yes, but the difference here is Minerva Marquis, who for years has been one of the most dependably intelligent theater people in town. A remarkably good actress, she has a clear, ringing voice and has consistently chosen the absolute best of those San Diego actors who make acting a part-time amateur activity instead of an Equity-validated profession. Those who think that the difference between

amateurs and professionals in acting is necessarily one of quality would do well to see *The Sunshine Boys*. In fact, what counts is talent and experience, and the chief actors in this Marquis production have more of both than a number of the members of Actors' Equity currently working on San Diego stages.

Sheldon Gero and Norbert Ehrenfreund, who play the two supernumerary vaudeville comics whose love-hate relationship is the subject of Simon's play, have a thorough command of the style: big, Jewish, overblown, sentimental, and sentimental. Their comic repartee on the history of comedy, can have made their reputations (forty-three years in the business) only on the basis of their personalities.

In the play in which Gero and Ehrenfreund show their stuff, this is Neil Simon at his best: deploying his play-making talents to maximum effect, with a thorough knowledge of the art of comedy, and turning all his faults to virtue. Simon's main weakness, in his detailed and accurate depictions of middle-class American Jewish life, has been his comic need to make the audience laugh, which, combined with a true comedian's genius for verbal irony, has transformed his plays into vehicles for social satire and social commentary — the Chekhovian realism of character portrayal — are not obscured by the one-liners but constantly enriched by them. These jokes come from the heart; they are the strategems by which Willie

tries to coerce the audience into a predictable response. In his heart, Simon has always aspired to be Chekhov, but he has never been able to realize the easy way — namely, to be Lewis and Clark.

In *The Sunshine Boys*, however, he can act his propensity for garrulous writing to enhance his dramatic abilities, instead of detracting from it. In every other Neil Simon play, the gags are objectionable because in real life, mothers, business men, and next-door neighbors don't talk that way. If they were all that witty, they would become writers for George Burns or go on the stage. But in this play, which is set against all our knowledge to the contrary, that we are not seeing a theatrical pretense but the real thing. And beyond all this, these two veteran actors at the Marquis (who, like Minerva Marquis herself, used to act with equal skill and conviction at the Globe before it became professional) have immense theatrical presence. One does not forget their looks, their voices, the vivid coloration of their unmistakable identities — ideal (and unteachable) traits for actors playing the vaudeville team of Lewis and Clark, who by the evidence of the utterly stale and corny comic routine they are still reproducing, a television transmission on the history of comedy, can have made their reputations (forty-three years in the business) only on the basis of their personalities.

As for the play in which Gero and Ehrenfreund show their stuff, this is Neil Simon at his best: deploying his play-making talents to maximum effect, with a thorough knowledge of the art of comedy, and turning all his faults to virtue. Simon's main weakness, in his detailed and accurate depictions of middle-class American Jewish life, has been his comic need to make the audience laugh, which, combined with a true comedian's genius for verbal irony, has transformed his plays into vehicles for social satire and social commentary — the Chekhovian realism of character portrayal — are not obscured by the one-liners but constantly enriched by them. These jokes come from the heart; they are the strategems by which Willie

manages to go on living.

The realism of this portrayal (beautifully enhanced by Sheldon Gero's acting, with remarkable use of Will's exaggerated mannerisms as intrinsic to the character) enables Simon to make some valuable moral statements as well, without abandoning the humor that is the essence of Will's being-in-the-world and of Neil Simon's own. The third important character in the play is Will's nephew, Ben Silverman, who for years has vied with his uncle for the title of "the funniest man in the world." The two central characters have indeed gone on the stage; comic repartee and shirk are their business, their calling, their life; and when aging, disgruntled, self-centered, self-deceiving, reclusive Willie Clark snaps out a sarcastic one-liner, we feel we are witnessing not the cleverness of Neil Simon but the natural self-expression of a man whose nature it is to protect his feelings by turning everything into a joke. In this sense, Willie Clark may have a great deal of Simon himself in him, at the fundamental level where the playwright unconsciously identifies with the character he is creating and transfers his own attitudes and aspirations to the character's emotional life. Willie, who has been holding a grudge against his former partner for eleven years, codifies his own snubs and untriumphs as guarantors of his fragile self-esteem, who will never give in but must take revenge for every real or imagined offense, who would rather ruin his character than admit that he has the opportunity to rage against Al Lewis's peccadilles, who must never allow himself to be vulnerable (whether through compromise, tenderness, or the admission that he needs other people), and who carries on this relentless war mostly by means of sarcastic quips, is a wonderfully true and convincing character. The jokes are, of course, plentiful — the Chekhovian realism of character portrayal — are not obscured by the one-liners but constantly enriched by them. These jokes come from the heart; they are the strategems by which Willie

(but so few of us attain) in dealing with the difficult elderly relatives who give a pungent flavor to virtually everyone's life. The significance of this 1970s New York Corday in the novel version of *The Sunshine Boys* can best be seen in a perspective that gives too much weight to the comedy (as the perpetual straight man and patos) and not enough to his human reality. But things are quite different at the Marquis, where actor Sam Gooch turns in a performance fully on a level with those of Gero and Ehrenfreund in its depth and truth — the exploration and refining of a real person — as well as in its comic technique.

Indeed, everyone in this show is first rate, including those in such smaller roles as Willie's unsympathetic nurse after his tantum-induced heart attack (Mary Lynn) and the parodic vaudevillian ass-wiggling nurse in "the doctor's sketch" that Willie and Al are reluctantly rehearsing (Ellie Freedman). Which brings us back to Minerva Marquis, who is as canny in her direction of the play as she was in choosing the cast. Some directors unrelentingly thrust themselves on the audience's attention, but this director's excellence is in her unobtrusiveness. We are not aware of a concept, nor are we aware of the director's grip on our attention; it is uninterrupted, focused on the characters, who seem to be real people, just as what they happen to be doing on stage seems totally motivated by natural reactions to the situation and characteristic impulses from their inner selves. Yet all this is the work of the director, and in fact, the director's methods are so completely invisible in the Marquis production is the greatest testimony to the director's success. Whatever the script demands, she supplies generously and deftly and then silently retires. But if one thinks about it, one realizes how much impeccable directorial craft must have gone into (for example) the peerlessly funny scene in which the two stubborn, stiff-jointed comedians are at cross purposes

That is why *The Sunshine Boys* — believe it or not — is the best show in town. □

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Antoine and the Killer



Fats Domino, Jerry Lee Lewis

JOHN D'AGOSTINO

After burning one's tongue on the piping hot, rural form of Louisiana music dished up here recently by Doug "Ragin' Cajun" Kershaw, one could be excused

for expecting the citified variants favored by Louisianians Antoine "Fats" Domino and Jerry Lee Lewis to be filling but comparatively bland. Yet in their doubleheader performance at Humphrey's last week, the two playboys of Fifties rock and roll proved that they still can generate enough heat to bring a large

audience to a roiling boil. What looked on paper like a pell-mell crossbreeding of talcum powder concert featuring two of rock's most decorated Hall of Famers instead became a cross-generational celebration of this music's ageless appeal, a celebration that took on the partylike air of a sock hop.

The high level of Domino's performance fully deserved the ovation he received from his audience last summer at the Wild Animal Park; word of mouth had it that the Fat Man puts on a good show, that in executing old favorites he is faithful to the originals both in style and in delivery. But I was not prepared for the effect that Domino's reporters would have on a sold-out audience at the show. With a shrill, known as rhumba-boogie with the more familiar slow blues and calypso styles to achieve a gravity-defying bounce that one's hands and feet find hard to resist. Its effect on a receptive audience was immediate. Waving scarves, handkerchiefs, and hands over their heads, the army of Bartholemew's fans, an increasing number of whom were to their feet and swayed in time to the music. Here and there throughout the venue, pockets of revelers sprang into various dance steps popularized during the Eisenhower era, and at the peak of the outdoor theater, a few people tried to make out. For the first time in his career, bandleader Dave Bartholemew (who wrote or co-wrote much of Domino's early material) was the pace set — cracking jokes about the other musicians, waving a handkerchief over his head, and generally demonstrating how the inhabitants of the Crescent City have a good time.

But both the festive mood engendered by Domino's agreeable stylings and their cultural link to his native New Orleans were heightened toward the end of his set when the Fat One jumped into his own interpretation of the then-new "Save the Last Dance" (At first inexplicably, the horn section ambled offstage during the first few bars of the piece, and Domino was left to establish and sustain the standard's careening momentum with only his rhythmic section and guitarist to lend support). Soon, however, a stirring at the right side of the theater, where the stage gave way to the swaying line of home-owners, who worked its way around and through the audience in the manner of the traditional New Orleans parade bands. This was the final gesture needed to push the throng into overdrive — and almost literally set the stage for the unpredictable Lewis.

The connection between Domino and Lewis couldn't have been more pronounced if they'd been programmed by computer. Domino — round, pleasant,

much as the "band" — presented themselves or the familiarity of the material, was Domino's piano playing that rendered irrelevant any considerations of time or trend.

Like Professor Longhair (né Henry man who influenced a host of that city's musicians before his death in 1980), Domino's piano playing was a form of rhumba-boogie with the more familiar slow blues and calypso styles to achieve a gravity-defying bounce that one's hands and feet find hard to resist. Its effect on a receptive audience was immediate. Waving scarves, handkerchiefs, and hands over their heads, the army of Bartholemew's fans, an increasing number of whom were to their feet and swayed in time to the music. Here and there throughout the venue, pockets of revelers sprang into various dance steps popularized during the Eisenhower era, and at the peak of the outdoor theater, a few people tried to make out. For the first time in his career, bandleader Dave Bartholemew (who wrote or co-wrote much of Domino's early material) was the pace set — cracking jokes about the other musicians, waving a handkerchief over his head, and generally demonstrating how the inhabitants of the Crescent City have a good time.

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The connection between Domino and Lewis couldn't have been more pronounced if they'd been programmed by computer. Domino — round, pleasant,

soft-spoken when he bothered to speak at all — sat in the piano dressed in a vanilla ice cream suit and dutifully stacked song upon song until his time was up. Lewis, on the other hand, was game, more casually attired in a wavy-striped shirt and dark pants and, as usual, more inclined to cryptically comment on anything and everything. Lewis's stripped-down band lacked the visual pizzazz of Domino's crew, and unlike the affable Domino, the Killer wore that familiar expression that dovetails defiant indifference with a haughty air meant to command respect.

For three decades, Lewis repeatedly has earned his reputation for unpredictable intransigence, and his demeanor as he answered the call from the emcee did nothing to suggest that tonight would be any different. Glaring at the stage as though gauging its worthiness as an adversary, Lewis seated himself at the piano and pounded into the Lloyd Price rocker, "Just Because." At the song's instrumental bridge, Lewis slapped his way through a typical "antikko," and he ended the tune by crushing the heel of his shoe onto the piano's upper register. Slightly ruffled versions of "Baby What You Want Me to

Do" and "Memphis" followed in quick succession before Lewis bowed things down with a series of ballads.

To this point in Lewis's set, the audience's response had seemed less effusive than it had been for Domino's downshift in energy levels and to the Killer's vagueness. By dragging the show to a crawl with a salacious version of "Over the Rainbow" and then following that with the same mournful interpretation of "Sixteen Candles" that Lewis contributed to the *Clifford* of 55 years earlier this year, Lewis established his disregard for traditional concert pacing and thus his authority over the proceedings.

On "Over the Rainbow," Lewis also introduced his celebrated moronic sense of humor, which, in the song's final verse, Lewis reached into the piano and loudly plucked one of the thick strings with his finger. "Broke a fingernail on that one," said Lewis dryly, looking at his injured digit. "I'll do anything to be a hit."

Lewis kept the audience off-balance by persisting in his pattern of alternating generic boogie-woogie with lachrymose ballads. But with his second and third covers of Chuck Berry tunes — "Roll Over Beethoven" and "Little Queenie" — Lewis won the crowd with keyboard legend's pale evenness. Dominating the stage with a fiery rendering of "Chilly Willy," Lewis closed his set with a encore that was off delicate, perfectly executed chromatic runs in contrary motion, envelope them in shimmering glissandi, and bring all the notes tumbling into resolution just in time to modulate to a new key. Using his fingers playfully to stab, poke, tackle, slice, and run notes from the piano, Lewis concluded his multiple pianistic personalities of Chico Marx, Victor Borge, and Leon Russell.

By now the crowd was in Lewis's hand, and there was so much dancing in the aisles that many seated fans couldn't see the stage. In one aisle, a matronly woman jitterbugged with her daughter, who would have been an exact replica of her mother if it weren't for her punk hair and accoutrements. Nearby a gaudy overweight man in several layers of polyester did a sweaty twist all by himself, oblivious to a middle-age couple in expensive-looking clothes that kept barely missing him with their clinched, exaggerated dip.

Lewis was as such the conductor of the show, and the audience carried on with him as though he were nuts, and when Lewis picked up his piano bench and smashed it to the stage in the middle of "Whole Lotta Shakin' Goin' On," it was pure bedlam among the dancers at the rear of the venue.

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The Cajun Question



ELEANOR WIDMER

The Restaurant: Chateau Orleans
The Location: 926 Turquoise Street,
Pacific Beach (488-6744)

Type of Food: Cajun and nouvelle cuisine
Price Range: Complete dinner with appetizer, salad, entrée, \$10 to \$20.00
Hours open: Sunday through Thursday, 6:00 p.m. to 10:00 p.m.; Friday and Saturday, 5:30 p.m. to 10:30 p.m.

Assignment editors for newspapers deserve the right to make a living, but I wish they would desist from printing articles about whether or not Cajun/New Orleans cooking is on the decline after its initial rage a few years ago. My friends who live in major cities across the country have the erroneous notion that I am

panting to read about this alleged controversy, and they dutifully send me these articles, whose contents scarcely vary.

More recently, however, I have been writing more often to local restaurateurs who immediately establishes his lineage with New Orleans, even if it's something as tenuous as the fact that his mother — always referred to as "Mommie" — may have stepped off for lunch somewhere in Louisiana during a cross-country bus trip. When names like Gulf oysters, Mardi Gras, Grandmamas, etc., etc., Great Grandmamas, are given credit, while Papas have no clout at all! After the restaurateur swears that his recipes are at least a hundred years old, including the current one that combines shellfish with pasta and heavy cream, he will attempt to bolster the strength of Cajun food by quoting the diners. They make such pitiful

remarks as "It's something different" or "It made me up good." These statements come from men who have never eaten blackened fish or meat, red beans and rice, or seafood gumbo until you came from our cooking scene, or worse, that food faddists, ever insatiable for something new, will move on to a diet of thistles marinated in pickle juice. In other words, the question of whether the average diner still needs and loves Cajun/New Orleans food is never answered.

Fortunately San Diego is not a city of gastronomic extremes or faddishness. We're usually a year or two behind Los Angeles or San Francisco in both establishing and accepting new food, and although Paul Prudhomme of K-Paul fame used to be a San Diegan before he became a guest chef, it's not likely that people here would have been crowding for space and eating near panic because they were deprived of the ability to taste his cuisine.

For example, the restaurant named Creole Gumbo, which was located on La Jolla Boulevard, was rarely inundated with diners, and although it did offer blackened fish for a while, it dropped it when the dish became too commonplace. Pacific Grill, Pix, Jilly's, and Vieux Carré continue to flirt with Gulf cookery but are clever enough to diversify their menus so that they are not locked into one format. Which is to say that we can't call a New Orleans-style restaurant that caters Cajun dishes — crawfish, pork, chicken, often smoked and prepared with a variety of seasonings — with Creole food, whose origins are French, Spanish, Italian, and American Indian.

I happen to say that such a restaurant does exist, however. It's called Chateau Orleans, and the food there is very fine. Moreover, if the youthful owners were interviewed, they would make no claim to being connected to New Orleans or having the recipes in their families since before the days of slavery. The delightful female half of the partnership is Betty Dolan, and she's originally from Argentina, while her male counterpart, Ross Sandal, arrived

One of the first dishes I tried was the

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selected number. It's a very dense dish because it contains shrimp, scallops, crab, scallops, fresh fish, and chicken. On top of the dish is adorned with a large crawfish, which are best eaten out of hand — snap them in half and suck out the meat. This hardly sounds delicate, but along the Gulf of Mexico, shellfish is eaten out of hand. If you like a spicy dish that's filling and satisfying, try the jambalaya. It's not sour but thick and placed on a bed of rice.

I have a special love for peasant-style dishes, and I quite enjoyed the red beans and rice accompanied by either Louisiana sausage or boneless chicken breasts. Mine came with sausage. The rice and beans are served as separate entities, and you may combine them if you like. The beans are terrifically flavorful and the rice is perfectly cooked. This dish costs \$9.50, and with the appetizer, salad, popovers, entrée plus two fresh vegetables in season, you get aasty meal at low cost.

