

READER

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A decade
of legal strife
and tough tennis
at the Oakwood
Garden apartments.

Shake Hands with the Falcon

Don Determan

The Oakwood Garden apartment complex in Pacific Beach hosted a series of Sunday afternoon champagne gatherings in 1971. Newspaper advertisements announced that the general public was invited to attend. Crown Point resident Don Determan was among those who turned up at these promotional parties, which were intended to allow prospective tenants an opportunity to inspect Oakwood's facilities. Determan didn't live at

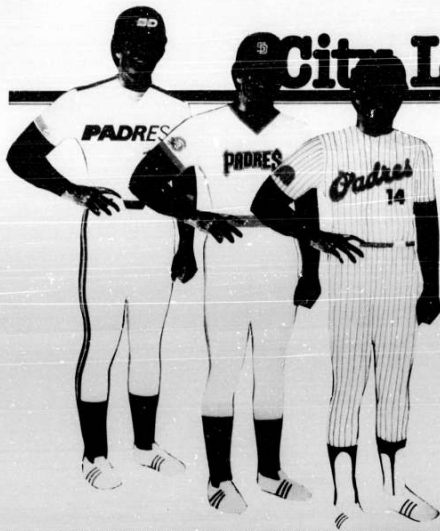
Oakwood, but he was already quite familiar with the place; he'd been using the pools and jacuzzis and tennis courts ever since the 505-unit luxury apartment complex opened in 1968 under the name South Bay Singles Club.

One particular Sunday afternoon in 1971, Oakwood's bartender was instructed by his supervisor not to serve Determan any free champagne. De-

(continued on page 12)

By Sue Garson
Photographs by Jim Cist

City Lights



Left and center: white with brown sleeves and socks, blue trim; right: white with gray pinstripes and sleeves, blue trim.

Uniforms Should Be Tossed Out At First

The fans say it, the media say it, the players say it, and Padre president Ballard Smith reluctantly agrees they're right: the Padres have about the worst-looking uniforms in the big leagues. And that extends to the organization's corporate symbol, the cartoon Padre with the tangled feet swinging a bat. *Sports Illustrated*, in a cut not forgotten around the Padre offices at the stadium, recently intoned that the Padre organization was represented graphically "by a fat friar striking out," which seems all too close to the truth of the matter on the field. At this writing the hometown nise are twelve games back and fading. So what the heck are they going to do about their looks? That's not as simple a question as one might imagine, but the team's management is working on it. "It's not nearly as high a priority as putting together a winning baseball team," says Padre chief Ballard Smith. "On a zero-plus, but I'm tired of hearing about it, and so are the players. It's one of those little things we've got to take care of."

So the organization set out last spring to do just that. Perhaps it was the *Sports Illustrated* slight, or the naysayers Smith hears from, or the formal studies that have found the fans less than thrilled by the Padres' threads, or maybe it was Steve Garvey's jest that he "felt like a taco" in his new hamburger brown, cheese yellow, and salsa orange uniform; whatever the crucial impetus, early this year it was decided that come 1984, the Padres would have a new look. The three local design

firms selected to submit preliminary ideas for an entirely revamped graphic identity — Design Group West, the Design Quarter, and Human Graphic — were told that the new designs should reflect such applicable adjectives as "determined, crafty, ambitious, speedy, intelligent, solid, and up-and-coming." The new



look would also have to transcend the comings and goings of graphic trends — that stipulation a result of the current "contemporary" Padre lettering and uniform trim, which became passé shortly after it was adopted in 1978. And although the organization wasn't averse to changing its colors, it wanted any new shades to be an outgrowth of the current ones.

The designers submitted their ideas in early May (they were each paid \$1500 by the Padres), and a selection committee decided that Design Group West's showed the most promise. That firm had done similar work for the San Diego Friars, the San Diego Breakers, and other corporate identity packages for the Old Globe Theatre and PSA. (A sampling of the ideas presented by Human Graphic, headed by designer Calvin Woo, appears on these pages. Design Group West would not reveal their designs.) The selection committee, made up of community representatives from the Chicano Federation,

submitting new team graphics to the Major League Baseball Licensing Corporation. Alas, it didn't happen. They got so far as to dress up models with mockups of Design Group West's prototype uniforms, which reportedly included an all-white home outfit with traditional lettering on the jersey, white socks (instead of the current yellow), and a single-colored cap, departing from the brown and yellow and orange-trimmed cap they're now using. The road uniforms



were a light gray, like the Exodusters. (The Padre organization wants to keep these uniform deliberations under wraps until a final decision is made, and would not describe for publication the look of these mockup uniforms.) But the Padre brass — Ballard Smith and owners Ray and Joan Kroc, who will have the final say, along with other members of the organization, including some players — weren't satisfied with the designs. The deadline passed. The only changes due for next season are button-down jerseys and belt loops on the trousers. The Padres' office people will only say that they're re-evaluating the work that's been done and may have a complete redesign ready for the 1985 season, but then again may just decide to keep the current designs.

That's doubtful. For much of the early season some of the players figured that they'd have completely different uniforms in 1984, and when they learned in mid-July that it wasn't going to happen, some said they were disappointed. Almost to a man they complain about the brown polyester road jersey being too hot, and most agree with shortstop Garry Templeton that "they're the worst uniforms in the league." Utility man Kurt Bevacqua says players are always conscious of how they look, and "I was hoping they'd change the whole thing. Sometimes you just want a change. We were kind of excited about it." While some of the players or coaches think the uniforms have anything to do with how well the team plays, they all seem to concur with outfielder-cum-first baseman Alan Wiggins, who says he'd like to get back to the traditional look with belt loops, button-down jerseys instead of pullovers, and a script or block lettering, "because that's what I wore when I was coming up. . . . I just wish they'd establish whatever uniforms we're going to have, and stick with them. That's part of establishing a tradition." But pepperpot second baseman Juan Bonilla is alone in his assessment of the Padres' vestments. "If Garvey looks like a taco," laughs the Puerto Rican, "then I look like a tamale." —N.M.

A Fair To Forget

Surely no royal court in Renaissance England saw more intrigue and turmoil than that which seethed below the surface of the Renaissance Fair held in Balboa Park this summer. Although the fair took place on the last three weekends in July, trouble resulting from it is still affecting dozens of fair participants, and it bodes darkly for the future of Renaissance revelry in San Diego.

This was the fourth consecutive summer a Renaissance festival was presented here; the problems that overtook this year's event began developing early this past spring. On March 31, the Minnesota-based investors who had staged the previous two fairs here suddenly announced they were abandoning plans for the 1983 San Diego fair. This news stunned the close-knit Renaissance entertainment community here; although the Minnesotans had reportedly lost a couple of hundred thousand dollars on the 1981 and 1982 events, "they had come in with a five-year plan," according to one of the San Diegans who worked for the Minnesotans as a manager.

So the Minnesotans' abrupt abandonment of the fair left the local community in despair — until the sudden appearance of a San Clemente businessman named William Reinis. A financial consultant for hospitals, Reinis' limited experience with Renaissance fairs reportedly came from the fact that his wife had run a booth selling ceramic dragons and unicorns at the 1982 San Diego fair. Reinis nonetheless felt confident he could make money on the San Diego fair, and when he agreed to pay \$18,000 to the San Diego Junior Theatre (the sponsor and beneficiary of the past events), the city in June gave Reinis the go-ahead.

Reinis thus didn't have a lot of time to organize the fair, but superficially that didn't seem to hamper him. "As far as entertainment goes and the way the fair was arranged, it was much better than in the past," says Samuel Ribich, one of the professional storytellers hired by Reinis here at a salary of fifty dollars per day for the twelve-day event (he got twenty dollars per day in 1982). Others among the hundred-or-so performers signed contracts promising similarly generous compensation; a number of musicians were to be paid a hundred dollars per day.