If you're fond of beef, by all means try

the Cajun pan-blackened prime rib. It's served like a filet, fork-tender and done to a perfect state of spiciness that you desire. My friend was so mild, it almost like a wonderful fillet with a nice grain, with it came spinach, mashed potatoes, and shoestring fried onions that were extremely delicate. So much quality beef was served that my friend had the rest boxed. It was a hearty and satisfying meal (\$37.50).

There are two more items I would like to describe. The first was the quails stuffed with juniper berry dressing. If you are a quail lover, hastes to Chateau Orleans. The tiny birds with their gorgeous gourds are roasted and served over toast with pâté. Alongside the birds was an exquisite bird's nest (julienned potatoes deep fried in the form of a nest) with a delicate cream cheese and sautéed spinach. Ordinarily, I would not have chosen this dish, as I would have been inclined to try the salmon or John Dory. However, I placed myself in the hands of Jim Bailey, the chef, and let him decide for

me. The quails were beautifully executed, and I could see why chef Bailey was proud of his achievement (\$71.00).

However, an entree I enjoyed even more was another peasant-style dinner. It consisted of tiger-tail scallops, which appeared like small lobsters, and pan-blackened fillet of tenderloin that was

expensive (\$80.00). This dish provided quite a bit of protein, more than I am accustomed to, but the shrimp and beef were wonderfully flavored with a variety of spices.

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Boom Town Rites



Top Photo: Sean Bernick, Campbell Scott, Steven Berkoff

JEFF SMITH

In *Lonesome Dove*, Larry McMurtry's epic novel, a band of enterprising Texans travel westward across the Great Plains, the men wear in the Old West: the Montana territory. The Pulitzer Prize-winning novel (which is finally in paperback) is set in 1886, and in the middle

of Gus McCrae and W.F. Call, former Texas Rangers who lead the expedition, civilization is shrinking the West. They see few opportunities left for making a pile of money quickly or for combating a growing sense that their freedom is slipping away. They are, in effect, the last of the frontier balloonists. Thus they leave a landscape crisscrossed with city slickers (at least three of 'em) and barbed wire, and they make an insane trek through Indian territory, snake-infested

deserts, and all manner of travel that is not larger than life, necessarily, but as large as life used to get.

Moving from the West of the Nineteenth Century to that of the Twentieth is like moving from UCSD's Mandell Weiss Auditorium to its neighbor, Arts & Letters. William Hauptman's *Gillette*, a La Jolla Playhouse production currently at the Warren, two modern-day Texans have also come north in search of *heaving* bucks and the freedom the money will grant them. But unlike McMurtry's heroes, who had thousands of miles in which to frolic before they got to the frontier, aging Hauptman's two main characters — farsighted Mickey Hollister and his nephew Bobby Nunn — live in a much more restricted world and spell their drama with a small d. Their destination is Gillette, Wyoming. Located some sixty-six miles southwest of the Devil's Tower, where UFOs did that right-angle turn in the sky, the town of Gillette became a boom town by the late 1870s because of its proximity to Thunder Basin, an oil and gas reserve, as well as to a lengthy series of coal. A national city for money and energy, the promise of high wages earned for short spells of time lured an armada of roughnecks to the area. And along with the oilfield came another fringe of seedy entrepreneurs who have known, throughout the ages, that when people work twelve and sixteen-hour days, they do like to reward themselves during their off hours with the occasional pleasure or five. Boom towns like Gillette and Laramie, however, are practically free from the constraints of civilization. Exempting from exhausting work to boomtowns to expensive thrills and "all of the problems of the modern world" — happens in the extreme. Thus when Mickey and Bobby come to Gillette at the beginning of the play, they almost go back in time to a lawless, frontier world closer to the Nineteenth Century than the twentieth.

The Piggy Wiggy sign and the Pac-Man video game at the bar, however, remind us that this is indeed the Twentieth Century (1981, to be exact), and though a suggestion

of Gus McCrae and W.F. Call, former Texas Rangers who lead the expedition, civilization is shrinking the West. They see few opportunities left for making a pile of money quickly or for combating a growing sense that their freedom is slipping away. They are, in effect, the last of the frontier balloonists. Thus they leave a landscape crisscrossed with city slickers (at least three of 'em) and barbed wire, and they make an insane trek through Indian territory, snake-infested

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top of the past hours above the play. Hauptman is much more concerned with modern realities than vanishing legends — with what's *become* of the West, and the blue-collar worker in particular. Mickey and Bobby, the last of the free men, are prototypes for the rest of us. Like the two heroes of innocence and experience, the two men bookend the play. Bobby, half Mickey's age, is just beginning the quest to find his "blue occupation" and has yet to have a door slammed in his face; while Mickey, an impressionable lover of life, regards Gillette as he has last chance to make something of his life. He's a good-natured, glib, and cool — or becoming a responsible adult, a condition completely foreign to his nature. When they reach the outskirts of the town — in a classic, pink and white '57 Ford Ranchero — Mickey vows to teach Bobby the "art of life," rule by rule. Life, however, has a few lessons waiting for them as well:

Along the way, *Gillette* is often funny and interesting — albeit long — drab. But it is at least two different plays, or twelve stories intersecting incompletely on a single plane, and in the end, it fails to reach its various destinations. Hauptman's play is a bit like a movie script, a phrase that sums up both the strengths and weaknesses of the script, since the two parts are at odds with each other. The phrase does apply to the arc of Bobby's education, a comical rite of passage into manhood and abridged dreaming. With a gift, good of boy manager, Mickey teaches Bobby the art of the rigmarole, the art of living in history, how to act, and how to behave in a workers' bar, for example, to ensure leaving with your face intact. But the canvas of *Gillette* aspires to a larger, more comprehensive view of the boom town qua phenomenon, in effect to a whole sociology of the place and its characters that too frequently clashes with the comically breezy dismantling of the play's protagonist.

A program note, excerpted from a *Playbill* article, starts off the sociology by

describing the evils of the real Gillette, which

with the respect one would deserve for a classic. This production matches the warmth of McGaugh's scene designer John Arnone and lighting designer Richard Russell (they collaborated on *As You Like It* and *The Seagull*) at the Playhouse, and as a result, there may be the Boston Celtics of contemporary theater. The stage is a simple, open space, a first-class engine. Russell illuminates the limited confines of the Warren Theatre beautifully — especially with a sunset that rivals the ones we've had in San Diego lately. Arnone's designs, framed by an oil derrick, range from open spaces to most intimate and vertical, with neon or luminescent colors. In such conditions, however, the most telling detail — *in propria persona* — to compare a really little sense of place (the costume work of Susan Hiltner is a similar effect). And McGaugh's expert direction always makes the journey so interesting that one is only aware — later — of the fraud. Most potentially life-changing backdrops, however, are the tiny award-winning *Big River*. Has yet to integrate the elements of *Gillette* — setting, characters, genre, and theme — into a cohesive whole.

Though now in its second official draft

— it was last year an American Repertory Theater — *Gillette* will have the earmarks of a work-in-progress. The La Jolla Playhouse and director Des McGaugh, however, have treated the play

without a final critique or even a good midline. The necessity of concluding midlines many of them while. What has become, for example, of Gloria Mann's *lousy* *Dovest*? She began as a boom town matron and then, for motives never made clear, opened a self-help center. And where is the *Aladdin's Abode* right to the *Blue Carpet*? This play is such an amalgam of antithetical traits that it can be more real than any of us. Will he ever lose his wavy status as a free-agent biker? We know what happened to *Poor*, whom Douglas Roberts plays, unconvincingly, as the epitome of American innocence. But what about Barbara Hollister's teaching? Does she do two prostitutes, Cathy Stevens-Bernard and Brenda (Sierra Pachter)? At play's end, they are merely jangled like toys.

We can guess where *Bogey* is going. Right back to where he's been: an energy migrant, moving from one boom town (perpetually) to the next, with the rest of Royal in tow. He's a lone wolf, a child, a legend. On the other, *Bogey* is "oil-field trash," he confesses, a man for whom each morning begins a fresh act of survival. Actor Michael Genovese is excellent in the role. He and the playwright are in touch with a distinct, if somewhat naive, sociopathy. He is sadly compelling in this character. And Genovese's performance alone makes this production definitely worth seeing. It is one

of The Very Best for a Supporting Actor in San Diego this year. He plays Bogey so convincingly, in fact, that he, too, must have done some soul-cleaning, must have put in all those hours that strip-mine the brain, and he must know exactly how it feels, in between bouts of labor, to go on a reclusive tour.

So Mickey Hollister and Bobby Nunn, who come to Wyoming and literally build a home on the range, actor Jim Haynie and Campbell Scott are a solid tandem. Haynie gives Mickey an appealing savvy, and Scott, whose character has the same last name as the measured trickster ever to squat half a house, does a fine job. For two prostitutes, Cathy Stevens-Bernard and Brenda (Sierra Pachter)? At play's end, they are merely jangled like toys.

A scratch, then the evils of towns like

Gillette must be overrated. And both actors do their best to make the script's whorish, bawdy, and potentially life-threatening backdrops, however, are the tiny award-winning *Big River*. Has yet to integrate the elements of *Gillette* — setting, characters, genre, and theme — into a cohesive whole.

Part of the rapture comes from a sense

that *Gillette*, as a whole, is actually the first

act of a much larger play — or part of a

a long novel — — or part of a

longer story. And *Gillette* will have the earmarks of a work-in-progress. The La Jolla Playhouse and director Des McGaugh, however, have treated the play

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continued from page 25
trying to reduce their class load because of their ages. Ponce is 50; Gruen, 51; Sauer is 55.

Congressman Barnes wrote a letter of support to the EEOC in Ponce's behalf that read, in

part ... Members of my staff have informed me that they were overwhelmed by the evidence of discrimination and reprimand that Dr. Prince had provided in them.... I question the practices and conduct of the Spanish Department that foreclosed Dr. Prince's reputation as a Spanish professor The EEOC decided two weeks ago that both Prince's and Salazar's cases were merit, since their classifications were reversed after

they filed their complaint.

The teachers believe the department decided months ago not to retire them, at retaliation for their filing of grievances with the EEOC. "I think it's absurd that all these machos in the department are ganging up

on Mexican women," says Mendis. Prince, who was one year short of retirement when she was let go, is extremely angry. "They killed us," she laments. "They didn't let us speak up for ourselves, so

they killed us all."

Bartels refused repeated requests to be interviewed, but his designated spokeswoman, Joyce Guttin, associate vice president for faculty affairs, explained that the council re-

department makes its hiring decisions based on whether or not the teaching assistants are good teachers," he remarks. "The department met its contractual obligations to the part-time lecturers and wasn't required to hire them back. It did that because they were squeaky wheels. We have a lot of squeaky wheels — that's part of the university. We wouldn't take that kind of action just to get rid of them."

LETTERS

continued from page 2
interested and beaten,
taped and battered,
and as they have been
animals are abused.
Wictoria Ramon
La Mesa

Regular Reggae

The impending formal change at KPBS-FM (98.5) has recently raised several important issues. One is the question of what kind of station K PBS is employing by serving the public interest by providing an alternative to commercial radio programming. Terminali's proposal to switch to a noncommercial station either serve special interests which are underserved by local commercial stations or provide programming which might otherwise not reach the general listening public.

When a noncommercial station goes for a license which clearly indicates it will be a community station, as will be the case with KPBS-FM, it strongly suggests that the station is advertising its purpose to the public and to the press. The reported criticism over the change from spokespersons representing the Mission and talk show hosts is the result of the time after the program schedule is set as an executive decision (in this case, a decision to change K PBS-FM's station and program format). Paul Stern and Paul Sutter do not necessarily reflect the sentiments of the general audience.

Light's "Report 20" explains that the station did not consult with the KPBS-FM community advisory board before making the decision, which obviously represents the public before the station management before making its decision. According to Light, the decision was made by Craig Dugay, the station's general manager. A formal vote was made, in part, to boost the station's ratings. When the schedule switch was announced, Light and Sutter reported they have been told that the "change was based on months of discussions at the station and with listeners, and in the station's interest."

Certainly, KPBS-FM is as concerned by financial considerations as is K PBS's management. However, the public interest station, as long as there is a legitimate audience for alternative radio programming in San Diego, shouldn't be afraid to be a station if a commercial station won't play it. Paul Stern seems to take a rather narrow view of the station's public service when he says, "Public broadcasting is a noncommercial broadcasting

That's our charter. It doesn't have to be an alternative twenty-four

station would be interested in this music as "ethnic" music but we are not going to program a regular African show the week of February 5. "While we are extremely interested in broadening the content of our programming, we are not interested in adding different types of programs to our schedule. In other words, we are at work in producing the music that we have now and our current Satellite programming 'folk' music, instead of scheduling a two- or three-hour program of ethnic music much of the time; we have more programs of various lengths during our entire broadcast day. It never worked very well."

African music community in San Diego is not being served enough for a one-hour "playground" on a local radio station. KPFK-FM should live up to its mandate and include more "voice" and others, instead of competing with KPFK-FM. What do we have to do to get some additional programming? We are the "people of the air." Start your own station! Finance our own show." *Penton SDSU*: President Thomas De Maio and the FCC? I would like to think, "Yes," but I am afraid that it is not true. If they do not want us or if it's illegal, KPFK-FM might find a viable alternative to the current approach by remaining in newly-changed studio format on the web, and then adding the necessary programming for alternative programming. Perhaps that way, KPFK-FM could both have its ratings and keep its public service mission. It is a win-win situation for community-produced news, information, and music programming otherwise unavailable in San Diego.

*The Genial Guy
From Another
Planet*

related state organizations. If the K9B9 management doesn't understand its public obligations, then it's time for new management. Many citizens are anxious, yet K9B9 seems adamant. It is time for us to organize — and perhaps to challenge the license if necessary. Let's work together for a community-oriented K9B9-FM. *Bill Siskin*

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proof that he never saw the
movie. The guy writes so much
and says nothing. Reading his
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hadn't written to you.
Please, Duncan, give us a
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Offbeat Music

"We cleared the room in about two minutes," recalled Carl Hartman, a 25-year-old convenience store owner in his South Carolina home. "But I don't think it was our music as much as the humongous stuff I was saying that made people walk out. I didn't help that this was my first time ever running into those people at that McDonald's." And naturally I had to make some remarks about that when he well received. But otherwise the same folks that had gone over to the L.A. show were here in San Diego. Spirit owner Jerry Herrera remembers it like this: "Oh, man," he laughed when reminded of that show, "they were really terrible. [Cochran] kept his butt to the audience, which is what he and the staff there were trying to do with our rock band. Most of the audience was at the parking lot after the first couple of songs."

(continued on page D-2, col. 2)

Mothers Of The Plaza

It is Thursday. In a wide and stately plaza in Argentina, hundreds of women, their heads covered with white linens, scarves, and with photographs of their children hanging from their necks, are dancing around and around this great open place, dancing in front of the formidable edifice that houses their government. As they walk, they chant and weep and exchange stories of their suffering, of their lost children. The mothers are an overwhelming comfort one another, and walk arm in arm in defense of the grim-lipped mounted police.

These are the mothers of the disappeared, the "disappeared ones" taken by the military government in a reign of terror. They are the Mothers of Plaza de Mayo.

On March 24, 1976, two years after the death of Juan Peron, the first time in less than five years the Argentine military took control of the thundering country. This time began a fierce campaign of oppression to rival that of the Third Reich, the Khmer Rouge, or the Soviet Union under Stalin.

It is estimated that in the six years of terrorism under this government (which collapsed after Argentina's defeat in the war with Britain over the Falkland Islands) more than 32,000

women, women, and children were victims of torture, rape, and murder.

In the film *The Mothers of Plaza de Mayo*, which will be shown in Pacific Beach next Saturday, a former air force pilot who was a "martyrologist" tortured by his fellow officers and who eventually denounced a number of officials directly responsible for the atrocities, tells how a popular method of getting rid of the "disappeared" was to drug them and throw them out of a plane.

Later, who brought accusations of torture and rape, the many vanishes along with thousands of students, middle-class businessmen, professionals, and children, who were sometimes sold on the black market. There were hints as to why: mothers and pregnant women were often targeted as the oppressors, and family members were often snared in each other's pincer.

As the decent people mounted an angry neo-Nazi movement, safe in the bloody shadow of the military government, grew more confident and vocal. Swastikas and Nazi symbols appeared on walls everywhere. Hate literature was disseminated openly, and public disapproval of Jews became commonplace. "A Jew [who] was raised by the authorities," wrote one woman in the film, "was tortured three times more than a non-Jew." This is vividly attested in the writings of Jacob Timmerman, a distinguished Argentine editor and author who was imprisoned

(continued on page D-2, col. 2)

and tortured over the

years.

The junta, led several

generals from the various

branches of the military,

dismissed the congress and

replaced members of the

supreme court. Then they

were forced to give up

their posts.

They were never to return.

It is estimated that in the six

years of terrorism under this

government (which collapsed

after Argentina's defeat in the

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(continued on page D-2, col. 2)

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Illustration by Debbie Miller

Antiques Hang Ten

Sometimes last winter, some teenagers who had been scrawled on the fence railing at the Beacons parking lot in Leucadia, Longbeachers are a bunch of fat kooks! Every longbeader waddling down the steps to the beach, with his nine-toe leg tattoo between his toes, and his longbeard, had to pause at that piece of graffiti and wonder, "So, is this what it's like to be on the other side of the generation gap?"

You can just about tell how fat a person is when he is wearing a size 12. The formula is simple: eighteen-year-olds tend to ride boards about six feet long. For every inch of board over six feet, add one year. For every inch of board under six feet, subtract

one year. Another helpful rule of thumb is if the surfboard will fit in the back seat of a Scirocco, the surfer is probably in high school. If the surfer needs a truck to get to the beach, he's definitely over the hill.

A lot of older surfers talk about carving "clean lines" on their longboards. They are nostalgic about an era when surfing styles were as graceful as ballroom dancing. They say it gives them headaches to watch the longboards of the new generation. But they know in their hearts the real reason they ride a longboard is because they're too old, fat, and out of shape to carry one of the modern pocket rockets into a wave.

On the other hand, a lot of young surfers these days, too young to be themselves about nostalgia, keep a longboard in their garage for

(continued on page D-2, col. 2)

READER'S GUIDE

Contributions to READER EVENTS must be received in mail at least two weeks preceding the Thursday issue in order to be considered for publication. Do not phone. The Events Editor reserves the right to accept or reject any and all information, including a description of the event, the date and time it is to be held, the place and address where it is held, a contact phone number, and a phone number for public information to READER EVENTS EDITOR, P.O. Box 80863, San Diego, CA 92138.

Dance

New England Contra Dancing to live music takes place today.

Thursday, September 4, 8 p.m., United Continental Travelers Hall, 1777 Thruway Street, North Park, 481-1974.

Daytime Folk Dancing, the Kavach Folk Dancers host two classes of international folk dances, Fridays, 9 a.m. to noon, Call 453-8480; Saturday, 1 p.m. to 3 p.m., North Park Recreation Center, 4544 Idaho Street, North Park. Call 238-1771 for more information.

Scottish Country Dancing is held each Friday, 7 p.m., at the Scottish Country Dancers' Club, 1721 Hornbeam Street, Pacific Beach. Classes are also held on Wednesdays at 7:30 p.m., 7775 La Jolla Avenue, La Jolla. For more information, phone 454-5191.

The Ballroom Dance Club of San Diego hosts classes each Friday, 7 p.m., at the Ballroom Club building in Balboa Park. Sunday evening practice classes (also 7 p.m. to 10 p.m.) are \$10. For more information on the nonprofit club, phone 453-4860 or 278-8444.

Ballroom Dancing, swing and waltz to a five-piece band every Friday, 9 p.m., to midnight at the Regency Inn Hotel and Lounge, 2011 El Cajon Boulevard, North Park. A beginner's class is offered from 7:45 p.m. to 8:45 p.m. Call 294-9633 for information.

"Dance Jam," create your own dance style in an evening of freeform expression and

recreational dancing every Friday, 9 p.m., 3255 Fifth Avenue, Hillcrest, 295-1713.

Open House, the North Coast Kavach Folk Dancers host open house to open house to celebrate its first anniversary, Saturday, September 6, 1:30 p.m. to 6 p.m., at the company's studio, 9811 Loma Linda Drive, Solana Beach. A lecture and demonstration takes place at 1:30 p.m.; a balloon at 4:15 p.m. Free. For more information, call 481-2127.

Macedonian Folk Dancing, Aranai Kalotarova leads a three-hour workshop on the folk dances of Macedonia, Saturday, September 6, 1 p.m., 5125 Dance Studio, 2927 Market Avenue, North Park. Partners not

necessary. Call 281-5656 for more information.

Sipper Dancing, Ken Reid and Don Fronier call the do-sidos and alemandes, Saturday, September 6, 7:30 p.m., Emerald Ballroom, 9184 Gramercy Drive, Mission Village Shopping Center, 295-9074.

Smooth Dancing, the National Smooth Dancers host their monthly dance class, Saturday, September 6, 8 p.m., Silvergate Masonic Temple, 3795 Utah Street, North Park. A dance lesson will be held at 7 p.m. Call 294-1665 for more information.

"Dance Jam," create your own dance style in an evening of freeform expression and

To LOCAL EVENTS

by Debbie Brauer, which

expires a little bit of everything, and a lot of nothing." Saturday, September 2, 1 p.m. to 4 p.m. September 6, Both shows are at 8:30 p.m. at the company's rehearsal studio, 3255 Fifth Avenue, Hillcrest, 295-9074.

The San Diego Swing Dance Club meets Sunday, 1 p.m., Lebo's Greenhouse, 2628 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.

Round Dance, a beginning round dance class starts Sunday, September 7, 4:30 p.m., Silverado Ballroom, 9184 Gramercy Drive, Mission Village Shopping Center. For details call 281-5361.

Roof Dance is conducted every Monday, 8 p.m., Lawrence Branch Jewish Community Center, 4126 Executive Drive, La Jolla, 451-1111.

Bug Band Dance, the Dick Brown Bug Band provides the swinging sounds for a dance concert, Sunday, September 7, 5 p.m. to 9 p.m., Blue Hat Room, 2230 Shelter Island Drive, Shelter Island, Call 462-8538 for more information.

African Dances to live drums are taught Sunday, 6:45 p.m., 3554 University Avenue, above Performance World, in North Park, 265-1731.

Jitterbug, the San Diego Jitterbug Club meets Sunday, September 7, 1 p.m. to 9:30 p.m., Emerald Ballroom, 9184 Gramercy Drive, Mission Village Shopping Center. For details call 281-5361.

Folk Dances are held each Tuesday and Thursday, sponsored by the Cabellito Club. The group meets at 7:30 p.m. in the Balboa Park Club, Balboa Park.

Interested in joining? Phone 481-5752.

Round Dancing takes place every Wednesday, 1 p.m. to 3 p.m., Emerald Ballroom, 9184 Gramercy Drive, Mission Village Shopping Center, 265-1731.

Circle Dancing, Sufi dancing continues on Mondays at 7:30 p.m., 4070 Meadow Street, Mission Hills, 459-9077.

San Diego Folk Dancers invite

all

intermediate dancers to join in non-competitive and neighborhood classes every Monday, 7:30 p.m., Emerald Ballroom, 9184 Gramercy Drive, Mission Village Shopping Center.

Israeli Dancing is conducted every Monday, 8 p.m., Lawrence Branch Jewish Community Center, 4126 Executive Drive, La Jolla, 451-1111.

Roof Dance is held each Tuesday and Thursday, sponsored by the Cabellito Club. The group meets at 7:30 p.m. in the Balboa Park Club, Balboa Park.

Adams Avenue, Kensington. For details phone 243-0446.

International Folk Dancing is held each Wednesday, 7 p.m., no experience and no partners are necessary for the class, held at the Balboa Park Club, Balboa Park, 265-1731.

Tango, the Tango Argentine Dance club sponsors an evening of dance every Wednesday night, 7:30 p.m., 4070 Meadow Street, Mission Hills, 459-9077.

Contemporary and Ballroom

Dancing sponsored by the Healthy Set single tonnekin's club takes place every Wednesday from 5 p.m. to 8:30 p.m., 4070 Meadow Street, Mission Hills, 459-9077.

Israeli Dancing is conducted every Monday, 8 p.m., Lawrence Branch Jewish Community Center, 4126 Executive Drive, La Jolla, 451-1111.

Roof **Scandinavian** **Dancing** takes place every Monday, offered by the San Diego branch of the Royal Country Dance Society.

Film

"New Zealand Film Festival," held in conjunction with the

FREE ART SHOW/SEMINAR

- Art as an investment
- How and when to buy at the best prices
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Limit of 100 teams

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READER'S GUIDE

"One of New Zealand" exhibit, the film series continues this week with the San Diego premiere of *Sylvia*, starring Eleanor David. Friday, 8 p.m., La Jolla International Gallery, 643 G Street, downtown. Free. Reservations required. 235-8255.

"The Exhibition of Computer Animation," animation has undergone a radical change in the last few years. The days of

drawing each frame by hand have been replaced with the microchips which can produce startling images in the blink of an eye. Eighteen short films, individual and commercial works from the best-known names in computer animation are screened at the La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. The Fridays, 5 p.m. show times are 7:00 p.m. and 9:30 p.m. On Saturday, September 6, and Sunday, September 7, a 4 p.m. matinee is added to the evening

schedule. Tickets are available through Tickettle, or by calling 235-0922. For more information, call 560-1125.

"The Mothers of Plaza de Mayo," the San Diego Committee for Solidarity with the People of Argentina hosts the screening of the documentary about a group of Argentinian women whose protest about the lack of justice concerning their sons and daughters, many believed to have been kidnapped

by the Argentinean military, has led to the "Mother of the Mothers" which can produce startling images in the blink of an eye. Eighteen short films, individual and commercial works from the best-known names in computer animation are screened at the La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. The Fridays, 5 p.m. show times are 7:00 p.m. and 9:30 p.m. On Saturday, September 6, and Sunday, September 7, a 4 p.m. matinee is added to the evening

"Underwater Film Festival," Jean-Michel Cousteau is the master of ceremonies at the twelfth annual Underwater Film Festival. Two nights of films and musically choreographed slide shows depicting various underwater life forms, including sharks, kelp beds and the La Jolla Underwater Park, as well as those in the Channel Islands, Hawaii, and the Philippines. Both evenings, Friday, September 5, 7:30 p.m., Ahwahnee School, 1166 Hornblad Street, Pacific Beach. Call 261-300 or 464-4265 for ticket information. See, too, the "events highlight" on page one of this section.

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Southern Wings

The Fiery Sunsets of Autumn

SUNSETS AND EVENING FLIGHTS . . . Millions of twinkling lights . . . San Diego Bay, Mission Beach, Coronado, Tijuana . . . the fiery sunsets of Autumn seen from the plush interior of the SKY LIMOUSINE® . . . to music and sounds of specially created stereo tapes, these flights are nothing short of SPECTACULAR.

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TO LOCAL EVENTS

downtown. Tickets are available at the Civic Center box office or through Tickettle. Call 235-2494 for more information.

"Kopie: A Rock for All Seasons," "kopies" are massive outcroppings of bedrock that provide an island-like setting for the flora and fauna of the Tropics. This week's selection in the Natural History Museum Film series, screens Saturday, September 6, and Sunday, September 7, 1 p.m. and 2:30 p.m. Natural History

the ongoing series sponsored by the La Jolla Museum of Contemporary Art. This week's title is *Hiroshima, Mon Amour*, which explores the love affair between a French actress and a Japanese architect in postwar Hiroshima. Receiving both critical and commercial success. The film screens Wednesday, September 10, 7:30 p.m., in the main Shedd Auditorium, 700 Prospect Street, La Jolla. 454-2627.

"Grand Canyon: The Hidden

screens at the Reuben H. Fleet Space Theater and Science Center in Balboa Park. For show times, phone the center at 236-1233.

Music

Youth Auditions, two local musical organizations are holding auditions. The San Diego Girls Chorus invites girls eight to twelve years old for auditions

American Television Acting Workshop presents
IMPROVISATIONAL WORKSHOP

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JAMES BELUSHI
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(Star of Saturday Night Live,
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One Red Shoe)

A two-hour workshop • Saturday, September 27
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Limited seating • Call today!
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Swing Dance Classes

Starts Thursday, September 18
Beginning intermediate 7:00-8:00 pm
Beginning swing 8:00-9:00 pm
Beginning ballroom 7:00-8:00 pm (Tuesday)
Learn to dance to rock, country,
ballroom, '40s & '50s swing &
rockabilly. For class & interclub information, call
281-0361

summer pops spectacular

Free community concert Sunday, September 7, 7:30 p.m.
Seaport Village, the San Diego Unified Port District and a slate of sparkling musical acts, distributed locally by Coast Distributing Company, present our final FREE pops concert of the season. Enjoy Matthew Garbutt and the San Diego Pops Orchestra with a "Back By Popular Demand" theme ending with spectacular fireworks over the water. Watch and listen from the boardwalk or offshore on San Diego bay. Free parking in and near the Village, West Harbor Drive at Kettner Blvd., 235-4514.

Seaport Village

IMPROVISATION
America's Original Comedy Showcase

Every Saturday

Early bird special, \$1.00 off the 7:30 pm show, tickets go on sale at 6:00 pm. Also, a third show begins at 11:15 pm on Saturdays only.

Appearing September 4-6
MACK & JAMIE

Appearing September 9-14
MICHAEL HAMPTON-CAIN

With each dinner entree purchased Sunday-Thursday, receive a complimentary pass for a future show

Audition Night every Monday
Doors open at 6:30 pm for dinner
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READER'S GUIDE

Adams Avenue, Normal Heights. Call 282-3363 for registration information.

Radio/TV

"How to Avoid Probate," attorney Mervin Miller, who specializes in estate planning, real estate, and probate law, will discuss how to avoid probate and reduce taxes. Wednesday, September 10, 7:30 p.m., Balboa City Library, 1230 Elm Avenue, Carlsbad. Free. 438-5614.

Marketing Overview Workshop, the Junior League of San Diego is sponsoring a free workshop designed to improve the marketing skills of nonprofit organizations. The program will be presented by a nationally known independent management consultant specializing in strategic planning, service marketing, and group leadership. Thursday, September 1, 9 a.m. to 2 p.m., third floor auditorium, 3750 Cedar Street. Reservations are required before Monday, September 8. Call 234-2253 for more information.

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Playful, creative, fun
Stretch your thinking,
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Beginning, intermediate
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Sat. & Sun. 10 a.m.
Cha Cha, Rumba, Tango
Come dance with champion
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movement in Vietnam. Friday, September 5, 8:30 p.m., KFMB-TV, Channel 8.

ABT at the Met: Mikhail Baryshnikov, Fernando Bujones, Cynthia Gregory, Robert LaFosse, and Martine van Hamel are just some of the dancers who have performed with the New York City Ballet. They will be reprising their roles in dances choreographed by Balanchine, DeMille, and others in the next episode of Great Performances, Friday, September 5, 9 p.m., and Sunday, September 7, noon, KPBS-TV, Channel 15.

"Sleepier," before Woody Allen wanted to be Ingmar Bergman, he made some of the funniest slapstick films in movie history. Now, Allen plays a neurotic who is cryogenically frozen after a gall bladder operation and wakes up 200 years later to a police station. The movie is filled with riding serials. Kimble escapes and begins hunting the unarmed man who killed his wife and any semblance of individuality. Diane Keaton is at her dippy best in this pre-Andy Warhol Allen's comedy on Saturday, September 6, 11:30 p.m., KFTV, Channel 10.

"Orange Blossom Bebo," Nat Adderley and his quintet are the subject of this sixty-minute look at a veteran jazz band, Sunday,

September 7, 7 p.m., KCOP, Channel 15.

"Taps," Tom Cruise's career almost didn't take off because his portrayal of a door-to-door cadet typecast him as a psychopath. Fortunately, he was cast in the role of a young riding serials. Kimble escapes and begins hunting the unarmed man who killed his wife and any semblance of individuality. Diane Keaton is at her dippy best in this pre-Andy Warhol Allen's comedy on Saturday, September 6, 11:30 p.m., KFTV, Channel 10.

"Seeing Red," this much-praised documentary explores the history

of the American Communist Party from the Thirties to the split in the Sixties. Pioneers of the early Party, former Communists are interviewed, as well as Ronald Reagan, J. Edgar Hoover, and Richard Nixon. Sunday, September 7, 7 p.m., KPBS-TV, Channel 15.

"On Edge," four panelists—Eileen Haag, editor, and Alan Hemphill, columnist for the *Bernardo News*, trial attorney Mary Howell, former San Diego city councilman and unsuccessful mayoral candidate Fred Schramm, as well as special guest—explore political issues this week. The guests are San Diego police chief Bill Kolender and Bill Schur, president of the San Bernardo Community Council. The next episode of *On Edge* airs Tuesday, September 9, 7 p.m., San Diego Cable, Channel 15; and 8:30 p.m., KOOL, Channel 15.

"Marlins," the current program of the week is sure to be the 1963 retrospective of the *Blonde Bomber*'s life narrated by Rock Hudson. Among the highlights are clips of the team's "Get to Give," the movie Monroe was working on when she died, Tuesday, September 9, 9 p.m., XETV, Channel 6.

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TO LOCAL EVENTS

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Special Olympics 10K, the third annual distance classic and a one-mile fun run take place Saturday, September 7, 1 p.m., Highway 94, south of the Hilton Hotel, 1775 East Mission Bay Drive, Mission Bay. For more information, call 448-3800.

Chargers Opener, the last time Miami and San Diego met, the Chargers defeated the Dolphins 34-23. An even stronger team, this time around, the Chargers are 6-1 in opening games since Don Coryell became head coach. The season opener is sure to draw a large crowd of sports fans as two of the best quarterbacks, Dan Marino and Dan Fouts, due Sunday, September 7, 1 p.m., San Diego Stadium, Mission Valley. Tickets are available at the stadium box office.

also

scheduled to appear, Sunday,

September 7, 1 p.m., Highway 94 east of Steel bridge, Jamul.