Besides offering the generous salaries to local entertainers, Reinis also brought in more than one star attraction from the Renaissance fair circuit. One was a team named "Puke and Snot," a comedy troupe featuring contemporary jokes using period language; another was a grimy, loud-mouthed character from Minnesota known as "The Ratcatcher," who wandered around the Organ

Pavilion area insulting fair-goers. As past fairs had done, Reinis managed to attract nearly a hundred craftspeople offering such goods and services as scrimshaw, blacksmith items, glass etchings, and hair braiding. Reinis also came up with the idea of a costume contest which every day awarded \$250 to the top attire.

All Reinis lacked were crowds of people willing to pay the \$4.75 admission charge when the fair opened. Some of the entertainers say they felt as though they were at a costume party on the first weekend of July 14 to 17 — the performers outnumbered the audience. Some grumbled that the Over-the-Line tournament (which also took place that first weekend) had cut into the fair's business; others complained about Reinis' lack of marketing savvy. (Part of his promotional efforts had included hiring a plane to fly over the beach and tow a banner announcing the Renaissance event — several weeks before it opened.) On the Sunday night of the first weekend, Reinis had to confess to the assembled entertainers that he lacked the money to pay all that he owed them; he begged for their patience.

As the days wore on, however, reports of bounced checks began to fly through the grounds around the Organ Pavilion, along with even uglier whispers about sabotage. According to one unconfirmed rumor, an ad had appeared in some local newspaper indicating that the fair had been

canceled. Much more sinister was another incident observed by several witnesses. One morning when one of the fair performers went to bathe in the fair's "dunking tank," he discovered two sharp hairy books pointing upward, submerged just below where the person who was dunked would hit the water.

All these things contributed to the grim mood at the Organ Pavilion on closing night, Sunday, July 31, when Reinis informed the assembly that he couldn't pay off most of the entertainers. He offered one ray of hope: he was scheduled to present a second Renaissance fair in Garden Grove in early August, and he expected this event to succeed, he told the group. However, that hope collapsed a week or so later when it was learned that Reinis had lost the contract for the Garden Grove event and all the money he had invested in preparing for it.

Several of the frantic performers still owed money say they've talked to Reinis' wife in recent weeks and that she claims she and her husband have placed their house and boat up for sale, and that they intend to pay back all their debts with the proceeds. But even if the local Renaissance performers receive the money owed to them, they won't have much cause for rejoicing. After this year's fair, the city's Balboa Park Committee voted to recommend that the city disapprove any future requests to stage Renaissance festivals in the park. —J.D.



Illustration by Philip Bice

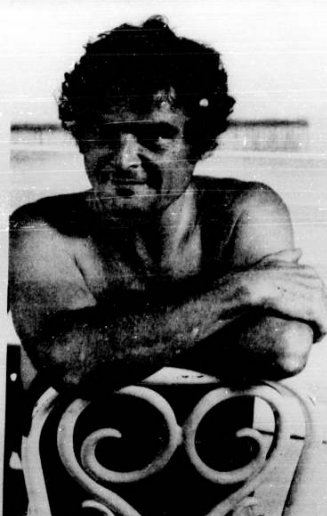
First Impressions

Imperial Beach Mayor Brian Bilbray, whose ambitions for higher office are no secret, has had enough problems on his hands in the recent past, with his city's treasury nearly empty and with his beaches closed for the summer due to sewage from Mexico. So the last thing he needed was a phone call several weeks ago from a *Chula Vista Star-News* reporter inquiring about an incident the previous Friday night in which Bilbray allegedly called a superior court judge and asked him to free a friend of his who was in jail awaiting trial on a felony charge of kidnaping. For the next few days, rumors circulated in the South Bay area that the mayor was using his influence to release felons. The rumors persisted despite Bilbray's denials, and even found their way into Supervisor Tom Hamilton's office, who demanded an explanation. But Bilbray could not provide one.

"It just reeked of a political assassination," Bilbray says. "It scared the heck out of me, because there was no way I could come back to all those statements." Within a week, however, things were cleared up: Bob Kaul, owner of the Surfside Motel — the city's largest — had sprung a friend from jail by impersonating the mayor.

The somewhat bizarre sequence of events, Kaul invited motel guest Stacy Dyer up to his penthouse apartment for cocktails. Dyer, then a twenty-eight-year-old and who had been vacationing at the Surfside for three weeks with her mother, refused Kaul's invitation. So Kaul and a friend, Paul Erath, went to her room with a bottle of wine, hoping an in person invitation might be a bit more enticing.

That didn't work either, so Kaul, in a "playful" move, picked up Dyer and carried her, screaming and kicking, a distance of about ten feet before setting her down and leaving the room. The next day Marjorie Dyer, Stacy's mother, went up to Kaul and Erath, aided by two sheriff's deputies, made a citizen's arrest against both of them for assault and battery on her daughter. Kaul and Erath were taken to the South Bay sheriff's station, where deputies decided to add a kidnaping charge due to Kaul's ten-foot transport of Dyer. As a result, both men's bail was raised to \$8000. Kaul raised that amount and was out within a day, but Erath was not so lucky and had to remain in jail. Kaul hired an attorney to look into the matter, and by the following afternoon, a Friday, he learned that the charges against both men had been completely dropped. A computer snafu, however, failed to notify deputies at the county jail in downtown San Diego, where Erath had been transferred, and Kaul recalls he spent "several frustrating hours" trying to get his friend



Bob Kaul

out. "By midnight, still nothing had happened," Kaul recalls, "and it was like a Cinderella story. . . . I turned into Mayor Bilbray. I called back the watch captain and said, 'This is Mayor Bilbray,' and that got his attention. From then on it was 'Yes, sir.' I said I wanted to talk to the judge, and five minutes later the judge [Superior Court Judge Mack Lovett] called me back and I represented myself as Mayor Bilbray. I answered the phone, 'Bilbray here.'"

"I explained that the charges were trumped up and the city was being threatened by a lawsuit for false arrest. I told him I've known Paul [Erath] for eight years and that he's a major contributor to my campaign, and Bob Kaul is a major tax contributor to Imperial Beach." According to Kaul, Lovett promptly signed the release order from a personal assurance from "Bilbray" that Erath would appear on his court date to clear up the matter.

Several days later Kaul heard about the problems his impersonation was causing Bilbray, so Kaul called the mayor and confessed: "I told him, 'Brian, I know damn well that if I would have contacted you Friday night, you would have done the same thing.'"

And what does Judge Lovett have to say about all this? "I probably shouldn't have believed him," he says, "but I guess that's what you get for being a nice guy." —P.K.A.

Return To The Gentleman's C

In the fall of 1980, more than 8000 of San Diego State's 30,000 students pursued business degrees, and competition for enrollment in required classes was so intense that these future MBAs were reduced to carrying an average of seven units of business courses when they hoped to enroll in twelve units. Demand was so great that the SDSU School of Business was allowed to raise its standards for applicants; the campus-wide C average was pushed to a B average for business students.

Not for long. A tightened job market, the increased cost of student housing, and all the news reports of students being turned away from the overflowing Accounting 101 lecture hall caused business-school enrollment to drop by 900 between the fall of 1981 and fall of 1982. Since the size of department faculties at state universities is determined by the number of enrollees, the SDSU business school faced a crimp on funding and teaching slots. So instead of deterring new students, the department is now recruiting them with a most effective tool: decreased admission standards. This year the minimum grade point average has been dropped to 2.6 (C-plus) and enrollment is already climbing, up now by about 300 over last fall's 6452. —P.K.

—Paul Krueger, Neal Matthews, Jeannette DeWeyer, and Thomas K. Arnold



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Note With Four Tongues

I read your article about Esperanto ("The Language with the Peculiar Purpose," August 25) with great interest, in which it is mentioned that Esperanto has not been taught in San Diego City Schools.

Last year our district taught Esperanto to a group of seventeen above-average students. These sixth graders finished the semester course by writing in Italian schoolchildren in the same.