20% discount on limousine & sports car rentals

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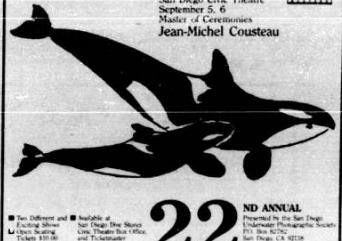
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SAN DIEGO UNDERWATER FILM FESTIVAL

A festival of Film, Slides, Prints and Equipment
8 p.m. Friday and Saturday
8 p.m. Sunday at the Civic Theater
September 5, 6
Master of Ceremonies
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■ Two Different and Available at
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Models wanted for contemporary looks in hair fashion. Be part of the 7th Annual
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We're fiddling around
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Wednesday, September 3 through Saturday, September 6.

Fiedler's Favorites is the next to last performance of the 1986 Pops Summer Season. So don't miss it.

The Pops performs at Hospitality Point on Mission Bay, conveniently located near Marina Village. Free shuttle service from the Dura Landing parking lot begins each evening at 6:30. Plenty of food and beverage concessions are available at the Pops.

Tickets for Fiedler's Favorites cost just \$6.50. Children 12 and under get in free. The Pops Final, as well, just call Ticketmaster at 232-0800 (service charge applied). Or, for more information, call 692-4205.

Come hear the favorite hits of the man who made Pops famous. Fiedler's Favorites, this week at the Pops.

San Diego Pops
A Cabaret on the Bay

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Sun. - Sept. 7, 10 - 5
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"Back to School"
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(Watch for Kinison's new
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Also appearing:
**THE TODD
JOHN NICOFOROS**
Wednesday, 9 p.m., \$7 cover
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Friday & Saturday, 8 & 10:30 p.m., \$9 cover
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Monday: Amateur Night - No cover
2-drink minimum every evening
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916 PEARL ST., La Jolla (619) 454-9176

READER'S GUIDE

hosts a series of performances by San Diego women artists, which begins September 4, with poets Joyce Noyer, Kathleen Iddings, and Rae Amoroso, as well as actress Dorothy Bell and friends, and September 8, Pat Rincon of the Jazz Unlimited Company performs with Alice Carter's sculpture *Three Waves in Search of Rhythm*. Next Thursday, September 12, Mother Logan, an amateur child actress, will bring her band to the stage. All performances begin at noon and take place at the Lyceum, 2111 La Jolla Plaza. For more information, call 231-3566.

"The Beast," a.k.a. Sam Kinson, a San Diego favorite, is back again and has more to offer than just paying audiences, performs at the Comedy Store today, Thursday, September 4, through Saturday, September 6, at 8 p.m. and Sunday, 8 p.m., and 10:30 p.m. on Friday and Saturday. The Comedy Store is located at 916 Pearl Street in La Jolla. For more information, call 451-9172.

FunFest Mack and June open today, Thursday, September 4, through Sunday, September 7, from 10 a.m. to 8 p.m. Thursdays at 8:30 p.m.; Friday and Saturday, 8 p.m. and 10:30 p.m.; Sunday, 8 p.m. and 10:30 p.m. The Improv is located at 812 Garnet Avenue, Pacific Beach. For information phone 483-0320.

Adoptions: three theatrical productions are holding auditions this weekend. The first is the production of the Tony Award-winning musical *Nine* looking for a male lead, two men, two women, one man, and nine boys. Auditions are Sunday, September 6, through Monday, September 7, at 8 p.m. at the Imperial Beach, 237-6766.

"Williamsburg," Dav in Chula Vista, a western country town, featuring more than 100 craftspeople, including hand-made Christmas gifts, as well as antique dolls, glassware, and miniatures, collections, artwork, leather goods, rug and rug making, and a historical home tour of Chula Vista, takes place Sunday, September 7, from 9 a.m. to 5 p.m. Call 697-7762 or 426-1222 for details.

Los Peñasquitos Canyon Picnic, according to the Sonterra Council, is a proposed four-acre park and housing development on the west end of the Los Peñasquitos Canyon Preserve. Hikes, the San Diego Audubon

The Sansei Company, an improvisational group, now members of the company, all add additional time to their two-minute original monologue, Sunday, September 7, 5 p.m., 1077 El Cajon Boulevard, Hillcrest. Phone 295-2713 for details. The Fiesta Dinner Theatre is looking for one female lead, one male lead, four male roles, one lead role, and two female roles for their production of Lawrence Roman's comedy *Alone Together*. Auditions take place on Monday, September 8, and Tuesday, September 9, 6 p.m., Fiesta Dinner Theatre, 9665 Camino Road, Spring Valley. 697-5877. Downtown, for more information, call 231-3566.

Special

Tijuana Estuary Walks, an estuary is where the ocean meets the land. The salt water and fresh water creates a unique habitat for all manner of flora and fauna. The Tijuana River National Estuarine Research Reserve provides guided nature walks the first and second Saturdays of each month. The next ones are Saturday, September 10, and Sunday, September 11, at the corner of Fifth and Iris streets, Imperial Beach. Free. 237-6766.

"Williamsburg," Dav in Chula Vista, a western country town, featuring more than 100 craftspeople, including hand-made Christmas gifts, as well as antique dolls, glassware, and miniatures, collections, artwork, leather goods, rug and rug making, and a historical home tour of Chula Vista, takes place Sunday, September 7, from 9 a.m. to 5 p.m. Call 697-7762 or 426-1222 for details.

Vintage Train Rides, riding a train is an unknown experience for most people. The San Diego Model Railroad Club is holding a special train, including a 1926 observation car, from the Pacific Southwest Railroad. The train runs daily every weekend for a fifteen-mile round-trip journey on the old San Diego and Arizona Eastern line. The week the excursion opens, Saturday, September 7, the train leaves at 11 a.m., 1 p.m., and 3 p.m. The price is \$3 per person. Call 293-5450 for details.

Art and Photography Contest, entries are being accepted later this month. On October 24, to qualify for the third annual Quail Botanical Garden's art and

photography contest. All works must originate from the Quail Botanical Garden. For entry information, call 942-5817.

Downtown Tours, the Center Development Corporation sponsors guided tours of downtown San Diego. On Saturday, September 6, at 10 a.m., a bus tour of the Gaslamp Quarter, financial district, and other parts of downtown takes place. The following day, Sunday, September 7, 1 p.m., a walking tour of the best of San Diego is offered. Call 696-3115 for complete information.

Benefit Book Sale, help send books to Africa. Books Lakeside, to compete in the 1987 Miss Lakeside USA pageant, are on sale at the Lakeside Community Library, Saturday, September 6, 8 p.m., Lakeside Lakeside grounds, 1258 Maple View Street, Lakeside. Books \$10-\$20 for more information.

Puppet Show, Marie Hitchcock's Marionettes perform Saturday, September 6, at 1 p.m. and 2 p.m. at Puppets Theater, Presidents Way, Balboa Park. 466-7126.

Marine Astronautics, Tom Culler, who flew aboard the successful flight of the space shuttle Challenger, speaks at the Youth Forum of the National Council of the American Radio Relay League Convention (ham radio operators), Saturday, September 6, 10 a.m. to 4 p.m., Lakeside Lakeside grounds. Call 293-5450 for details.

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For Kids

Saturday Storytimes, Barbara Gartner leads a storytime for young children every Sunday, 10 a.m. at Children's Public Library, 245 Main Street, Carlsbad. 276-0090. There is also another storytime for older children, 10 a.m. at Carlsbad Library, 1250 Elm Avenue, Carlsbad. 438-5614. Both events are free.

House of Japan in the House of Flowers Relations in Balboa Park hosts its annual lawn program, featuring folk dancing by Kohan Kai, traditional arts demonstration, and exhibits of ethnic paintings and artifacts. Sunday, September 7, 2 p.m., festival area, Balboa Park. For more information, call 231-2333.

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TO LOCAL EVENTS

4 p.m. Studio for Performing Arts, 1715 Adams Avenue, Kensington. Call 283-0466 to register.

Wednesday Storytime, two-to-five-year-olds are invited to hear stories by Barbara Gartner, 10 a.m. and 11 a.m., Carlsbad City Library, 1250 Elm Avenue, Carlsbad. Free. 438-5614.

More Movies, *Ran*, *Apocalypse*

Ran, *Run Lola Run* and *The White Col*

Run Lola Run, 7 p.m., Carlsbad

Run Lola Run, 8 p.m., Carlsbad

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READER'S GUIDE

Galleries, 535 Fourth Avenue, downtown. Among the artists participating are Marta Wallföld, Eliseo Schles, Anna Luisa Mardones, Cecilia Pachekos, Kerry Feldman, Paul Leaf, Chris Smith, and Irene Mon. Gallery hours are 11 a.m. to 6 p.m., Tuesdays through Saturdays, 12:30-2:30 p.m.

Twelve Artists. John Brodie, Diane Buckler, Karen Carlson, Jance Coddington, Amanda Farber, Elizabeth Galt, Gary Glavin, Robert Hirsch, Carol Johnson, Robert Smith, Joanne Strader, and Gillian Thorburn exhibit their work at the 12th Annual Art Fair, Andalucia Galleries, 560 Fourth Avenue, downtown. The exhibit is open by appointment only, except Saturdays, 11 a.m. to 5 p.m., 231-9242.

British Artist Tomo Cragg, who has made a name for himself as a sculptor of the world and its objects, creates sculptures from the refuse of human society that "make us pose the human condition in their metaphysical, poetical, and mythological possibilities." The exhibit continues through September 21, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. Gallery hours are Tuesday through Thursday, 10 a.m. to 4 p.m.; Friday, 10 a.m. to 5 p.m.; Saturday, 10 a.m. to 5 p.m.; Sunday, 10 a.m. to 4 p.m.

New Work from New York, painter Philip Taaffe, sculptor Polly Apfelbaum, and photographer Elliot Schwartz are featured in the inaugural exhibit of the new Paris Green Gallery. Taaffe's work, similar to the "art brut" of the early 1900s, is a "liquid" portrait that looks as if they "splashed, poured, and dripped" onto the canvas. Polly Apfelbaum creates small wooden boxes that "help bridge the gap

between the transient and eternal," while Schwartz transforms manufactured objects into evocative relics by isolating them from their original photographic prints. Paris Green Gallery, Suite 130, 7825 Franklin Avenue, Los Angeles. This exhibit continues through September 27. Gallery hours are Tuesday through Saturday, 11 a.m. to 7 p.m., 456-7375.

"Entorno." Mexican landscape artist Carlos Diaz exhibits new series of paintings of the Ilesas Corredores Mexicanas, through September 30. Galeria Dimensiones Contemporanea, Plaza Chil, Callejon del Olivar, Avenida de los Heros, Rio, district, Tijuana.

"New Dimensions." Leon D. Miller exhibits three-dimensional sculpture through September 30. Perspectives Gallery, 815 G Street, downtown. Gallery hours are Tuesday through Saturday, 10 a.m. to 4 p.m., 234-1766.

Offbeat

As it turned out, Shockwave's largely unlamented demise was the beginning of a comparatively rewarding solo career for Chadbourne, who has made a name for himself as a virtuoso whose strange sense of country-western, folk, blues, rock, and jazz stylings is stirred with the savor of political humor. A self-taught musician who perhaps is best known in avant circles for his countryish protest songs, Chadbourne segments his electric and

acoustic guitar playing with such nontraditional, self-designed "instruments" as the electric rake, the amplified bird cage, and the toilet plunger. While establishing the proper tone for his performances of his shows, these bizarre implements serve the dual purpose of providing a bridge between topical songsmithing and Chadbourne's more experimental inclinations. I asked him to describe the electric rake:

"It's just the times of a rake mounted on the body of an electric guitar," he said. "I don't play strings or anything; it's just the metal rake resonating in the guitar body produce the music. And the amplified bird cage is just that — a metal bird cage amplified so that it can be played like a harp. You can't even compare it to anything else. It's instruments to the experimental works of Sun Ra and the late John Coltrane, but Chadbourne sees himself more aligned with such legends as Fats Waller, Spike Jones, Frank Zappa, and Rubber Soul's Roland Kirk.

As a possible influence on Chadbourne's music-comedy, the first three made sense to me. I found it harder to see Chadbourne's connection to Kirk, the reclusive whose patented circular breathing and simultaneous playing of as many as three saxophones at once to achieve "spine tones" has left a more serious mark on contemporary music.

"Well, I used to go see Kirk play a lot," he said, "and one

time he began a concert by reading a review in which a critic complained that [Kirk] would be a truly great musician if he'd just quit screaming around and knock off all the comedy. Kirk thought that was funny, and made fun of the critic throughout the rest of the show.

Afterward he told me that people had said the same things about Fats Waller, that he was a bit very serious as a pianist because he showed around so much. So you could say that I've been inspired by these two virtuosos who weren't afraid to incorporate humor into their music. Of course, if you take away the humor, the content of my shows, you'd find it easier to draw parallels between me and Spike Jones and Zappa."

Chadbourne has recorded more than thirty albums on mostly independent labels, both as a soloist and in conjunction with such artists as Carla Bley and John Zorn. Although early in his career Chadbourne stayed well within the confines of the traditional forms in which he worked and might at one time have been considered a brand of success, for the past six years, he has steadfastly avoided being corralled by the limitations of accepted style. Since his days as a member of Shockwave, Chadbourne's performing itinerary has broadened to include "art" clubs and galleries as well as bars and nu-music venues. And he admittedly is wary of the kind of popular acclaim that has turned such avante-gardists as Laurie Anderson into media

celebs. "I work very hard at not being absorbed into the music industry at large," he said. "Actually, I don't have to worry much about that — the music industry isn't interested in me."

John D'Agostino

Mothers

continued from page 9
without charges and without trial and tortured regularly by the military for two years.

Another woman tells of how she was tortured by the authorities, who wanted to know the whereabouts of her son. "Then I knew," she says, "why so many would kill themselves when they knew they were going to be tortured." At the time, the woman did not know where her son was. She was alone, but after and only briefly, a street comrade who told him what had befallen her and he wept for her. Not long after, he disappeared.

In her grief, the woman sought solace from the church. She told a sister of her son's disappearance. The bishop said, "Pray for your son took a plane and fell into the Rio de Plata."

"Father, is this spiritual comfort?" the woman asked.

"Think of the Virgin Mary," replied the bishop.

TO LOCAL EVENTS

"She held her son in her arms after he died," said the woman. "She didn't even have his bones. We don't even know what happened to our children."

During this scourge, the church was never a refuge, source of comfort, or voice of courage in the stories of the mothers of the plaza. Of approximately thirteen Argentine bishops, only three came forward to support them. Even the Argentine Jewish establishment, which presented itself as more sensitive to this kind of oppression, was indifferent.

"Those mothers who tried to get help from Jewish organizations and individuals," one mother says, "felt very disappointed and alone."

And so the mothers took to the streets alone and therefore more determined in their struggle. At first there were only fourteen lonely protesters, demanding information about their sons, but as their numbers increased and their voice grew stronger, the military, accustomed to thinking in absolutes, was unsure of how to respond to this mass, open, nonviolent opposition.

A former chief of police, who later took responsibility for 5000 disappearances, charged the mothers with "continuing the subversive acts of their children" and claimed they had been created by the junta and were dedicated to furthering the precepts and goals of international Marxism.

But one of the mothers refutes this, saying that "the majority of the disappeared were not guerrilla terrorists. They were simply ideological dissidents. That means, during those terrible years in Argentina, someone who disagreed with the policies, ideas, and philosophy of the military government."

Anacena de Vincenti, the first leader of the mothers, had the idea to go to the plaza and march. Early in their struggle, at a meeting in a church one night, the government attempted to break the spirit of the young movement by storming the building and kidnapping Anacena, along with several other mothers and a

sympathetic nun. "They thought that by eliminating her [Anacena], says one mother, they would also eliminate us, that the terror would be of such magnitude that the mothers would stop going to the plaza. But they were wrong. They couldn't measure the mothers' love, nor their desperation. We continued to go to the plaza."

The result, she says, was that "there wasn't just one Anacena — there are hundreds and hundreds of Anacenas now."

Not only had the junta underestimated the power of love, but also the enormous energy of collective suffering and outrage and the unifying force of martyrdom. The mothers, with their children lost and their leader taken, had nothing to lose and everything to gain. They became a fierce and marching army in droves, chanting: "Alive you took them, alive we want them back."

And this time their ranks were swelled by victims afraid to speak up before and by sympathizers moved by their faith and perseverance.

As the world gradually became aware of what was happening in Argentina, nations began to show support for the mothers in their struggle for human rights.

Suspending the use of arms to countries for to show their indignation, Holland was the first to do so, followed by the United States and soon Canada, Italy, France, and Spain followed suit.

The United States was the leading supplier of arms to Argentina until Jimmy Carter finally put a stop to it and put pressure on the junta.

In October 1982, after the fall of the junta, Dr. Raúl Alfonsín, a civilian, was elected president of Argentina. Upon him rests the responsibility to restore justice and human rights to this wretched country and to prosecute the perpetrators of the atrocities committed against the dissidents. Despite the conviction in 1984 of the junta's leaders of the torturing of the military in "Nunca Más," the report of Alfonsín's Commission on the Disappearance of Persons, the military and right-wing factions

remain influential and constitute a strong blockade against the full exercise of justice and freedom that these mothers desire.

During a general amnesty today to grant a general amnesty to the thousands of lower-level military and police officers who carried out the torture of the mothers, the junta's behavior is still too callous for the incoherently brutal behavior that they were only following orders.

In keeping with the mothers' spirit, the Junta must work to rid the world of torture.

The Mother of Plaza de Mayo is not unduly burdened with images of terror. In general, it is an uplifting statement, mostly from the mothers themselves, on how civilized people who want peace and justice and who care about their families can overcome fear and suffering and, without violence and against great odds, become the catalyst for change in society.

On Friday, September 5, the San Diego Board of the Committee for Solidarity with the People of Argentina (COSPA) will sponsor a screening of the film, which lasts about forty-five minutes. This will be followed by a panel discussion and a live performance of Argentine tangos, folk dances, and songs. The public is invited to sample empanadas, alfajores, and other typical food and dance to rings, corridos, Brazilian, and salsa. The admission is \$5.00 donation per person or \$6.00 per couple. "Pura Argentina" begins at 7:30 p.m. at the Abreavista School, 1346

Hornblend Street in Pacific Beach. For more information, call 281-7506 or 464-6565.

— C.H. Elster

Antiques

continued from page 9
those wind-blown afternoons when they just have to get wet but the surf is so bad only a longboard will cut through the mass.

Some older surfers, perhaps pursuing a dream of endless summers, try to make the switch to riding modern short boards. There's nothing quite like the thrill of the most locative longboard contests in the world.

Competing with Dobson for the \$10,000 cash prize and \$15,000 in prizes in the most locative longboard contests in history, will be defending champion Greg Mangall, Mike Emerson, Kevin Kinnear, Israel Pakowitz, and Mike Olivari.

In the men's division, Nancy Emerson of Hawaii will defend her title against last year's runner-up, Tricia Gill of Newport, and two Oceanside locals, Kathy O'Connor Moore and current women's pro Sherri Mulligan.

Activities for the surf festival will begin Friday, September 5, with a classic surf film festival

at the Beach Community Center, immediately north of the pier. Throughout the day, the other activities will include skateboarding, windsurfing, and longboard rescue demonstrations, plus a concert by the Mar Dels. The contest will begin Saturday and continue through Sunday. For more information, call 722-7581.

Since then they have proven themselves to be as mortal as the rest of us. They've gotten old, portly, short-winded, and lecherous just as quickly as the surfers. Perhaps, though, all their legendary abilities are being surpassed each day by younger longboard stars, like thirty-nine-year-old Dale Dobson of Oceanside, who has won nine titles. One of the longboard contests he has entered since 1981 and must be the easiest for the finest longboard ride in the world today.

Competing with Dobson for the \$10,000 cash prize and \$15,000 in prizes in the most locative longboard contests in history, will be defending champion Greg Mangall, Mike Emerson, Kevin Kinnear, Israel Pakowitz, and Mike Olivari.

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— Steve Sorenson

Gourmet encounters... just for singles!

The Single Gourmet is a social dining club that brings together single, interesting singles and San Diego's most interesting Second City performers. The Committee for Solidarity with the People of Argentina (COSPA) will sponsor a screening of the film, which lasts about forty-five minutes. This will be followed by a panel discussion and a live performance of Argentine tangos, folk dances, and songs. The public is invited to sample empanadas, alfajores, and other typical food and dance to rings, corridos, Brazilian, and salsa. The admission is \$5.00 donation per person or \$6.00 per couple. "Pura Argentina" begins at 7:30 p.m. at the Abreavista School, 1346

700 Front Street, Suite 1004, San Diego, CA 92101.

Join us for an evening of good company and good conversation in the weeks ahead at these fine restaurants. Come on down! The Single Gourmet is at Gran Tapa, George's at the Cove, and China Camp at Fat City.

For membership information and a free current newsletter, call 238-4300.
the single gourmet
The International Social Dining Club

OCEAN FRONT HOTEL/SPA IN MEXICO ONLY \$99

Per person, based on double occupancy. Offer good with this ad October 1 to March 15, 1987.

• 3 days, 2 nights • 2 dinners, 2 breakfasts, 1 lunch • Open bar with domestic drinks, during bar hours **ALL YOU CAN DRINK FREE!**



Tennis courts, heated swimming pool, live music on weekends, tropical gardens, everything under the sun.

OCEAN FRONT VILLAS NOW AVAILABLE.

We are halfway between Ensenada and Rosarito. Take the toll road south to the L.A. Mission exit. Go north one mile on the toll road and you're arrived. **1-706-685-9152**

Five reasons to make Rio Rita your favorite disco in Tijuana:

1. Always free admission (18-year-olds and up)
2. We stay open until 3 a.m. on weekends
3. Our margaritas made with fresh lemon, Cointreau and the finest tequila
4. 12 oz. beer \$0.50
5. BEER BUCKET! \$4.00 with 6 bottles

RIO RITA

744 Revolution, between 3rd and 4th (across the street from Don Quijote Restaurant)
1-706-685-2244

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1-706-685-2244

Plaza Del Mar Archeological Gardens

SEPTEMBER 4, 1986

READER'S GUIDE TO THE THEATER

audience in a beautifully styled song called "Ordinary People," however, all told, the show—staged well by Bill Smitrovich's sumptuous And Then Came Love—left the audience feeling a little less "ordinary" than now on Sept. 20.

The show runs through Saturday evening for Saturday, September 20; 8:30 p.m.

MUSIC DOUBLES

Theatre opens to new season with the San Diego premiere of the farce, *To Catch a Thief*, at the Old Globe Theatre, a romantic misadventure begins when an uninvited guest arrives at an uninvited wedding. The show runs through Saturday, September 20; 8:30 p.m. Tickets \$12-\$15. For information call 454-2000.

THEATRE COMMUNIQUE

Theatre opens to new season with the San Diego premiere of the farce, *To Catch a Thief*, at the Old Globe Theatre, a romantic misadventure begins when an uninvited guest arrives at an uninvited wedding. The show runs through Saturday, September 20; 8:30 p.m. Tickets \$12-\$15. For information call 454-2000.

MY FAIR LADY

For more information to lease funds for a production of a new theater for the 1982-83 season, contact the San Diego Repertory Theatre, presenting a special, all-performance musical of the popular musical by Lerner and Loewe, *My Fair Lady*. The show runs through Sunday at 8 p.m. Reservations: 210-2000.

ON APPROVAL

In Frederick Lonsdale's frothy, over-the-top comedy, British, Tennessee comedies, a soft-spoken, penniless gentleman, a soft-spoken,

prudish and adroit nothing. The Old Globe Theatre presents Shakespeare's popular comedy about two romances—their affair after being duped into believing she is a prostitute, and that between the two men, Benedick and the sharp-tongued spitfire Beatrice. Brian Bedford has directed the production, with costume designer, Debbie, and Peter Whitehead in Benedick. Other cast members include Tom Lyle, C. Michael, Kenneth Gray, Vaughn Armstrong, and William C. Mather. Richard Gandy has directed the music.

Brown the costume designer, Mark Condon the lighting designer, and Ron Cawelti the choreographer. Contact Suzy has composed original music for the production. *My Fair Lady* runs through Sunday, September 20; 8:30 p.m. Reservations: 210-2000.

THE OPEN STAGE EXPERIMENT

The Old Globe Theatre is offering a place where aspiring performers, amateurs and professionals can do in-process auditions for a production. Every Sunday at 8:30 p.m., the stage is available for "audition pieces" and "improvisations." Music, comedy, drama, magic, and more.

The San Diego Repertory Theatre continues its "American Season" with a production of *Death of a Salesman* with music of Edgar Lee Masters' popular celebration of life. The show runs through Sunday at 8 p.m. Reservations: 210-2000.

SPRING RIVER ANTHOLOGY

The Lamb's Players Theatre continues its "American Season" with a production of *Death of a Salesman* with music of Edgar Lee Masters' popular celebration of life. The show runs through Sunday at 8 p.m. Reservations: 210-2000.

OPENING TONIGHT!

Directed by Gordon-Lynn Safford, *The Effect of Gamma Rays on Man-in-the-Moon Marigolds* is a moving study of an embittered widow who returns to her hometown after the death of her two daughters.

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hermes, Julie, a rich, aristocratic widow, and a rich, newly-engaged bride, and two romances—their affair after being duped into believing she is a prostitute, and that between the two men, Benedick and the sharp-tongued spitfire Beatrice. Brian Bedford has directed the production, with costume designer, Debbie, and Peter Whitehead in Benedick. Other cast members include Tom Lyle, C. Michael, Kenneth Gray, Vaughn Armstrong, and William C. Mather. Richard Gandy has directed the music.

Brown the costume designer, Mark Condon the lighting designer, and Ron Cawelti the choreographer. Contact Suzy has composed original music for the production. *My Fair Lady* runs through Sunday at 8 p.m. Reservations: 210-2000.

THE SIGNATURE BOYS

Review the issue. *Signature Boys* runs through Sunday at 8 p.m. Reservations: 210-2000.

THE OPEN STAGE EXPERIMENT

The Old Globe Theatre offers a place where aspiring performers, amateurs and professionals can do in-process auditions for a production. Every Sunday at 8:30 p.m., the stage is available for "audition pieces" and "improvisations." Music, comedy, drama, magic, and more.

TOP GIRLS

The San Diego Repertory Theatre's production of Carol Churchill's difficult and fascinating play continues to draw audiences at one as possible to the opening of the play's two very different movements together.

Caroline, the wife, who the play's explosive first scene is luncheon attended by five of her husband's mistresses, including Peter Jones, her director Meg Wilbur and an excellent cast have come from the top production. The play is about Caroline, who has climbed from middle-class beginnings to the heights of social status and to a kind of power. It is the result of the self-made man, the playwright, who has built up his fortune and price has been too costly. Perkins runs an empowerment agency that helps women realize their intrinsic potential, but rather to social class. Women from the lower classes have suffered at the hands of the self-made man. Perkins has been given a position in the company of women who have abandoned her daughter, whom she refuses to acknowledge or aid now that she is the chosen one. The first act, while she may seem like a

perpetrator, the second act, which follows the luncheon, is a

continuation, and the other hand, is a form of white hillbilly-bougie popular in her native West Tennessee, although her well-known "Whoochie" — originally composed by the Beatles, among others — was a twelve-bar blues

continuation, technically died out before it could become

adolescent by other forms.

While essentially country boy at heart, both Presley and Lewis are confirming their future with nervous jitters. Presley has been divergent. Eddie Coyle, their show director, has been a constant presence at Perkins' restaurant, and the two have presented him from being

along with Presley and Lewis.

Perkins was one of the cults in the early 1960s that was assembled in Memphis in the mid-1960s by Sun Studios founder Sam Phillips. Of the three, Perkins perhaps was the most "authentic" of the new breed, a modicum of art in his looks, a unique voice, and the purest intent of the purest kind in his original

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Along with Presley and Lewis,

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continued from page B
are not easily eroded by time or circumstances. Perkins will appear at the Belly Up Tavern this Sunday night.

CONCERTS

- J.J. Cole and Band and Jack Tempchin and the Sessions**
Bell's Up Tavern, tonight, Thursday
8 p.m. - 143 University Avenue,
Santa Barbara, 485-9022.

Discharge, Dr. Know, Blast,
Promised Land, David Jacobs
1515 Franklin Street, Friday
September 1, 7:30 p.m., 151
Fourteenth Street.

Guadalupe Diary, The
Accessories, Fairfield Fata,
Easter Island, and Sven Erik's E
Ticket: Sprint, Friday
September 5, call for time, 1130
Barney Avenue, 276-2963.

Homegrown and the Tell-Tale
Hearts, North Park Lanes Club,
Tuesday, September 3, 2027 16th
Street, East San Diego.

The Ramsey Lewis Quintet:
Humphreys' (Saturday),
September 14, 8 p.m. and 9 p.m.,
2028 Sherman Avenue Drive,
223-0900 or 223-6428.

Jefferson Airplane
September 7, 8 p.m., 4622
Carmelita Mesa Boulevard,
560-8022.

- Sergio Mendes and Brazil '96**: Humphries, 8. Friday, September 12. 7 p.m. and 9 p.m. \$22-\$30 Sheller Island Drive, 222-0800 or 224-9436.

Robert Cray: Belly Up Tavern, Friday, September 12. 7 p.m. 143 South Cedrine Avenue, Solana Beach, 451-4022.

Hiroshima: Humphries, 8. Sunday, September 14. 7 p.m. and 9 p.m. \$22 Sheller Island Drive, 222-0800 or 224-8148.

Antia Barata and Pieces of a Dream: CMC, 10. The Strand, Sunday, September 14. 7:30 p.m., 202 C Street, downtown.

Sparks: SJSU's Montezuma Hall, Monday, September 15. 8 p.m. Antic Center, San Diego State University campus, 222-0800 or 265-9497.

Woody Herman and His

- Cedars Avenue, Siesta Beach,
481-9022.

The Shirelles: Showtime Theatre,
Saturday, September 20, call for
time, 7575 El Cajon Boulevard,
466-SHIRE or 466-7499.

Lionel Richie and Sheila E.:
Sports Arena, Saturday,
September 20, 8 p.m., \$23-4800.

**George Thorogood and the
Delaware Destroyers:** SDSU's
Openair Theatre, Saturday,
September 20, 8 p.m., San Diego

- Jimmy Cliff:** Humphrey's, Saturday, September 27, 7 p.m. and 9 p.m., 2703 Shelter Island Drive, 222-0800 or 224-9438.
Dave Van Ronk: Old Time Cafe, Saturday, September 27, 7 p.m. and 9 p.m., 1464 North Highway 301, Leland, 436-4030.
The Go-Betweens and the Sea Hags: Spirit, Saturday, September 27, 9 p.m., 1130 Buelus, 276-3990.
R.E.M. and 10,000 Maniacs:

- AJ-Age
AJ-Selby
Two Editors, Nightline

-

- TENBRAU
PIPPY
ERTS**
*Earn
STEAM
Dinner S*

- Show Discounts
AND LOBSTER
in Package Available

- Bud

- weiser

-

THE WAIT IS OVER ...

Monday is . . .
NAME YOUR DRINK NIGHT
 From 9 pm-11 pm.
 Any drink in the club is
 only **\$4.25**
 • Monday Night Football.
On our 2 giant screens will be incredible

THE FIRST FIFTY PEOPLE
in line on Tuesday
will receive a
CLUB DIEGO'S
"The Wait Is Over" T-Shirt
Coming on Tuesdays.
Concerts, Contests, Parties

Wednesday is
*** MARGARITA NIGHT ***
North County gets their
own edition of this Diego's
tradition. Margaritas are
only \$4.00 ALL DAY in the
restaurant and
all night in
the night club.
Featuring
special guests:
BALI BEECHES
-4-
Lucha

CLUB
Diego's
SOLANA BEACH

**Thursday from
5-8 pm**
It's the **Magic 102 FM**

**WORK RELEASE
PROGRAM**
No Cover

\$1.02 Well Drinks
Hot & Cold Hots & Beverages
MAGIC 102 Jocks
with Recreational Prizes
For You!