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several instances, Esperanto was the fourth language the students knew — along with English, Spanish, and English.

The Critic's Contract?

As a newcomer to San Diego, I was rather disappointed after hearing so much good about the Reader, to pick up your August 25 issue and read Duncan Shepherd's film review ("The Long Goodbye"). His total insensitivity toward the two films he reviewed, in my mind, sets modern criticism back fifty years, calling bad what he obviously failed to understand.

Beyond offering an opinion, the critic must try to give his reader new insight. Mr. Shepherd failed to do this in both reviews. His first review of Bergman's *Fanny and Alexander* was not offensive, but merely uninformative. He well could have condensed it into a single phrase: the film is long, but it is Bergman, so you should see it. This is a statement comparable to a restaurant reviewer saying a

restaurant is expensive, but it is French, so you should try it. The second half of Shepherd's review, however, was almost

Letters

criminal in its nearsightedness and lack of imagination. Although Mr. Greenaway's *The Draughtsmans Contract* is by no means perfect, it does not, as Mr. Shepherd implied, miss the mark critically. What he apparently failed to see was that the film is not a simple murder mystery, but an ingenious parody of the traditional "who-did-it?"

What Shepherd mistook to be a hole-ridden plot was instead a rather caustic statement by Greenaway on a paradox of the human condition: the conflict of our desire to understand with our actual ability to do so.

To this end, Greenaway depicts the rather humorous tale of an extremely conciliated artist, who actually believes the world is his to order. Like a god, he insists that

everything bend to his will: every meal made to order, every hour scheduled, every drawing undistracted and squared-away, picture perfect. Even the mistress of the house is bound "by contract" to defer to his every fancy.

But from the moment he first questions the nature of this "ideal" world he has created for himself, it is doomed to fall apart. This fatal turn occurs when the beautiful daughter suggests that something is amiss, that something wrong lurks beneath the calm surface. At first excited by the newness of this doubt, the draughtsman willingly gives in to the girl's fancy, and agrees to become her slave. But soon he discovers there is no turning back. Nothing is as before. No longer are the household and the time his to control. Nor is his art. Instead, he must draw what the girl gives him: a bizarre selection of ladders and clothes where they should not be.

CHIEF OF POLICE GREENAWAY'S imperceptible mystery. The puzzle continues to grow more and more complex, until finally the draughtsman is so riddled with doubt that, perhaps, he has been a dupe all along in a scheme to murder the lord and provide the family a new heir, he is left crying in the rain, totally unable to complete the last drawing. The house remains riddled, and he is slain by those he tried to control.

Thus Greenaway has tried to create a unique and new sort of film that both thematically and stylistically dares to question our own — and especially the artist's — vision of the world. He ingeniously challenges the viewer with the frightening question: can art, or anything for that matter, hope to bring order and meaning to our chaotic lives? Opposed to most filmmakers today who aim only to entertain or reinforce our own shallow preconceptions, Greenaway refuses to give the viewer easy answers. Instead he calls on us to struggle with new and different ways of looking at ourselves. Mr. Shepherd would do well to try and follow this example. For then he might realize that the critic's role is not to blind the reader with nearsighted opinions, but to open the reader's eyes to the infinite possibilities that lie buried beneath the obvious.

J.M. Lewis
Pacific Beach

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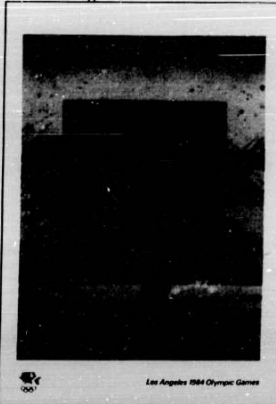
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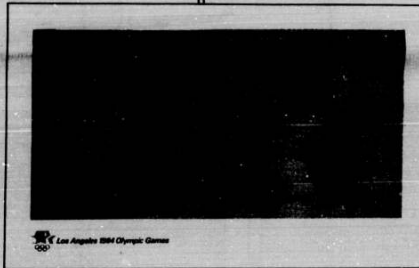
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Straight from the Hip

Matthew Alice

Dear Matthew Alice: What's up with my cat? This spring he was always in the bushes stalking what seemed to be a mockingbird's nest. When he wasn't after the nest, the mockingbird parents were after him. Literally, diving-bombing him and chasing him across the lawn. So: Are these screeching birds the only ones who'll stand up to cats? Is there a special dislike between the mockingbird and the common house cat? And finally, will these two aggressive devils ever make peace?

Andrew Bent
Mission Hills

Some things are just never meant to be, and a friendship between cat and mockingbird is one of those impossibilities. Mockingbirds, in fact, have no friends at all, not even among their feathered kin. They're a particularly pugnacious species and always seem to be quarreling with something, even other mockingbirds. One naturalist writes of seeing a dozen mockers engaged at one time in a massive inter-species battle in his yard. No, mockingbirds definitely lack a sense of spiritual brotherhood with the rest of the universe. (I'm going to refrain from commenting on the personality of those little feline bird-killers, because a mob of angry cat lovers is too much for me to handle right now.)

All this squabbling and squawking has to do with real estate. It's true that the mocker in your yard may be defending his or her precious nestlings, but I'll bet the avian assaults don't cease with the departure of the children. Mockingbirds will defend a territory year round, unlike many species of birds. However, the defense of their plot of earth — anywhere from a tenth of an acre to 1.5 acres, rather small for a bird of this size — as it is with most birds, is effected with song. That's why you'll hear mockingbirds in winter burst forth with tuneful messages (actually, it is usually the female who indulges in such off-

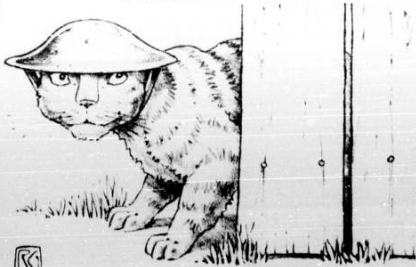


Illustration by Rick Gray

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season music making). Song is a very efficient method of warning intruders away, and the mocker is one of the superstars of bird song. This talented mocker has been known to reproduce the songs of thirty or more birds, as well as the bark of a dog, the chirp of a cricket, the notes of a piano, and the creak of a wheelbarrow. What's more, the bird will often choose to broadcast its repertoire to a moonlit night — warning other mockingbirds off its turf (and perhaps attracting a mate), but also keeping sleep away from many an annoyed human being.

Sometimes song is not enough, though. Mockingbirds can get very physical, and cats and dogs are favorite targets. Size may be a factor, because they also like to dive-bomb small children. But they'll chase other bird species away as well, birds that represent no threat either to their nest or

their food supply. Other mockingbirds are a particular source of antagonism: those fancy dances you see, where birds face off against each other, flashing their wings and tails, are actually territorial defenses. Often you'll see two pairs engaged in this artistic display, male against male and female against female. I don't think John Travolta or Mikhail Baryshnikov have the same intentions in their terpsichorean exercises.

Dear Matthew Alice: Will switching on your high beams when approaching a red light at night turn the light green if no cross traffic is present?

Wade Newton
Claremont

the intensity of approaching headlights. Nearly all signals in San Diego are either on a fixed-time schedule or are governed by detectors implanted in the roadway. The former method utilizes dials in a control box; these dials are set for switching the lights at regular intervals and are usually adjusted for three different traffic patterns: morning, afternoon, and off hours. The detectors in the pavement consist of wire loops that carry a small current. When the induction is broken by a car or motorcycle, a signal is sent to the control box, which makes the appropriate changes in signal color. There is actually a third method of signal control, one run by computers. A new computer system is being installed downtown, and by next spring 150 intersections in that area will be operated by this modern electronic marvel. The result is said to be a more uninterrupted flow of traffic. Claremont Mesa Boulevard between Claremont Drive and Dubois is now governed by such a system, so you can judge its efficacy for yourself.