This Sunday,
September 7

IX RAVE NIGHT

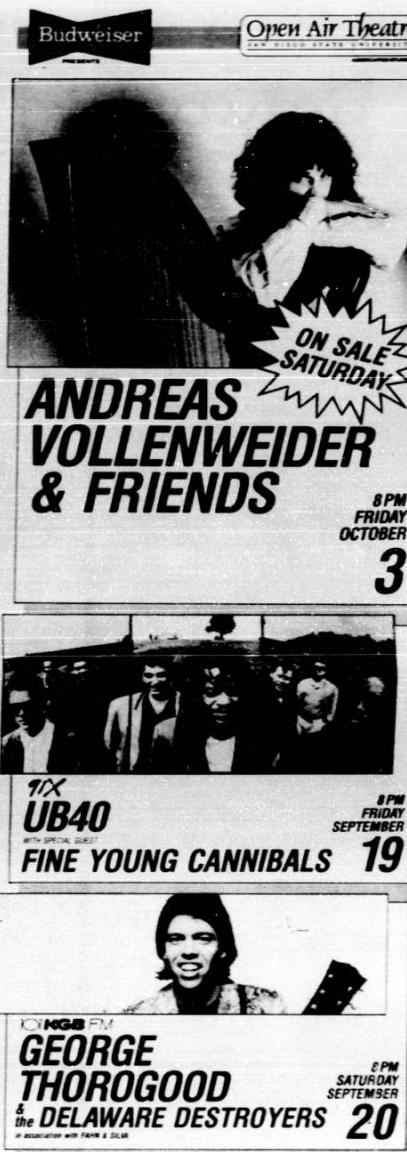
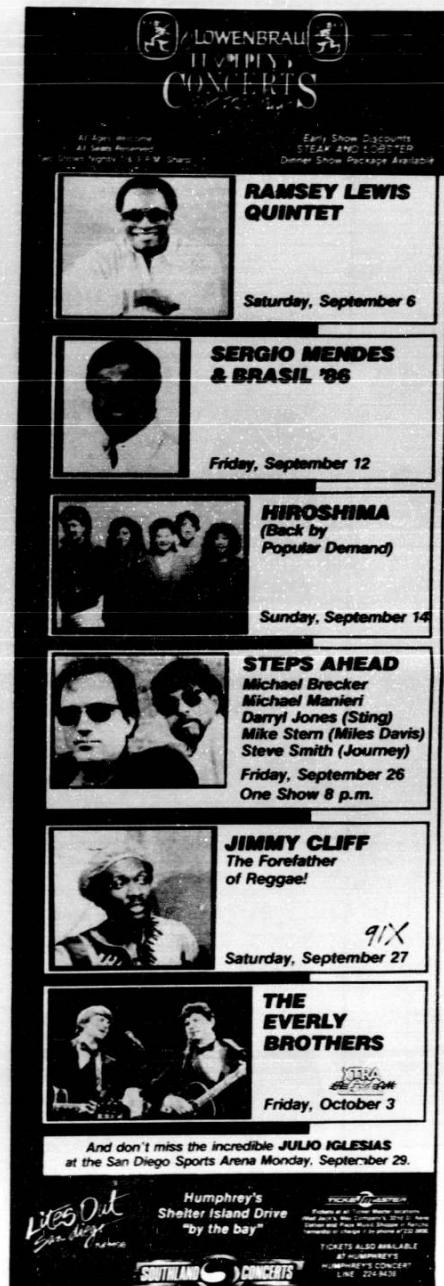
RAMONES
PRE-CONCERT
PARTY

FIRST 91 PEOPLE
FREE

• The Prodigy, Schrapnells
• Bands open at 10 pm
• Bands start giving away
concert tickets and albums
from 10:30-11 pm

KKOS, KLITE, KOWN
Anyone dining at Diego's will receive preferred entrance to our nightclub.
DIEGO'S is open for lunch and dinner every day from 11:00 am

Journal of Health Politics, Policy and Law



ALSO ON SALE: 3-D INKS AT 149¢ EACH. AMOUNTS AT 10¢ EACH.

Purchase tokens from authorized agents, including May Co., Mac's, Jack's, Peer Exchange, Plaza Music, Shoppes, Super Service, and the Atlanta Post Office, or charge to phone 404-522-0000. Produced for EDS - Associated Students, by August Attractions. No brothers, come in at discount price.

Belam

Bahia
RESORT HOTEL • 966 W. Mission St., Dr. • 488-7600
EVERY THURSDAY

JAZZ DANCE NITE
with Mark Walton of Channel 10
Thursday, September 4

HOLLIS GENTRY'S NEON

Complimentary hors d'oeuvres beginning at 6:00 pm
Gentlemen purchase one-hour
Fashion Auction starting at 6:30 pm
Dancing begins at 9:00 pm
First 300 people qualify for drawings each night

FRIDAY THROUGH MONDAY

ROCK AT THE BAHIA

THE CLUE
Dancing begins at 9:00 pm

TUESDAY

CLASSIC OLDIES PARTY
Tuesday, September 9

Complimentary hors d'oeuvres beginning at 6:00 pm
Dancing begins at 9:00 pm

EVERY WEDNESDAY

KIFM 98.1 *Live Out Jazz*
with Art Good of KIFM 98.1
Wednesday, September 10

Complimentary hors d'oeuvres beginning at 6:00 pm
Fantasy Fashions presents their
Fashion Auction starting at 7:00 pm
Trivia Contest — Win a free album
Dancing begins at 8:00 pm
First 98 people receive FREE Bahia Belle pass

BAHIA BELLE MOONLIGHT CRUISE

Sailing every Friday & Saturday night
7:30 pm and every hour on the half hour until 12:30 am
COCKTAILS • DANCING • LIVE MUSIC BY "THE ROCKAWAYS"
Passage \$5.00 • Board dockside at the
Bahia Hotel, Mission Bay

Don't miss our SUNDAY BRUNCH
All you can eat \$10.95

CLUBS

Club listings are compiled by Ron Jennings. If you wish to be included, please call 268-5082 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

North County

Barns Ranch House, 126 East Barns Ranch, Vista 92028. Contemporary and country. Friday and Saturday.

Bella Vista Restaurant and Nightclub, 1550 Highway 101, Carlsbad 92008. The Bruce Lee Show, 9 p.m. through 1 a.m. Thursday. Scott Henderson and Tribal Tech jazz, 5 p.m.; Friday; Peter Sprang and Kevin Lettau, 9 p.m.; Saturday, Kari and the Karmans, blues and rock and blues, 4:45 p.m.; Sunday, George Ketas and Fly Ketas, jazz. Tuesday: Hollis Gentry's Neon. Wednesday: Michael Bolling and Peter Bergman perform jazz during the Sunday brunch.

Belly Up Tavern, 140 South Cedar Avenue, Solana Beach. 4:45 p.m. to 1 a.m. Rock and Roll, 5 p.m. to 1 a.m. Thursday. Steve Pate, Motown rhythm and blues, Friday; the Rebel Rockers with the Unstoppable Horns, Caribbean rock, Saturday. 10 p.m. to 1 a.m. Perkins, rock, and the Padrons, rockabilly and rhythm and blues, Monday. The Mar Deas, vintage rock, Wednesday. The Blue Rock, Tuesday; Jack Tempchin and the Sessions, Wednesday. Afternoon Concerts: The Chicago Six, 12:30 p.m. jazz, 5:30 p.m. blues, 7:30 p.m. rock, 9:30 p.m. blues, 11:30 p.m. Saturday. Tobacco Road, vintage jazz and boogie-woogie, 6:30 p.m. Wednesday.

Bookworks/Panikin Coffeehouse, Paseo Hill Center 2825 Paseo Hill, La Jolla, Del Mar 265-5775. Modern Mexican and mariachi music, 8 p.m., Friday.

Bonelli's Rock Room, 2877 Vista Way, Oceanside, 722-5400. Midnight Delight, contemporary. Tuesday through Saturday. Live music. Monday, call club for information.

Coffee-in-the-Sea, 1950 San Luis Obispo Street, 436-1223. Ken Beck, guitarist and singer. Friday: Peggy Shannon, folk. Saturday: Mark and Sarah Schleifer, classical guitar duet, Sunday brunch, and CMC Poetry slams and singer Sunday evening.

The Country Side Restaurant and Lounge, 450 Douglas Drive, Oceanside, 757-0869. New Country, Wednesday through Saturday. Live blues, Wednesday through Sunday, 8 p.m.

Crazy Burro, 6996 El Camino Real, La Costa, 438-3371. Music 10 p.m. to 1 a.m. Friday and Saturday, 8:30 p.m. Sunday.

El Coco Loco Mexican Restaurant and Lounge, 2296 Mission Avenue, Oceanside, 755-7757. Live Afro-Cuban and Latin music, Thursday through Sunday. Monday and Tuesday, closed.

Fireside Lounge, 428 West Washington, Encinitas, 745-1831. The Agents, rock, Wednesday through Saturday.

The Flying Bridge, 110 North Hill Street, Oceanside, 722-1944. With Camel, windjammer music, Wednesday through Sunday.

Gentleman's Choice Restaurant, 1020 West San Marcos Boulevard (in the Old California Mart), San Marcos, 744-4444. Rock and blues, Wednesday through Saturday.

Gilley's Cocktail Lounge, 445 West Valley Parkway, Escondido, 446-4420. Passer-thru L.A. entertainment, Tuesday through Saturday, regional music, Monday.

EVERY SEAT IS A GOOD SEAT
UPCOMING CONCERTS

Sunday, Sept. 25 JOHN McLAUGHLIN & THE MAHABISHNU ORCHESTRA

Tuesday, Sept. 26 THE BAND

All tickets available at  and the Bacchus

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!

Saturday, September 6
NIGHT hosted by John Leslie
\$1.00 OFF cover charge with KGB CARD
FREE KGB CARDS AT DOOR

EVERY THURSDAY AND SATURDAY
FROM 5:00 PM TO 9:00 PM

ALL NEW AND EXCITING
END OF SUMMER SHOW!

BACCHUS DANCERS

SUNDAY, SEPTEMBER 7
KGB FM
FOGHAT

Doing their songs
"I Just Want to Make Love to You"
and
" Fool for the City"

TUESDAY, SEPTEMBER 9
"SAN DIEGO'S OWN SONS"
THE BEAT FARMERS

With SIDEWINDERS
Featuring DAVID & DOUGLAS PARAGE
Plus THE REGULAR GUYS

SUNDAY, SEPTEMBER 21
Legendary Blues Great!!
LITTLE MILTON

TUESDAY, SEPTEMBER 23
THE RAMONES

BUCKWEEZER

DOKKEN
WITH SPECIAL GUEST
GREAT WHITE
GOLDEN HALL

8PM
WEDNESDAY, SEPTEMBER
10

Welcome back to school students! **ASSDSU**
CULTURAL ARTS BOARD presents

THURSDAY, SEPTEMBER 11 — 8:00 PM
MONTEZUMA HALL
RAMONES


SUNDAY, SEPTEMBER 14 — 8:00 PM
MONTEZUMA HALL
SPARKS


SUNDAY, SEPTEMBER 21 — 8:00 PM
BACKDOOR
Gene Loves Jezebel


ALL SHOWS \$10
All ages, adults welcome.
Tickets available at Aztec Center Box Office (268-6447) and 
at the Mai Co. Mod Jack's, Radio Music Shoppe, and Peer Exchange. **NO CHILDREN UNDER 12**. **NO COVER CHARGE** (169-222-0800).
Produced by the
ASSOCIATED STUDENTS
of San Diego State University

91X

Henry's, 264 Elm Street, Carlsbad, 729-2244; "The Serai" and Co., 265 Elm Street, Tuesday through Saturday, with Judy Amer, Tuesday and Wednesday; the Belair Boys, vintage rock, Sunday.

Hotel Escondido, Scotty's Pub, 260 Hotel Escondido Boulevard, Escondido, 747-5006; Double Trouble, contemporary, Thursday through Saturday.

Hungry Hunter/Bancho Bernardo, 11940 Bernardo Plaza Drive, Rancho Bernardo.

566-2400; Jim Hawley, contemporary, Thursday through Saturday.

Jelly Roll/Oceanside, 1900 North Harbor Drive, Oceanside, 722-1831; L.A. rock, Thursday through Saturday; Barker and Orr, math and music, Wednesdays.

Kypling's, 927 First Street (in the Lumberyard Shopping Mall), Encinitas, 942-8181; Peter White, blues, Friday and Saturday; Wednesday through Saturday; Aubrey Fox, Fran Lookota, and Scott Von Rausberg, jazz, Sunday through Tuesdays.

La Tapatio, 340 West Grand, Escondido, 747-8282; Live Latin

music, Friday through Sunday; call club for information; the Mariachi La Tapatio performs Friday through Sunday beginning at 7 p.m.

Leo's Little Bit of Country, 680 West San Marcos Boulevard, San Marcos, 744-1120; Stampede, country, Wednesday through Saturday; Wednesday through Saturday; Monday and country dance lessons, Tuesday through Thursday.

Lu's, 1963 East Valley Parkway, Escondido, 746-7038; Steppin' Out, country rock, Tuesday through Saturday; Harry Paul and

Milie Fleurs, 6009 Paseo Delicias, Ranchos Peñas, 756-3085; Joel Nash, piano show tunes, Wednesday through Saturday; Topaz, jazz, Sunday through Saturday.

Mira Inn, 502 East Mission, San Marcos, 471-2939; The Belair Boys, vintage rock, Thursday through Saturday; Harry Paul and

Saturday, variety, Sunday through Tuesday.

Monterey Bay Cannery, 1325 Harbor Drive, Oceanside, 722-3474; Chris Clayton, contemporary, Wednesday through Saturday.

Mohr's, 320 East Grand Avenue, Encinitas, 741-0935; Live music, Friday and Saturday; call club for information.

Oakvale Lodge, 14900 Oakvale Road, Escondido, 749-3103; North Forty, country, Friday and

Saturday, and hosting a jam session, 4-9 p.m., Sunday.

Old Del Mar Cafe, 2720 Via de la Valle, Del Mar, 755-6614; The Procrastinators, rock, Thursday through Saturday; Boracho Y Loco, calypso rock, Friday and Saturday; Private Domain, rock, Wednesday.

Old Time Cafe, 1464 North Highway 101, Leucadia, 436-4030; Joe and Linda George, rock, 7:30 p.m., Thursday; Tiki Room, vintage jazz and boogie-

wongue, 7 and 9 p.m., Friday; Guy, Candie, and Evan Carawan, folk, 7 and 9 p.m., Saturday; Carol Taylor, Anita Aronson, and Paul Johnson, traditional folk and fiddle tunes from Sweden and Norway, 7 p.m.; Sunday: Old Time Hoot Night, Tuesday; Phil Phillips, blues, Wednesday; 7:30 p.m., Wednesday; Sunday brunch concert; Melissa Morgan, harp music.

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

Tuesday through Saturday; **Pomerado Club**, 12237 Pomerado Road, Poway, 745-3125; The Savory Brothers, country, Thursday through Saturday.

Porfidos Restaurant, 1670 Coast Boulevard, Del Mar, 755-6345.

Social, tropical jazz, Friday and Saturday; John Thomas, tropical jazz, 5:30-7:30 p.m., Sunday.

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

Bancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo, 277-2146; One Plus One Plus Karen Carpenter, country, Sunday through Saturday; the Rod Credit Band, oldies music, Sunday and Monday.

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

The Red Coach Inn, 135 North Pine Escondido, 743-9796;

Fredell, rock, Thursday through Saturday; Steve, rock, Sunday and Monday; Messenger, rock.

CELEBRITY ROOM:

2 NIGHTS ONLY!
MARK MURPHY

Friday & Saturday, September 5 & 6



LINGERIE SHOWS
Every Wednesday at 12 pm
and Thursday 5-7 pm

GINA ECKSTINE
Tuesday through Saturday
September 9 through 13

Sunday and Monday is
JAZZ NIGHT
8 pm

Featuring
NEW SHOOZ

Jazz Night special (served 6-9 pm);
PRIME RIB OR SWORDFISH DINNER \$6.95
FOR RESERVATIONS AND INFO-279-2444
4805 CONVOY ST.



La Jolla's Finest Jazz
featuring the great sounds of

SECRETS
Wednesday 8 pm-midnight,
Friday & Saturday 9 pm-1 am

Every Sunday night — Jazz 8 pm-12 am

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 ribs and seafood

Happy Hour 4 - 6 pm, Monday-Friday

Reservations suggested

1250 Prospect Street (McKellar Plaza) • La Jolla • 454-5325

HALCYON

4258 W. Point Loma Blvd. • 225-9559 • No cover Sun-Wed.
Thursday, Friday & Saturday

FOUR EYES



7:00-9:00 pm

Friday & Saturday, any drink only \$1.75!

SATURDAY NITE SPECIAL

Two great bands



THE JACKS



AND FOUR EYES

Show starts at 9:00 pm



Procrastinators

Sunday & Monday

The Reflectors

Tuesday & Wednesday

Private Domain **Blonde Bruce Band**

Thursday-Saturday

Sundays 4-8 pm

Kick-off of the
'86 season

Sunday, September 7, 1:00 pm

Chargers vs. Miami

While watching the game with our multiple monitors, enjoy our all new All-You-Can-Eat Sunday Champagne Brunch 9:00 am-2:00 pm

\$6.25

With purchase of brunch for two, enjoy a complimentary bottle of champagne

Come early for the best seats
on our outdoor deck

Sunday & Monday
The Halcyon welcomes

THE BEAT CLUB

Starting Tuesday
THE AUTOMATICS

Starting Tuesday

Show starts at 9:00 pm

ALBERT KING

Appearing at the Halcyon

Saturday, September 20th

NO COVER CHARGE

at the Halcyon

Sunday-Thursday

Don't Get Caught in the Commute
Escape to Shelter Island

Dine and dance the night away
to the jazz-flavored music of

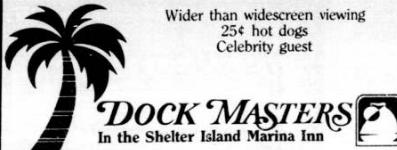
NEW ATTITUDES



Thursday-Saturday, 9:00 pm-1:00 am. Plus

MONDAY NIGHT FOOTBALL SPECIAL

Wider than widescreen viewing
25¢ hot dogs
Celebrity guest



APPEARING 9pm-1am
Through September 30
Tuesday-Sunday

60's ENTERTAINMENT
& DANCING
On Mission Bay



DANCE ALL NIGHT to the
sound of the Sixties brought to you
by the "Ricky Wells" band. Three
seasoned performers play hit after
hit, featuring John Kormann and
Sam Boyd, who are former mem-

bers of the "Gary Puckett" band.
Whether you call it Classic Rock,
Sixties Revival or just plain Gold,
you're sure to have a great evening
with one of San Diego's best bands.