Your confusion might result from the presence of light detectors (called "emergency vehicle pre-emption equipment") on some traffic signals. These detectors, strange-looking devices attached to the lights over many intersections, pick up the flashing beams of light emitted from emergency vehicles — only the fire department has them now — and switch the signal to green for the convenience of the approaching fire truck. Only certain frequencies will trigger a response, so you can flash your high beams all you want to no avail. Other drivers probably will get out of your way, though.

It seems to me you're driving around with no headlights at all, Wade. Traffic lights change colors for two reasons, and neither has the remotest connection with

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THE INSIDE STORY

BY PAUL KRUEGER

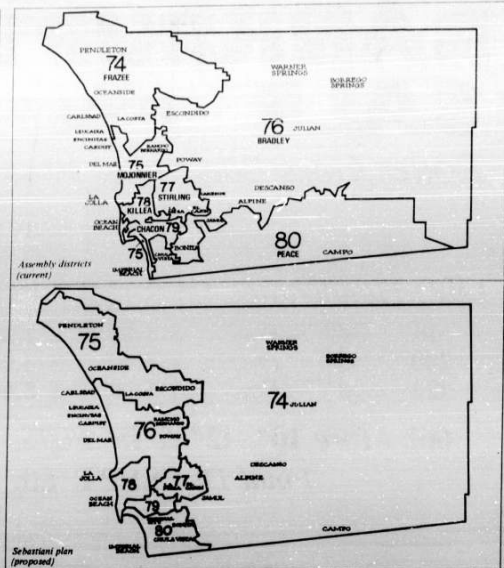
WILL SAN DIEGO'S REPUBLICAN STATE legislators put party loyalty before their mortgage payments? That's the question with the Sebastiani redistricting plan, a GOP-designed recasting of state assembly, state senate, and U.S. Congressional district boundary lines that would displace local incumbent officeholders. The Sebastiani plan—named for the northern California assemblyman and wine family heir—may be gutted next month by the state supreme court and never reach the ballot on December 13, which would be just fine with several local Republicans, whose feelings about the highly partisan remapping run from neutrality to outright opposition.

Larry Stirling, Bob Frazee, and Sunny Mojonier are most affected here. Under the proposed new boundaries, these three Republican state assembly members, due to their current residences, would all be thrown into the newly drawn seventy-sixth district. But local Republican strategists, euphoric over the statewide gains that would accrue from Sebastiani's remapping, have a simple plan for keeping all three incumbents in office: Mojonier, who lives in Encinitas and whose district now runs in a zigzag down the coast from Encinitas to Imperial Beach, would stay where she is and attempt to retain the new seventy-sixth. Frazee, whose home is in Carlsbad, would be expected to pack up and move inland in order to be eligible for the proposed new seventy-fifth district, which would run southeast from Camp Pendleton to Escondido. Stirling, according to the GOP scheme, would sell his home in

Tierrasanta and move in among constituents in the proposed seventy-seventh district, which would take in La Mesa and El Cajon.

The only snag in this Republican master plan is that neither Frazee nor Stirling wants to move. While Mojonier and Frazee have pointedly declined to endorse the plan, Stirling has been adamant in his opposition, and even the party's gift of a new leadership position in Sacramento has failed to shut him up. Early this month he publicly announced he opposed Sebastiani. Then came news of Stirling's new job as minority whip of the assembly Republicans. Stirling wavered some, but still refused to endorse Sebastiani. "He's opposed to the remapping and doesn't think it's good for San Diego," says Stirling aide Cynthia Vicknair. The Sebastiani forces have at least persuaded Stirling not to make a spectacle of his opposition.

"It's not an issue he's going to take a time of talking about," Vicknair fesses. But Stirling's mild compromise hasn't placated more partisan Republicans, including one local strategist who notes that the San Diego delegation is the only GOP pocket of anti-Sebastiani sentiment in the state. "With the exception of Congressman Bill Lowery and State Senator Jim Ellis, these Republicans aren't really party people," says this observer. "If it means moving (to a new district) and buying a new house with a mortgage of a couple of hundred dollars more per month, they'll complain about the low salary and say they don't want to do it." In fact, Mojonier has said that she'll resign rather than move. The payoff for local Republicans, though, is a chance to capture the seventy-eighth assembly district seat, long a Democrat



Maps by Tom Voss

stronghold. Feisty Larry Kapiloff held this Clairemont/Fillmore/East San Diego district for ten years and turned back well-financed challenges by Ross Tharp and Terry Knoepf before resigning to take a superior court appointment last year. Lucy Killea took Kapiloff's place by walloping Republican Jerry Baker, but the densely populated midtown seat has the state's largest percentage of registered Republicans (thirty-six percent) for a seat held by a Democrat. Under the proposed Sebastiani lines, the district would pick up Point Loma and drop the El Cajon Boulevard/University Avenue

strip, boosting Republican registration to thirty-nine percent and reducing Democratic voters from forty-six to forty-three percent. Republican City Councilman Ed Struksma is mentioned as the one to beat Killea under this new scenario.

Newspaper reporters will grudgingly admit to the merits of television newscasts: a jump on fast-breaking stories, snappy minicams, panoramic helicopter footage. But last week Channel 8 and Channel 10 both scooped the daily newspapers on a sexy police story that had nothing to do with good visuals and

everything to do with good news sources and diligent reporting. It was the case of Robert Hannibal, an officer with the San Diego Police Department who has been suspended pending investigation of his possible role in an East San Diego prostitution ring. No matter that both the *Union* and *Tribune* have reporters working full time at the police department's Market Street headquarters, where rumors of a policeman's possible involvement in the Fantasy Outcalls operation had been waiting around for several weeks. It was Channel 8 news (continued on page 10)

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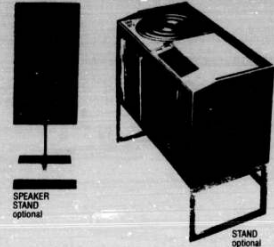
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THE INSIDE STORY

from page 4
that broke the first details Saturday, August 20 by reporting on its evening broadcast that "charges could be filed . . . against a veteran San Diego Police intelligence officer."

Channel 10 reporters picked up that lead and aired a similar story later that same night, buttressed by a second source who confirmed that the

still-named officer was involved and would be charged or suspended. Both stations quoted Deputy Police Chief Ken O'Brien's refusal to confirm their information or comment on the "ongoing case." Sunday's *Union* deflated the television reports with an article quoting O'Brien as saying those stories were "purely speculative." But Channel 10 — whose news staff includes one cameraman married to a police officer and

another active in the department's reserve force — came back that night with a segment reaffirming its original reports.
With TV crews pursuing the story and print reporters muscling in with Monday morning questions, Chief Bill Kolender decided to open the case to a press conference, where he announced Hannibal's suspension. The toughest press conference questions came from Channel

10's Joe McMahan, who evinced an inside knowledge of the case. (Channel 10's sources tipped McMahan to the fact that one of the outcall massacres was arrested at a Harbor Island hotel, even though she had seen a purloined vice squad list of hotels currently under surveillance.)

The *Tribune* salvaged the print media's integrity by first reporting that Hannibal, ironically, had been

commended this year for his work on a vice squad unit that investigated and busted massage parlors, and the *Times* scored with interesting information on Hannibal's possible personal and financial problems. But neither newspapers nor TV crews have figured out the most intriguing unknown: What incriminating evidence was found by police investigators who searched Hannibal's Vista home before the officer was suspended? □

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Oakwood Falcon

(continued from page 1)
Determan responded by filing a lawsuit against Oakwood. The mental anguish he suffered as a result of the "no champagne" incident was listed as number seven of eight causes of action Determan filed against his host. He asked for damages totaling more than six million dollars.