Set Sail for Sunday Brunch
at the Dockside Broiler

Drop anchor by Mission Bay this
Sunday and discover brunch at the
Dockside Broiler. A truly exceptional
brunch served in the impeccable style

of a Princess Cruises "Love Boat"

buffet, complete with complimentary
champagne. Served every Sunday
from 10:30am-2:30pm. Call 274-4630
for reservations.

VACATION VILLAGE
A PRINCESS CRUISES RESORT

1454 West Vacation Road (Off Ingraham) 274-4630

J.J. CALE
AND BAND
AND SOUL PATROL
JAZZ, FUSION & THE SECLUSIONS

Tonight, Thursday, September 4 9:00 pm
After Midnite

SOUL PATROL

Friday, September 5 9 pm Motown/R&B

DEBELL ROCKERS
GUITARABLE HOMIES

Saturday, September 6 9 pm Caribbean Rock

CARL PERKINS
and friends THE PALADINS

Sunday, September 7 7:00 pm 7pm and 10pm Godfather of rock "Blue Suede Shoes", "Honey Don't"

KILLER BEES

Tuesday, September 9 9:00 pm From Texas

JACK TEMPCHIN and the SECLUSIONS

Wednesday, September 10 10 pm You Belong to the City - Smugglers Blues

DELBERT McCLINTON
and guests PRESTON SMITH & THE CROCODILES

Friday, September 12 Coming: ROBERT CRAY

Wednesday, September 17 THE TURTLES

Thursday, September 25 REFINED PIE

Wednesday, October 1 HINDERS IN THE SKY

Wednesday, October 8 PRIDE, RAVE GPS

Thursday, October 9 EKE ELY

Wednesday, October 15 SCREAMIN' BLUE MESSIONS

Thursday, October 16 BLASTERS

THE DEL MAR MAN BEGINS AND ENDS HIS RACING DAY AT THE BELLY UP.

RACING SEMINARS Every Saturday & Sunday 11 am to 1 pm with guest Steve Aurtur Editor: Inside Track News Brunch served 10-12

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

Tuesday and Wednesday
Rudi's Hidden Acres, 3700
Carmel Valley Road, Del Mar
481-9836: Red Lane, country and
rock, Friday and Saturday.

See Late Ray Diamond off
Country Club Club, 31474 Golf
Club Drive, Bonita, 21474: Dan Connor, oldies, country and
contemporary, Tuesday through
Thursday; the band dance music, 8:30 p.m., Friday and
Saturday.

Sunset Lounge, 2238 Encinitas

Boulevard, Encinitas, 21451:

Dan Tennison, country and

contemporary, Wednesday through

Saturday.

Top Spin, 205 La Jolla Lane,

Fallbrook, 728-0108: Reelin' rock,

Thursday through Saturday; Hobey

Blues, 1275 La Jolla Shores

Drive, La Jolla, 459-0541: Sound

Invention, contemporary music

and dancing, Wednesday through

Saturday.

Valley Center, Inn Salas, 27555

valley Center Road, Valley Center,

745-1466: Lake country,

Friday and Saturday, club for

information.

Valley Port Restaurant, Red Dog

Saloon, 3757 South Mission Road,

745-1228: The Band, Contra Costa fiddler, Tuesday and

Wednesday, CW, Express country,

Thursday through Saturday.

Vista Entertainment Center, 435

West Vista Way, Vista, 941-0323:

Jockey Room: Strider, rock, Friday

and Saturday.

Whiskey Creek, 14240 Paseo

Road, Fallbrook, 745-7321: Jerry Base

and a Touch of Country, country,

Wednesday through Saturday; Jon

Hendrix and Company, country,

Monday and Tuesday, swing

lounge, Monday and Tuesday,

country and western dance lessons,

Wednesday and Thursday.

Whiskey Plaza, 1260 West Valley

Plaza, Encinitas, 745-8640:

Palace, 1280 West Valley Plaza,

Saturday, the Bicky Wells Band,

vintage rock, Sunday and Monday,

Prairie Rock, Tuesday and

Wednesday.

Woods Nickel, 13303 Poway

Road, Poway, 745-6364: Ron

Morris, country, Friday and

Saturday.

Beaches

Affair, 2595 Highland Street,

Mission Beach, 745-3888: The Jots

featuring Kenny Morris, vintage

rock, Tuesday through Saturday;

Ella Ruth Piggee sings jazz and

blues, 6 p.m., Sunday and

7:30 p.m., Monday.

Anny's Restaurant, 875

at the dock, La Jolla,

454-2288: George Reno, pianist

pop, jazz, blues, and boogie, 7 p.m.,

Wednesday through Saturday.

Bahia, 1088 West Mission Bay

Drive, Mission Bay, 488-0551: The

Rockaways, contemporary music

for dancing, Friday and Saturday.

Carlos Murphy's, 4303 La Jolla

Village Drive, La Jolla, 457-4170:

Bolton/Dallas, rock, Thursday

through Saturday; The Heaters,

rock, Sunday, Monday.

Carlos Murphy's, 1994 Quivira

Basin, Marina Village, 223-8061:

The Heaters, rock, Tuesday and

Wednesday.

This week's

Afternoon Concerts

Fridays September 5 5:30 pm - CHICAGO SIX

Saturday, September 6 5:30 pm - BORDER TOWN

Wednesday, September 10 6:30 pm - TOBACCO ROAD

THE DEL MAR MAN BEGINS AND ENDS HIS RACING DAY AT THE BELLY UP.

RACING SEMINARS

Every Saturday & Sunday

11 am to 1 pm

with guest Steve Aurtur

Editor: Inside Track News

Brunch served 10-12

FOR INFORMATION CALL 481-9022

143 SOUTH CEDROS AVE • SOLANA BEACH, CA 92075

HEROES

RESTAURANT & FLORIST

2828 Camino del Rio South, Mission Valley, 299-2828

TUESDAY AND WEDNESDAY

WEEKEND

THURSDAY

FRIDAY & SATURDAY, SEPTEMBER 5 & 6

HEROES

plus

PRIVATE SESSION

Two bands • Two dance floors
Three bars • Three video big screens
\$3

2 for 1 covers \$1.25 Coronas
Blush Wine & Iced Teas 'till 9:30 pm

SUNDAY

SUNDAY BRUNCH

Featuring
THE BRUCE CAMERON ENSEMBLE

FOOTBALL BRUNCH

LEHR'S KUTTERFEST 1985 Oak San Diego CHARGERS BUS BRUNCH PACKAGE

LEHR'S FAMOUS RAMOS FIZZ SUNDAY BRUNCH (NEW & EXPANDED)

Includes -A Ramos Fizz or cocktail plus much more

• Live jazz band • Bus to and from game • Souvenir drink coin Reservations recommended 299-2828

In Lehr's Cabaret, Sunday night New Talent Night featuring TELESIS & PANTRA \$1.25 Iced Teas all night long

MONDAY

MONDAY NIGHT FOOTBALL

NEW YORK GIANTS VS. DALLAS COWBOYS Drink specials, carved ham & roast beef sandwiches. 754 drafts

TUESDAY & WEDNESDAY

TUESDAY & WEDNESDAY, SEPTEMBER 9 & 10

HEROES

1/2 price Iced Teas
1/2 price appetizers
all night long
No cover 8:30-9:30 pm

Wednesday
HEAD OVER HEELS NIGHT
No cover with skirt & heels

Casey's Pub, 714 Garnet Avenue, Pacific Beach, 273-9555: Tim Price, contemporary, Wednesday through Saturday; David Lee, rock, Friday and Saturday.

Clark's Steak House, 1250

Prospect Street, La Jolla, 454-5325: Secrets jazz.

Wednesday through Saturday; the Joe Marillo Quartet, jazz, Sunday.

Club Chalet, 5046 Newport

Drive, Ocean Beach, 222-5200:

The Elements, Thursday through Saturday; the Beat Club, rock, Wednesday.

Elaire's, 7955 La Jolla Shores

Drive, La Jolla, 459-0541: Sound

Invention, contemporary music

and dancing, Wednesday through Saturday.

Holiday Inn, 2239 Holiday Court,

La Jolla, 453-5500: Piano Bar:

Bruce McKeithen, Wednesday through Saturday; Chris Curtis

Monday and Tuesday.

Jazz Man Biscuits, 5726 La Jolla

Boulevard, La Jolla, 454-9832:

The Spud Brothers, rock,

Thursday through Saturday; Southwinds, contemporary and jazz, Tuesday and Wednesday.

Hotel del Coronado, 1550 Orange

Avenue, Coronado, 435-6611:

Ocean Palace Lounge: The

Elements, contemporary, Tuesday

through Saturday; tea dance with the Variations, contemporaries,

2:30 p.m., Sunday.

Lucky" pianist, performs at 9 p.m.

Sunday evening, Crown Room:

Doug Ulrich, pianist.

Hennessey's Tavern, 4630

Mission Boulevard, Pacific Beach,

483-8847: Fundi and Company:

Wednesday, Thursday evening

and 2:45 a.m., Saturday afternoon:

Theresa and James Hinton, Irish

music, Monday; Chuck Perrin,

contemporaries, Tuesday evening;

live blues, Wednesday, 8 p.m.,

Thursday through Saturday.

Hyatt Regency Hotel, 1441

La Jolla Shores Drive, La Jolla, 224-1234: The Spud Brothers,

rock and comedy, Thursday

through Saturday; Southwinds,

contemporary and jazz, Tuesday

and Wednesday.

La Jolla Inn, 2239 Holiday Court,

La Jolla, 453-5500: Piano Bar:

Bruce McKeithen, Wednesday

through Saturday; Chris Curtis

Monday and Tuesday.

La Valencia Hotel, 1182 Prospect

Boulevard, La Jolla, 454-0771: Bob

MacLeod, piano and vocal variety

early evening through Thursday

and Friday.

Leather Room, 223-5944: The

Billie Gondor Quartet, jazz,

2:45-3:30 p.m., Sunday: the Bill

Doherty Trio, jazz, 7:30 p.m.,

Monday.

Marie's by the Pier, 710 Garnet

Avenue, Pacific Beach, 483-7844:

Rick Gailey and the Voodoo

Baracudas, rock and blues.

Procrastinators, rock, Sunday and Monday; the Reflectors, rock, Tuesday and Wednesday; the Blue Octopus, rock, Thursday; the Long Lost Lovers, rock, Friday and Saturday; the Rocket 88, rock, Friday and Saturday; the open jam session, 6 p.m., Sunday; the Mark Lessman Group plays jazz, 7:15 p.m., Monday.

McNick's Pub, 1921 Bacon

Street, Ocean Beach, 224-0622:

The Long Lost Lovers, rock, Friday

and Saturday; the Rocket 88, rock,

Friday and Saturday; the open

jam session, 6 p.m., Sunday.

McP's, 1017 Orange Avenue,

Coronado, 435-1822: Recorded music with

Atkinson, Friday and Saturday

Piano bar: Randy Beecher, Sunday

through Thursday.

Mexican Village, 120 Orange

Avenue, San Diego, 435-1822:

Recorded music with

Atkinson, Friday and Saturday

Piano bar: Rick Beecher, Sunday

through Thursday.

Moxy Moxy's, 3595 Sports Arena

Boulevard, Loma Portal, 223-5596:

Automatics, rock, Thursday

through Saturday; Circles, rock,

Friday and Saturday.

Music Box, 1921 Bacon

Street, Ocean Beach, 224-0622:

The Long Lost Lovers, rock, Friday

and Saturday; the Rocket 88, rock,

Friday and Saturday; the open

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jam session, 6 p.m., Sunday.

Music Box, 1921 Bacon

Street, Ocean Beach, 224-0622:

The Long Lost Lovers, rock, Friday</p

THE LOMA LIARS

Thursday, September 4

In concert for two nights!

Friday & Saturday, September 5 & 6

ROCKET 88

Direct from Phoenix
Tickets \$3.00 at the door

Jazz every Wednesday 7:00-10:00 pm

THE MARK LESSMAN GROUP

Open jam session every Sunday 6:00 pm



1921 Bacon Street - Ocean Beach - 222-6822

MIKE'S BACK!



MIKE MURPHY

Wednesday-Saturday, beginning at 8:30pm



875 Hotel Circle South, Mission Valley 298-8281



OH! RIDGE

Tuesday-Saturday 8:30 pm

LE'D BACK JAZZ

Sunday & Monday



Hanalei Hotel 2270 Hotel Circle North, Mission Valley • 297-1101

Sunday through Wednesday

Martinez's, 1031 Orange Avenue, Coronado, 854-4690. Live music, Friday and Saturday; club for information; Friday and Saturday; Bing Cooley hosts talent night, Sunday.

Old Pacific Beach Cafe, 4287 Mission Bay, 755-4287. American, Pacific Beach, 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. The Sirens Brothers, rock, Wednesday through Saturday.

Pub Bar and Grill, 1025 Prospect Street, La Jolla 454-9711. The Rob Schneiderman Trio, jazz, Wednesday and Thursday; the Mel Goor Trio with vocalists, Monday and Tuesday; Friday and Saturday; Bruce Cameron's Rinky Business featuring Elliot Lawrence, jazz 4-8 p.m., on the terrace, Sunday.

Rocky's Ballroom, 4626 University City Center Avenue and Mission Bay Drive, 2704-550; Live music in the dining room, Friday and Saturday; club for information; live sports via television are offered daily.

The Saloon House, 1870 Quivira Road, Marina Village, 223-2234; Floyd Gaines, contemporary, Thursday through Saturday.

Sandtrap Lounge, 2709 North Mission Bay Drive, Mission Bay 274-3314; Ed Ellis and Tapistry, 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, older and contemporary, Friday and Saturday.

Spira's Bush Restaurant, 4315 Mission Boulevard, Pacific Beach, 483-7666; Robert Wetzell, classical guitar, Wednesday through Saturday.

Steamer's, 1165 Garnet Avenue, Pacific Beach, 274-2323; Jerry Melnick, piano variety, nightly.

The Surfer Restaurant, 71 Pacific Beach Drive, Pacific Beach, 274-3200; Connie Alderman, easy-listening piano music with vocal accompaniment, 7 p.m., Friday and Saturdays.

Tables, 1165 Garnet Avenue, Pacific Beach, 274-2323; Live flamenco music and dancing, 7:30 and 9:30 p.m., Wednesday, Thursdays, 7:30, 9:30, and 11:00 p.m., Friday and Saturday.

Texas Teahouse, 4970 Voltaire Street, Ocean Beach, 222-6895; Mexican cooking, Thursday, the Sidewinders, blues, rock and country rock, Friday and Saturday; Colored Rain, music of the Grateful Dead, Sunday, the Hitters, rock, Monday; the Sidewinders, blues and rock, Tuesday.

Top of the Cow, 1216 Prospect Street, La Jolla 454-7779; Bob Cowen, pop classics on the piano, Wednesday through Sunday.

Vacation Village Hotel, Bay Lounge, Point Loma, Mission Bay 274-4630; The Ricky Wells Band, vintage rock, Tuesday through Saturday.

Victor's, 1403 Rosecrans Street, Point Loma, 226-1871; Downtown Norman Clifford and Frankie Ferlin, contemporary, Wednesday through Saturday evening and

Sunday through Wednesday

W.D. Pabst and Co., 2901 Nimitz Boulevard at Rosecrans, 224-3655; Some Girls rock, Thursday through Saturday; Star Party, recorded music, audience participation presentation, Tuesday and Wednesday.

Join us in Tijuana every Wednesday

ROCK NIGHT 2 FOR 1 DRINKS

Between 8:00 pm and 12:30 am

Thursday through Sunday 8:00 pm-5:00 am

The fabulous group

CRASH

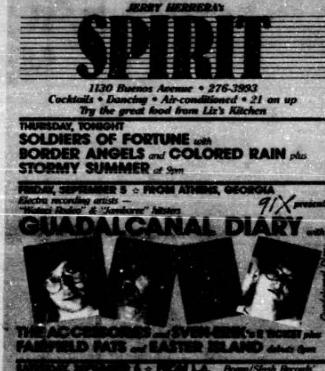
with singer Genny Siva

MIKE'S

disco

Revolution at 6th St.