It's certainly not unusual for individuals and organizations to threaten each other with lawsuits. More often than not, however, the threats are simply empty ones because the high cost — in time and money — makes the courtroom effort not worthwhile. Pursuing legal resolution of the personal insult, the threatened principle, is a luxury — and rare. So is Don Determan, a Pacific Beach spokesman/defender of the rights of the individual. Of civil rights. Particularly his. He is one lawyer who disagrees with the maxim that the attorney who defends himself has a fool for a client. "It's economically easier for an attorney to stand up for his rights," Determan notes. He is in fact a lawyer, though he's not a member of the San Diego County Bar Association, nor is he listed in the Yellow Pages, nor does he use an answering machine. However, he does pick up messages



— every week or two — at a Mission Valley import/export firm dealing with inventions, for which he is retained as a certified public accountant and for which he has done some legal work.

He's not that difficult to reach, though. He has another office, albeit informal and not exactly official. Look for him on any of the five tennis courts at Oakwood West (directly across Ingham Street from Oakwood East). "I play in the mornings, sometimes through late afternoons — but usually not in the evening," he says. And if he's not on the tennis courts, try the swimming pool ("I swim seven laps a day," he says). Or maybe he's playing volleyball or basketball or softball, or maybe he's soaking his tennis muscles in the

jacuzzi. He could be at the tennis pro shop on the premises buying supplies. Or maybe Maurice, the Oakwood barber who's been cutting Determan's straight, sunbleached hair for the past thirteen years, is giving him another haircut. Or perhaps he's just lounging on one of the deck chairs, having a drink and dispensing solicited legal advice, which he does at no charge. Who knows? Maybe he'll pick up a potential client.

Determan's challenges take place not only on the tennis courts but also in small claims, municipal, superior, and appellate courts. And even these battles sometimes seem to take on the characteristics of a vital tennis match, with Don Determan playing the part of John McEnroe. Although he has answered to "Big D," "Digger,"

"Ditty," and simply "D," Determan prefers yet another. "The Falcon," he explains, portends dealings with him on tennis courts, or in any other courts. "The complete expression," he says, "is 'Don't fiddle with the Falcon,' and it originated on the tennis courts. It has to do with quick rallies — outreaching your opponent physically or mentally." He has "The Falcon" printed on his condominium doorbell and also on a legal folder containing case records — Oakwood case records.

The multimillion-dollar lawsuit Determan filed in September of 1972, in which he claimed multiple violations of his First Amendment rights and relative causes, was not the first time he had sued Oakwood, nor was it the last. That suit was merely one battle



in a fourteen-year-long war between R&B Development Company (owner of Oakwood) and its very formidable opponent, forty-four-year-old Donald Paul Determan.

Complaints and cross-complaints, suits and countersuits, defendants and plaintiffs have been trading places like square dancers in a Virginia reel. Battles require weapons, and Determan's is his legal knowledge — knowledge he has used in combat with police, security guards, managers, tenants, judges, and other attorneys, with both sides waving court documents at each other the way primitive tribes shake spears. The avalanche of paperwork involved seems nonstop. Determan's cause? Protecting his rights as a guest, rights which he claims have been violated

off and on during the more than fourteen years he's been visiting the apartment complex. Oakwood's claim is the right inherent in private property, and the right to manage that property effectively by restricting access. Mostly, though, this is the tale of an endless tennis match, sometimes played with wits rather than balls.

Although the Falcon visits Oakwood continually, quite often on a daily basis, he has never actually lived at Oakwood. He has claimed otherwise. "Depends on what you mean by the word 'reside,'" he answered under oath. "I might have slept there for a night or so . . . " "I'm not sure what apartment . . . " "I might have left some tennis stuff in one of the apartments . . . " "No, not on a consistent basis . . . " "Could be

in September, '71 . . . " "Maybe it was in August . . . " "Maybe it was July . . . " "Might have been in November . . . " The classic in a litany of evasive responses: "I'm almost sure she was probably there." And so it goes. To date there've been hearings, writs, temporary and permanent injunctions, trials, delays, appeals — all heard by many judges in many courtrooms. But the controversial matter of Don Determan's right to play tennis, to watch TV in the clubhouse, and to occupy a lounge chair at a private apartment complex at which he does not pay rent or receive his mail — this matter is still unresolved. So far the ongoing match has cost Determan \$750 in fines, more than twenty courtroom appearances, an arrest for trespassing, a contempt con-

viction, and a few days in jail. He estimates that his attorneys have spent between \$30,000 and \$40,000 in legal fees to try to keep him off the premises. They have not succeeded.

Determan says his first introduction to Oakwood's tennis courts came in 1968, when he was encouraged to play there by then-resident tennis pro Steve Cornell, mainly for the purpose of being a good example to those players of lesser prowess. During the first six-year stint as an Oakwood guest and good tennis example, Determan claims to have played with more than 200 tenants. Furthermore, he entered Oakwood's tennis tournaments and won several trophies, which now sit atop the big console TV set in his dark, dark living room. (The drapes are kept drawn because he watches a great deal of television. "Mostly sports," he says.)

Hostilities between Oakwood management and the Falcon first surfaced in the spring of 1970, after Steve Cornell left his position as tennis pro. Police officers were summoned on several occasions to interrupt Determan's tennis games and escort him from the premises, an annoyance the Falcon attributes to being so well-known. "I played tennis with all the better players. I was popular, was invited to a lot of private parties at Oakwood, and I guess that made some people jealous." Determan says by way of explaining the factors that might have led to his singular harassment. That same spring the Falcon received a letter from Beverly Hills attorney Robert S. Manns, discouraging the Falcon's use of Oakwood's facilities by stating that he was a continual trespasser. Although attorney Determan disregarded his colleague's warning, he says he did telephone Manns' office to say

(continued on page 14)

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Oakwood Falcon

(continued from page 13)

that the allegations were unfounded. He was always an invited guest, he said. (Not so), according to Oakwood observers who say he would often loiter around the tennis courts trying to pick up a game.)

"Why don't I play somewhere else just because certain people don't like me to come there?" Determan asks himself. "Maybe they don't like my appearance or anything else about me? Why don't I just leave? The best analogy I can think of is being a Negro riding on a bus in the South. Maybe some people still think Negroes are undesirable and don't want them on the buses. Does that mean they should get off just because some people are uncomfortable?" Determan's defense of the faulty analogy (buses are public — Oakwood is private) is this: "Oakwood is actually a semipublic place. The barber shop, tennis pro shop, and newspaper stands are all open to the public. They hold exercise classes and the public is welcome to join, and sometimes at night they have lectures and paid dances at the facilities."

The following spring, when Determan was scheduled to play in a doubles tournament, he says management pressured the new tennis pro to remove him and replace him with another non-tenant player. But multiple warnings, interruptions by his tennis games by security guards, managers, and police officers were not strong enough hints. Determan decided to tough it out. When management got tired of seeing Determan's 1967 Mustang convertible parked in an unauthorized place — for example, another tenant's official parking slot — the car was eventually towed away, infuriating Determan, who insisted that the towing was a discriminatory action and that he had been singled out for harassment.

He is well-known for his devotion



to the rights of his Mustang to park wherever it wants, according to Connie Fedeli, administrative aide in charge of parking citations in the San Diego City Treasurer's office. She says that alleys, red zones, passenger zones, expired meters, and downtown loading zones are among Determan's preferred parking spots. "He blocks downtown sidewalks, creating a continual nuisance for businesses who need those spaces for delivery," Fedeli grouses. Aside from parking where he pleases, the Falcon doesn't like to register his vehicle either, and in November of 1982 it was impounded because he was driving around with expired plates and with an accumulation of well over a hundred parking tickets. At the Clairemont Mesa Boulevard traffic court, Determan made a cash settlement that month to get his car back and also managed to have more than a hundred tickets dismissed because the one-year statute of limitations had run out.

But old patterns die hard. Determan's Mustang was impounded again last April, once more for having been tagged with an excessive number of outstanding parking violations, and once again for being driven around town without current registration. Fedeli's constant frustration with Determan's ability to use his legal

knowledge to outwit the law recently inspired her to exclaim, "I'm fed up with clever legal games used to evade the system and I want to change the law to impound any vehicle that has five outstanding tickets, so that side-steps like Determan can be nailed before the statute of limitations runs out." The Falcon retrieved his impounded Mustang in April by paying only \$115 in fines. But he left in his wake thousands of dollars' worth of suspended tickets due to legal technicalities. Today, as far as Fedeli knows, the Falcon's Mustang is still unregistered and he still has outstanding citations, one acquired as recently as July 15. "The taxpayer is paying Determan's parking tab," complains Fedeli.

The April traffic court payoff coincided with Determan's filing to fill the open position on the county board of supervisors created when Roger Hedgecock left that post to become mayor of San Diego. "It was a challenge," says Determan today. About his qualifications, he says he has "above average" decision-making ability and has had lots of experience addressing the city council, the park and recreation board, and the coastal commission in San Diego, San Francisco, "and in L.A., I think." His views on public service: "The more qualified the person, the better the

public will be served," he says. And when questioned directly, Determan says that clearing up the outstanding traffic citations last April had nothing to do with his filing for the county board of supervisors opening.

Back to the Determan/Oakwood historical harassment match. When another Falcon tennis buddy, resident pro John Krysiak, was fired in 1971, Determan acted as his attorney, serving Oakwood with a notice of forcible detainer. His client was subsequently awarded damages. Point for the Falcon. Four days after Determan served the notice of forcible detainer on Oakwood in the Krysiak case, police arrived to interrupt one of Determan's tennis games and requested that he leave the premises.

It was during this epoch of mutual hassling that Determan used his legalese in a particularly creative manner. He attempted to circumvent Oakwood's rule that he apply to the business office for a guest pass in the accompaniment of a tenant-sponsor each time he appeared, a rule that was beginning to tire him due to the frequency of the guest pass requests. He suggested to Steve Knox, whom he had met that summer playing softball, that Knox assign his own lease over to Determan, disregarding the fact that Knox's lease contained a nonassignment clause. Nonetheless, Determan

executed a lease assignment on September 7, 1971. A day or two later he showed a copy of it to Oakwood management and they rejected it. Without Oakwood's consent, the document was certainly invalid. Still, the Falcon insisted that it was a "true legal instrument," one which now made him a legal tenant of Oakwood even though no valuable consideration for the lease was given (a rent check, for instance), and even though Determan had never slept in the apartment occupied by Steve Knox and Knox's two roommates.

Determan carried the document in his tennis bag as part of his standard equipment, along with extra tennis rackets, assorted balls, and extra socks. He produced the apartment leasehold interest and accompanying benefits (the right to use the tennis courts) each time he was ordered to leave. In a deposition, he stated that the beer and occasional sandwiches he had ordered from Crest Liquor across the street from Oakwood — about twenty or thirty dollars' worth, Determan estimated — was his contribution or valuable consideration to the apartment where Knox and his roommates were living. Later, still under oath, he admitted that he had been living at his apartment on Riviera Drive

in Crown Point continually since 1966, verified as his legal residence by his voter registration card.

Several days after Determan began flashing the lease assignment, on September 14, 1971, a citizen's arrest was successfully made by Lillian Gail, Oakwood's recreation director, who charged him with trespassing. The Falcon was subsequently handcuffed and put in the back of a police car, in which he was driven to the county jail downtown, where he was stripped and then left to spend several hours in the slammer in his tennis togs. He was released later on his own recognizance.

Attorney Determan represented himself in the misdemeanor trespassing trial. ("I haven't suffered yet from representing myself in court," he said.) Judge Manuel Kugler ruled that there was reasonable doubt that a direct request had been made for Determan to leave the tennis court, and Determan was acquitted. Point for the Falcon.

The multimillion-dollar lawsuit filed by Determan against Oakwood, in which false arrest, imprisonment, and assault (tapping him on the shoulder when he was arrested) were some of the charges (also including the earlier "no champagne" incident), and

Oakwood's countersuit seeking an injunction against him — each case with its own trunkload of paperwork — was finally heard in the summer of 1974. Meanwhile, Determan had advised tennis buddy John Tatom to sue Oakwood for \$15,000, charging breach of lease by not permitting Determan to be Tatom's guest, thus violating Tatom's First Amendment rights.

On August 11, 1974, Superior Court Judge Charles Froehlich, Jr. issued a temporary injunction that barred Determan from using Oakwood's recreation facilities under any circumstances. Point for Oakwood.

However, on November 4 of that year, Judge Louis M. Welsh approved a permanent injunction (the result of out-of-court negotiations between Determan and Oakwood) with the stipulation that Determan may use recreational facilities, provided that he register at the business office as a guest in the accompaniment of a tenant and provided he comply with the house rules. Part of those rules state: "In the event any invited guest conducts himself in an unbecoming manner or causes himself to be a nuisance while using facility, management reserves the right to revoke recreational facility privileges." Such language

lends itself to interpretation, thus inviting further court confrontation.

Determan never got the six million dollars he asked for in his lawsuit; he did settle for \$3000, based primarily on false arrest and imprisonment, since the other charges were hard to prove. (Mental anguish? "I had a couple of dreams that were unpleasant. Mainly by being chased by police," Determan testified, though he sought no medical treatment.) Neither side got what it wanted entirely, but the Falcon nonetheless considered it a victory and later was overheard bragging, "I made a monkey out of Oakwood and there's nothing they can do to me."

Determan describes the time between the Settlement of '74 and the year 1980 as a period of peaceful coexistence, though the truce was, in fact, an uneasy one. He continued to hang around Oakwood long enough to make good use of lounge chairs and tennis courts and the jacuzzi. (The jacuzzi was a problem. According to the court testimony of those Oakwood tenants who found Determan's constant presence to be offensive, the Falcon's habit was to slip into the jacuzzi while still wearing his sweaty tennis shorts, without bothering to change.)

(continued on page 16)

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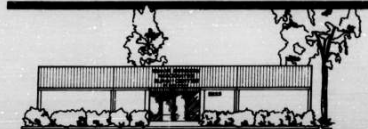
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Oakwood Falcon

(continued from page 15)

shower first.) He continued to turn up at brunches, barbecues, parties, tournaments, and other Oakwood festivities, just as tenants did. When he was asked why he didn't actually move into an Oakwood apartment, considering the vast amount of time he was spending on the grounds, Determan said the place was too noisy and the security wasn't that good.

During this continual undercurrent of hostility, the Falcon maintained his full-blown sybaritic image, soaking up the sunshine on San Diego's bountiful playgrounds. This Southern California "Good Ol' Boy," with his season tickets on the fifty-yard line for the Charger games, swam every day, played golf and tennis and every other conceivable sport. There were the ongoing Tuesday-night poker games with the boys (some of whom are judges, lawyers, and doctors, he says) at his boyfriend condominium on Riviera Drive. He bought this two-bedroom, two-story abode when his complex turned from apartments to condos in 1974. It is decorated Fifities frat house style. Highly visible accoutrements of the Falcon's main interests are the baseball caps, sun visors, baseball jackets, phone books, papers, lots of tennis shoes strewn all over the living room. There's a piñata hanging from the ceiling and a framed "Wanted Dead or Alive" poster on the wall — that and lots of other cute stuff, including his favored, solar-powered visor-radio. A TV set is hooked up in the poster-laden, photograph-loaded bathroom. Sometimes there are as many as four televisions going at the same time so he can catch all the games and all the sportscasters' comments simultaneously. He doesn't want to miss anything, say his pals. "Don really loves sports," his allies and admirers note with understatement.

It should be said that when the Falcon is not engaged in serious combat, his poolside manner is really quite jovial, especially at his Crown Point condo.

Falcon to neighbor: "Hey, gotta Scotch for me?"

Neighbor: "No I don't."