1-706-365-3534



WE'RE OPEN

Wednesday, September 7, 1988

9:00 pm - 2:00 am

7:00 pm - 11:00 pm

8:00 pm - 12:00 am

9:00 pm - 1:00 am

10:00 pm - 12:00 am

11:00 pm - 1:00 am

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blues and rhythm and blues. Easter Island, rock and Sven Erik and the E Ticker Rollers, rock. Friday, Bruce Springsteen, the Patti Labelle Band, Stevie and the Toy Dame Quintet, "low-shoring," City on Edge, rock, the Hitters, rock, and the D.T.A.s, rock. Sunday, Carlene Carter, rock (second and third sets) and the Image Bureau, rock. Tuesday, Prowler, rock. Social Spit, rock, and the Ella Ruth Piggies, jazz and blues, rock. Wednesday through Saturday, the Dixie Lopes Trio, swing, contemporary and vocals. Sunday and Monday, Bruce Bert, rock, contemporary. Tuesday through Saturday, Brian Wilson, rock.

Starburst Hotel, 950 Hotel Circle North, Mission Valley 298-0511. Coral Room: Passion drums, 7-9 p.m., Friday and Saturday. Tuesday through Saturday, the Dixie Lopes Trio, swing, contemporary and vocals. Sunday and Monday, Bruce Bert, rock, contemporary. Tuesday through Saturday, Brian Wilson, rock.

The Leo/Mira Mesa, 10787 Camino Ruiz, Mira Mesa. 665-1461. The Showball Effect, rock, through Saturday. Mingo Street, contemporary. Sunday and Monday.

The Leo/Mission George, 6333 Mission George Road, Mission George. 280-9442. Dusty Best, contemporary, Friday through Thursday. Five Eyes, contemporary and Friday and Saturday. Jeff Williams, contemporary. Sunday and Monday.

The Wellhouse, 10789 Terrazas Boulevard, San Diego. 567-0677. The Wellhouse, rock and Latin, Correa, swing, pop, nostalgia, and contemporary dance music. Tuesday through Thursday; Null and Void, vintage rock. Friday and Saturday; Dan Connor, country and contemporary. Sunday and Monday.

Wingfield's Bistro, 6500 Mission Creek Road, Mission Creek. 280-6263. Steer Craxx, country, Tuesday through Saturday; Haynes, country, Sunday and Monday.

San Diego South

Abby Restaurant, 2825 Fifth Avenue, Hillcrest. 291-4779. Restaurant: Mexican, elegant dinner, 6-9 p.m., Wednesday through Saturday. Local stars perform with Mike.

Anthony's Harborside, 1355 North Harbor Drive, downtown. 232-6358. Forward Motion, Top 40 dance music, Wednesday through Saturday; Ella Ruth Piggies, jazz and blues, Tuesday.

Artex Bowl, Tunisonic Room, 4354 Thirteenth Street, North Park. 293-3135. Sheri and the City Street Band, contemporary. Wednesday through Saturday.

Deon's, 4225 El Cajon Boulevard, East San Diego. 284-6581. Piano-bar, Paul Great Tuesday through Saturday; Patti Glenn, Sunday and Monday.

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

Hamburgerland, 4416 Waller Street, Old Town Inn, San Diego del Mar. 295-0584. Charlie Morse, contemporary, Friday and Saturday.

Kensington Club, 4079 Adams Avenue, Kensington. 284-2848. Live music, Saturday, Sunday, call club for information.

Lobby Inn/Embarcadero, Port Hotel Lounge, 1355 North Harbor Drive, downtown. 232-3861. The Grand Quartet, jazz, Tuesday through Saturday.

Hotel San Diego, 339 West Broadway, downtown. 234-0221. Hotel San Diego, Latin, jazz, Friday and Saturday, call club for information.

Humphrey's, Half Moon Inn, 2241 Shelter Island Drive, Shelter Island. 224-3577. Piano bar, Michael Wainwright, Wednesday through Saturday; Rick Ratti, Tuesday through Friday happy hours, indoor stage: "The Invaders," Friday and Saturday; Peter Sprague and Friends, Latin, popular and romantic jazz sounds, Wednesday.

The Escape Lounge, 421 University Avenue, Hillcrest. 295-8282. John Van Dyke and Natalie Price, contemporary, Friday and Saturday; Rick Rickett, Friday and Saturday.

Imperial House, 265 Kalmia Street (at Park Boulevard), Hillcrest. 234-3525. Warm Jaz, contemporary, Monday, Tuesday, Thursday through Saturday; with the Imperial House Open Stage, Wednesday, Thursday, Wayne Huie and Hank Young, jazz, Friday and Saturday.

Expresso Murphy's, 500 Fourth Avenue, downtown. 239-0511. Marc Adams Rathburn, harp and vocalist, Friday; Rick Sastor, folk and ballads, Saturday.

Carrie Murphy's, 3840 Twigs, Old Town. 280-0305. Rob Huff and Brian Stevens, contemporary, Monday.

Bonita Casa

♦ STEAK AND SEAFOOD ♦



PRAX

Thursday, Friday & Saturday, September 4 & 6

Bonita's favorite DJ hosts popular hits for dancing every Tuesday and Wednesday, 9 p.m. till 1 a.m.

Every Tuesday starting at 8 pm
Tri-Starr Fashion Auction Show

South Bay's most elegant

Sunday Champagne Brunch

Over 50 different selections including "made to order" omelets, carved roast beef, baked salmon, ribs, and an incredible dessert assortment. Plus a bottomless glass of champagne!

Only \$9.95

Brunch Drink Specials

Margaritas only \$1.00 Bloody Marys only \$1.50

Brunch served 5 am to 3 pm

Banquets & Catering

Take the hassle out of your next party—let us do the work for you! Groups from 3 to 300! Call 267-7700 and ask for Beth Myers.

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) 267-7700

PARADISE BAY

Seaford's #1 Talent & Oyster Bar

Wednesday-Saturday
September 3-6 & 10-13

SIERS BROTHERS



Every Tuesday 9 pm-2 am

CHAOS PRODUCTIONS

Mobile DJs Mike & Dave

Formerly the Windrose Restaurant

At Marine Village • Mission Bay • Tel. 267-7700 • 267-7700

Fridays and Saturdays:
Cafe Cult/Whistle Stop,
2236 Fern Street, Golden Hill.
284-2845. Joyce Roche and the
Zebra Club, rock, 8:30 p.m.,
Wednesday through Saturday;
local stars perform with Mike.

The Coo-Coo Club, 4383 University Avenue, 283-8213. Live
music, Friday and Saturday, call
club for information.

Dock Masters, 2051 Shulz
Island Drive, Shelter Island.
223-2572. New Attitudes,
contemporary, Wednesday through
Saturday.

Don's, 4225 El Cajon Boulevard,
East San Diego. 284-6581. Piano-bar,
Paul Great Tuesday through Saturday;

Ella Club Hotel, 2113 Shelter
Island Drive, Shelter Island.
224-8888. James Parish, piano
variety, Sunday and Monday.

Drewry Magg's, Thirtys, San Diego.
North Park, 298-4584. Karl Anthony and Omar Ken,
spiritually oriented original music,
Thursday; Conde, Latin, Friday;
Lata, Latin salsa, Friday.

El Dorado, 1355 North Harbor
Drive, downtown. 232-3861. The
Grand Quartet, jazz, Tuesday through
Saturday.

Hotel San Diego, 339 West
Broadway, downtown. 234-0221.
Hotel San Diego, Latin, jazz, Friday
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Expresso Murphy's, 500 Fourth
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Adams Rathburn, harp and
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Carrie Murphy's, 3840 Twigs,
Old Town. 280-0305. Rob Huff and
Brian Stevens, contemporary,
Monday.

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Drewry Magg's

Great Grill Cocktail Lounge: Bill Wright, pianist; Mondays and Tuesdays and Thursdays through Saturday, the Joe Azzarello Trio, jazz, 8 p.m.; Wednesdays and 4-8 p.m., Sunday, Garden Restaurant: Live jazz, blues, classical and jazz music; Thursday through Saturday (6:30-10:30 p.m.), and Saturdays and Sundays brunches.

Via Veneto Restaurant, 1745 India Street, downtown, 233-4006; Friday and Saturday, Latin American and others sing pop Italian songs at your table accompanied by Avanti, pianist, and 10 p.m. songs by the Sartoriis. Sartoriis accompanied by Edwards, pianist, and Mariano, guitarist; opera highlights by Herman Sartori and the Sartoriis singers accompanied by Dan Copeland, pianist. Sunday, 6:30 p.m.

Western Restaurant and Nightclub, 5480 El Cajon Boulevard, 582-1413; Recorded music, Thursday through Saturday; Monday and Tuesday, the Medocats, Fifth and Sixties rock, Wednesday, 8 p.m.

Wings and Plastic Bottles, 3906 Fourth Avenue, Hillcrest, 299-4612; Peter Sprague with vocalist Kevin Lettau, pianist, Rob Schickerman, bass, drummer John Lehrman, 8 p.m., Friday, Zimmo, Klemmer dance music, 7 and 9 p.m., Saturdays.

East County

Alpine State Depot, 2754 Alpine Boulevard, Alpine, 445-2560; Terri Adams and Country West.

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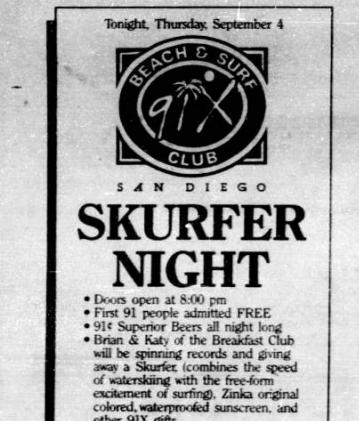
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country, Wednesday through Saturday.

Antonio's Backroads, 710 North Johnson, El Cajon, 442-9827; Dusty Boot, contemporary, Friday and Saturday.

Brenco Billy's, 11377 Woodside Avenue, San Diego, 448-8728; Coyote country, Wednesday through Sunday.

Bull and Bear, 690 North Second Street, El Cajon, 440-5757; Chain Reaction, contemporary, Friday through Saturday.

Circle D Corral, 1013 Broadway, El Cajon, 444-1443; Country Casinos, country, Friday through Sunday; and Mandan, country, Saturday, traditional Irish music, Friday and Saturday; call club for information.

Crown Room, North Second Street and Oakdale Avenue, El Cajon, 447-0456; The Heaters, rock, Thursday through Saturday; the Star Parts, recorded music and video audience participation presentation, Sunday and Monday; Ignatius Marshall Syber presents the Hypnotic.

Dave's Landing, 1385 East Main Street, El Cajon, 442-0258; Jerry Burchard, contemporary.

Review, Tuesday night at 9 and 11 p.m.

Carlton Oaks Country Club, 5200 Immod Drive, San Diego, 448-4242; Joey and the Stingers, contemporary, Friday and Saturday.

Dew's East, 13321 Business Highway Eight at Los Cocos, El Cajon, 442-9444; Elton J.T. and the Country Gold, country, Friday and Saturday.

Horneshoe Tavern, 7664 Broadway, Lemon Grove, 489-6341; The Boom Fifes and Sables, rock, Thursday through Saturday; the New City Wranglers, country, Sunday.

Floss Springs Inn, 15505 Highway 80, El Cajon, 443-9568.

Kelly's Pub, 6344 El Cajon Boulevard, college area, 286-0400.

Live country music, Friday and Saturday, call club for information.

George Joe's Restaurant, 3508 Murray Drive, La Mesa, 468-6128; Gerrit Adams, piano and vocals, Friday and Saturday.

Horneshoe Tavern, 7664 Broadway, Lemon Grove, 489-6341; The Boom Fifes and Sables, rock, Thursday through Saturday; the New City Wranglers, country, Sunday.

Live Oak Springs, Old Highway 80 to Boulevard, Jacumba, 768-2888; Live Review, Saturday, call club for information.

Nite Owl East, 667 North Molino Avenue, El Cajon, 442-9501; Bar Morris, country, Wednesday, 448-8550; Circle rock, Friday and Saturday.

Nite Owl East, 667 North Molino Avenue, El Cajon, 442-9501; Bar Morris, country, Wednesday, 448-8550; Circle rock, Friday and Saturday.

Ole Wagon Wheel, 8546 Mission Gorge Road, San Diego, 449-6240; Smokey Joe South, country, Thursday through Sunday and Monday, 6 p.m.; Sonora country and western dance lessons are offered on Thursday also.

The Outpost, 623 Grand Avenue, Spring Valley, 464-2007; Linda Sherwood and Sonerie, country, Friday and Saturday.

The Ox Bow Inn, 9186 Campo Road, Spring Valley, 469-9616.

Lorenzetti's, 596 Broadway, El Cajon, 442-9699; Bogart, contemporaries, Friday, call club for information; Brian Whittaker, contemporary, Wednesday.

Magnolia Mahaney's, 8861 Magnolia Avenue, San Diego, 448-8550; Circle rock, Friday and Saturday.

Nite Owl East, 667 North Molino Avenue, El Cajon, 442-9501; Bar Morris, country, Wednesday, 448-8550; Circle rock, Friday and Saturday.

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Pizza Plus, 764 Jamacha Road. El Cajon. 444-3300. Live music. Friday and Saturday, call club for information.

Rodeo Room, 8300 Brodhead Lemon Grove. 469-5137. The Ozark Hillbillies, country. Friday and Saturday.

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Van Winkle's, 10155 Mission Gorge Road, San Diego. 449-0960. Crossover, country rock. Friday and Saturday.

Viscount Hotel, Palm Grille, 1960 Harbor Island Drive. Harbor Island. 291-6700. The Paul Montesano Tropical Jazz Big Band, contemporary. Brazilian and world beat music. 6-10 p.m., Thursdays; 7-11 p.m., Fridays and 8-12 p.m., Saturdays.

Win Cody's Saloon, 240 West Main Street, El Cajon. 448-9247. Jam session. Thursday, musicians welcome. Conspiracy, rock. Fridays and Saturday.

South Bay

Bonita Caes Restaurant and Lounge, 4475 Bonita Road. Bonita. 267-7700. Punk, rock. Thursday through Saturday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach. 429-1161. White Horse, country. Tuesday

through Saturday, live country music. Sundays and Mondays, call club for information.

Dance Machine, 1862 Palm Avenue, Imperial Beach. 429-1161. Toys, rock. Thursday and Friday: Everstar, rock. Saturday through Monday: Dino Force, rock. Tuesdays and Wednesdays.

Da Vida's, 626 E. Street, Chula Vista. 427-1900. Live music. Wednesdays, chico, blues and rhythm and blues. Saturday, call club for information; jam session, 2:30-7 p.m., Sunday.

Dock's Cocktails, 1015 Third Avenue, Chula Vista. 422-1566. Diane Gillman, contemporary. Wednesday and Thursday: Wayne Newton, contemporary. Friday and Saturday: Bill Somers, variety. Sunday through Tuesday.

Hatch's, 1463 Palm Avenue, Imperial Beach. 423-3479. Grand Central Station, country. Friday and Saturday, blues and country dance lessons with Russell Maples. 7:30 p.m., Wednesdays.

Joey's, 415 Broadway, Chula Vista. 420-4828. Louis and Loose Change, contemporary and oldies. Weekends through Sunday. City Lights, contemporary and oldies. Monday and Tuesdays.

La Mama, 1441 Highland Avenue, National City. 474-3222. Bruce Robbins, contemporary. Tuesday through Thursday; East Coast, contemporary. Friday and Saturday.

Landmark Cocktail Lounge, 2511 Sweethaven Road, National City. 475-7333. Four Star Country, country. Friday and Saturday.

The Lautera, 1322 Third Avenue, Chula Vista. 427-4200. Live rock. Friday and Saturday, call club for information.

Mosad, 1600 Broadway, at Main Street, Chula Vista. 429-8645. Los Lunes, Mexican cowboy music

(notified). Thursday: Celot, Latino music. Friday and Saturday: Mosaico, salsa and Cumbia music. Sunday evening, with Los Lunes, early evening Sundays.

Zorilla's, 603 Palomar Street, Chula Vista. 425-1626. The Marfil, Latin music. Friday through Sunday.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita. 473-3337. Perfect Stranger, rock.

Included, please call 265-8387 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

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Ed Ellis and Tapestry: *Santa
 Lucia*

Emily: *Smuggler's Inn*,
First Effort: *Tiki Lanai/Mississippi
 George*

Dolores Fidder: *Driftway Motel*

Felicity Monroe: *Anthony's
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Fowler and Caine: *Nirvana
 Restaurant*

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<i>Gold: Den's East</i>	<i>Cabaret: Marisol</i>
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<i>Central Coast</i>	<i>British Comedy: Blarney Stone</i>
Great Central Station: Hatch's	
<i>Gold's West: Once Was</i>	Jim and Thérèse Huet:
<i>Haywires: Wrangler's Room</i>	<i>Homespun:</i>
<i>Jazz and Joe: Abilene Country</i>	Jim Hostess: Blarney Stone Pub
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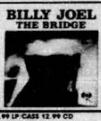
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