Falcon (grinning): "Okay then, I'll drink my own and pour you one!"

His obsessive dieting (sometimes fasting) in order to prevent excess flesh from accumulating around the middle of his five-foot-nine-and-a-half-inch frame is evidenced by the myriad cases of diet soda pop all over the kitchen and jugs of cold water in the refrigerator. But the fingernails bitten down to the skin are probably the most telling indicator that there is a worrisome edge to what seems an idyllic, suntanned, beach-and-beer bachelor life.

The Falcon also became a peripatetic presence along restaurant row in Bird Rock in his stylized public uniform: a red USC sweatshirt, tennis shorts or jogging pants, and dark sunglasses. At the north end of Bird Rock's La Jolla Boulevard was the Sea Thief restaurant, a watering hole Determan discovered shortly after it first opened in 1972. Owner/manager Billie Bonnez says the Falcon brought in lots of customers, including his mother and his sister. (The sister later became a tenant at Oakwood, where she met her future husband.) During the times he was making nightly appearances at Bird Rock restaurants, Determan was responsible for introducing Abalone Cordon Bleu to the Sea Thief's menu, but according to owner Bonnez, he soon started becoming a pest. "He always looked disheveled in his dirty tennis clothes. There was nothing I could put a finger on," she says, "but it was just becoming a bad scene. He used to keep nagging me for free drinks, free setups. He always said that Bully's across the street always gave him free drinks and I always told him to go to Bully's." Bully's employees confirm Determan's reluctance to pay for drinks. "He'd walk in here all the time and say, 'I want a Lite beer on the house,'" recalls one of the bartenders.

Despite indications that would suggest the Falcon is San Diego homegrown, he was born in Sacramento in 1938 the son of an athletic housewife and a father who graduated Phi Beta Kappa from USC. He learned to play poker and tennis while he was in high school and then went on to Sacramento City College and

Sacramento State. Later he became an airman third-class in the Air Force Reserve, and like his father, he became a certified public accountant. It was in his hometown that Determan first experienced incarceration — then for accumulating an excessive number of traffic violations. But the Falcon now explains the circumstances surrounding that early confinement as "a mix-up." The attorney who was sort of the district attorney was supposed to dismiss the sixth violation, "says the Falcon. "But they got fouled up."

When Determan arrived in San Diego in 1964, he entered California Western University of Law. He graduated, was admitted to the state bar in June of 1968, and today is a member in good standing.

With neither a commanding presence nor a distinctive vocal style, Determan has nevertheless created what seems to be a small reign of terror in the neighborhood, with his legal toils and his known propensity to sue. Even now, the manager of a popular restaurant near La Jolla requested anonymity for fear of legal repercussions. He did, however, receive a series of attention-getting Determan habits. "He ignores the hostess and tries to seat himself while there's a long line of people ahead of him. I guess he thinks he's more important than anyone else because he comes in so often. He sits on the sidewalk in front of the restaurant, and he's walked on our wooden deck in his golf shoes. He demands lots of service, too. He drinks all kinds of different liquids — coffee, die' pop, ice water, Lite beer — and he seems to enjoy ordering them one at a time when the waitresses are especially busy," claimed the manager.

Yet for all his detractors, the Falcon has a coterie of admirers, bound perhaps by their mutual tennisphilia. "He sticks up for his rights," says long-term tennis/poker buddy and cigar-smoker Mike Margucci, an Oakwood resident who has testified in court on Determan's behalf — "Reluctantly." Margucci insists — that he never saw the Falcon on the premises without a guest pass. (Today Margucci is the provider of a substantial number of Determan's guest passes. Determan, incidentally, estimates he's had about a thousand of them.) "Don is an own person," says Margucci, but what the sixty-year-old commodities-trading advisor admires most about Determan is his determi-

nation. "The case against Oakwood is one of the most important things in Don's life," says his pal.

The uneasy seven-year Oakwood/Determan truce ended abruptly in August of 1981. Exasperated with the Falcon's continued presence, Oakwood's attorneys filed a new lawsuit against him. They claimed he violated the 1974 permanent injunction by continually entering Oakwood without a proper guest pass and by annoying and harassing various tenants. Accompanying Oakwood's complaint were declarations from several tenants who said they were being victimized by Determan's physical presence. So Oakwood filed a motion to hold the Falcon in contempt of court for violation of the terms of the injunction; they also asked that the injunction itself be modified to restrict further the Falcon's use of recreational facilities. This new legal action was in part prompted by a petition, circulated poolside by tenants Frank Waters and Gerald Marcus and signed by at least twenty-six people (Waters and Marcus claim more than fifty Oakwood tenants signed the petition but that the court mistakenly overlooked half the signatures). The Waters-Marcus manifesto sought to ban Determan and his two nontenant companions, Peggy Bookatz and Jim Chris, from using the facilities, claiming that their presence and manner, which allegedly included loud and profane language, interfered with and detracted from the tenants' use of service, too. He demands lots of service, too. He drinks all kinds of different liquids — coffee, die' pop, ice water, Lite beer — and he seems to enjoy ordering them one at a time when the waitresses are especially busy," claimed the manager.

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(continued on page 18)

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Oakwood Falcon

(continued from page 17)
 gery of Luce Forward Hamilton and Scripps, a venerable local law firm; Oakwood picked up the \$10,000 tab for legal fees. The judge ruled that the tenants were within their constitutional rights to petition. Meanwhile, more charges and countercharges flew between the Falcon and Waters and Marcus, Determan claiming that they were the principal cause of his problems at Oakwood. Determan retaliated with allegations of questionable business dealings involving Waters. He further claimed that Waters made several threatening phone calls to him, dismissing his voice as a menacing Mafia figure. "Bomspiere," charges which Waters denied. The judge wisely refused to get involved in what he termed "a neighborhood squabble."

To buttress their argument that Determan had violated the terms of the permanent injunction, Oakwood's attorneys offered the testimony of nine tenants, including the apartments' tennis pro. The Falcon was accused of offensive behavior, of being at Oakwood without the required guest pass, of not being side-by-side with a guest-pass sponsor, of undermining the authority of Oakwood's manager, of lying about his tenancy to a security guard, of causing bona fide tenants to avoid recreational facilities when he was present, of a consistently rumpled appearance that was described as dirty and obnoxious, of inelegant behavior



on the tennis courts (profanity and loud protests at line calls), and — finally — of "gross spitting." (In defense of the spitting charges, the Falcon differentiated between plain, ordinary spitting and gross spitting. "Spitting on the tennis court is gross. I spit in the bushes," he said.)

Determan yelled perjury. He produced his own set of nine witnesses, who testified that they had never heard profanity, had never seen gross spitting, didn't view Determan as a nuisance, and whose remarks all ended with, "Don Determan would not be involved in this controversy except for the pettiness and jealousy of a very few individuals."

The outcome: Determan was held in contempt of court and he was placed

on summary probation for a year by Judge Jack R. Levitt. Point for Oakwood.

Mo and flame. According to later testimony, Determan was on Oakwood's premises without a guest pass only four days after he was placed on probation. Determan just couldn't seem to keep away, and every once in a while he couldn't resist testing the rules. By that time Oakwood tenants were sharply divided into two distinct camps: the Waters-Marcus faction and the Determan tennis colony. Neutrality was difficult to maintain, according to frequent Determan tennis partner Mort Reiner, who eventually ceased to provide Determan with guest passes, due to the disapproval of and subtle pressure

from the Falcon's foes. "I just want to keep peace in the family," said Reiner. The tensions resulted in a second contempt proceeding. In August of last year, Judge Edward Butler ruled against Determan after testimony that Determan had violated the guest-pass rules five times. In his ruling, Butler said it was especially reprehensible that a licensed attorney had so flagrantly continued to be in contempt of the court's order. Butler rescinded the probation order and fined the Falcon \$750; later that month Determan was taken into custody and served three days in jail for contempt of court. "I was in a cell, a large, open cell with forty or fifty other guys. It had a good job," Determan recalls cheerfully. No dispute: Oakwood's point.

The following month Judge Butler ruled that his court lacked jurisdiction to modify the terms of the permanent injunction, as Oakwood had requested him to do, thus denying Oakwood's motion to prevent Determan from using their facilities. Point, the Falcon.

Apparently unfazed by his three days in jail, Determan was back on the tennis courts, thanks to some of his pals, who were still getting him guest passes. Last January Oakwood's present manager, William Lawrence, received an amiable "Dear Bill" letter from the Falcon (replete with informal spelling) stating that he, Determan, had torn open the little finger on his left hand ("during a successful backhand shot," the letter said) on tennis court number three during the previous summer, about six weeks before he had gone to jail. Determan wrote that his medical bills for treating the maimed finger (there were three stitches) came to at least \$150 and that he would be happy to settle out of court for \$1000. Since the letter brought no satisfaction, the Falcon then filed for \$1500 damages in small claims court, this time claiming medical bills of more than \$400. In addition to emergency room treatment at Mission Bay Hospital on July 3, 1982, the day of the accident — \$127.25 — Determan visited an endocrinologist several weeks after the incident. He complained of high blood pressure, a situation he said didn't exist until his finger was hurt. Attorney Determan struck out in small claims court. Point for Oakwood.

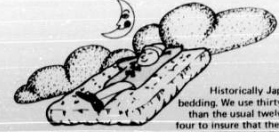
At this stage of the story, however, we already know that Determan's forte is persistence, so it shouldn't be surprising that the legal tale of the Falcon's finger continued. On June 27,

1983, Determan filed a suit against Oakwood in municipal court for the very same finger, this time claiming he was impaled on a sharp pointed prong in the fence, raising the ante to damages of \$14,000 for pain and suffering plus medical expenses plus legal fees. Even more recently, Determan filed another claim against Oakwood, this time representing his friend Mike Margucci, who slipped on some sater left in the elevator. "It was due to negligence," says Determan sternly. And there's yet another harassment suit the Falcon has filed against Oakwood. "It hasn't been served yet — only filed," he says.

On Sunday mornings Oakwood is now bustling rather than hustling. Because it is no longer a swinging singles place (due in part to a recent court ruling declaring it illegal to discriminate against families with children), there are lots of youngsters around the pool. Some of them are with their pregnant mothers. Many grandparents are around, too. And families are in the clubhouse eating brunch together — bran muffins, orange juice, and coffee. Some of the long-time residents sit around the pool reading the Sunday paper. The old-timers are aware that Oakwood goes back to court in September to appeal the decision against modifying the permanent injunction and they are thus reluctant to comment on this phase of the war. "We don't want to go to court. We don't want any more lawsuits. We've had enough," is all they are willing to say. Oakwood's management won't comment either. All five tennis courts are full. Don Determan is playing with a formidable opponent while bystanders keep score. He hits a strong serve over the net; his opponent misses the ball. "The Falcon strikes again!" he shouts cheerfully. □

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VOICES BOTH TRAGIC & STRONG

IN SAN DIEGO—POEMS & PROSE—FROM VIETNAM

BY NEAL MATTHEWS

Cockcrow at midday?
Oh, how it makes me remember!
A one in a strange land,
Suddenly my soul flies far away
To my home town in the middle of
the day.

Cockcrow at midday?
How many memories echo?
My home village,
Swampy, flat, beyond the palm trees.

In the blue streamlet of days gone by
Cockcrow at midday
Takes me to the village fields,
long waves of rice bobbing, spreading
far
Gold sunlight of summer, wind blows,
across,
Rows of bamboo leaves murmur like
rainfall.

Cockcrow at midday
from somewhere far away
Urges my soul ardently
for the heart of the village, hurting,
feebly.

Cockcrow at midday
Takes me to the village road,
Soft cool shade,
I walk in the arca garden at noon
beneath green banana fronds waving.

Cockcrow at midday
from somewhere far away
Urges my soul ardently
for the heart of the village, hurting,
feebly.

An old white-haired woman
walks slowly in the garden
seeking in a dream
The shadow of her child, long gone,
vague in the distance.

Like a thousand lute strings
Cockcrow at midday
Shuts into my soul at noon,
Memories of old, distant, vague

Ha Thuc Sink



Photograph by Craig Colburn

The writer of this poem, seventy-five-year-old Phan Ngoc Chau, whose pen name is Nam Xuyen, lives in a small bungalow in East San Diego. After a lifetime of teaching French in Vietnamese public and private schools, Nam escaped to the U.S. from Tan San Nhut airport just after the Vietnamese army left Pleiku to the Communists. Pictures of his wife, his three sons, and three daughters, and several grandchildren adorn the walls of his small home. They haven't yet made it out. One of his sons has been in the re-education camps, prisons really, for eight years. Nam, too, has been in a kind of prison for eight years, a place far removed from his family, with no jungles or rice paddies or villages. He survives on a \$450-per-month social security check, and waits. Someday his kin will join him here, once they have undergone the slow processing through the Orlovie Deportation Program set up by the U.S. and Vietnamese governments. His circumstances,

though tragic, are typical of the 41,000 Southeast Asian refugees in San Diego, typical in the numbing way that war makes sorrow and desolation commonplace and almost normal. I came to Nam Xuyen because he's a poet. As such I wondered if his poetry might reflect the internal landscape of his displaced countrymen and their shattered culture. In the realm of Vietnamese literature, Nam, since he came of age under the rule of the French colonialists, belongs to the pre-war era. That's pre-American war. He's considered a classical rather than a modern poet, and in addition to two books of his poems, that were published in Vietnam, his work appeared in various periodicals. He corresponds and writes poems with other classical Vietnamese poets living in Orange County, Seattle, and Virginia, and writes two religious poems per month for *Lotus Square*, the newsletter for the Southeast Asian congregation at the Meridian Baptist Church in El Cajon.

His tiny living quarters are crowded with stacks of manuscripts, journals, and periodicals, all written in Vietnamese, French, or Chinese. He has been honored by having much of his work collected in the Vietnamese Archives of the Southeast Asian Refugee Project at Yale University.

To My Banana Tree

In the garden bathed in shadows, beneath leaves of green, the light from the sun was green as well!
Remembering, oh banana tree! So many feelings!
Row of palm trees rises high into the dreamy sky
I stood dreaming beside you, green banana tree!

Your long and large leaves spread out, filtering the rays of the summer sun
Laying and protecting me, you into friend
Oh! My youth is now far! Far as in the distant past.

The only sound in my soul the echo of the cicada's song

Overcome with heat, the cicadas complain of summer
Do the colorful waves of light from the sun continue to tremble when it is sunny?
Do they dance among the banana leaves as before?
Oh! Sunlight of yesteryears with dancing leaves!

Banana tree! You are my family's best friend
You remain there watching the destruction of the thatched roofs
Who now is master of the banana groves?
How many times you have witnessed desolation!

Who do you see still there?
How many lives are consumed by the fire of wars?
I send you now a simple message of farewell.

Translated by Neal Matthews

VOICES BOTH TRAGIC & STRONG

(continued from page 21)

whether it reaches you or not, it is nonetheless a little of my heart

Banana tree of my childhood! How many years have gone by!
How many of your leaves have changed? How many of your sheaves have withered?
Shattered pieces of life! Only shattered

The banana tree, now, is seen only in a dream
How the old stories have vanished in the past!

Alone, now, in a forgotten corner of this bleak garden
Banana tree! Of whom do you think, looking so anxious!

These poems were translated from the original Vietnamese into English by Jim Banerian, a writer and Vietnamese translator who lives with Nam. The poet says that, though his work was circulated on a small scale during the war, many more people read it now. In addition to its appearance in the church newsletter, Nam's poetry occasionally appears in the fortnightly *Tim Tie*, a small Vietnamese newspaper published by a pharmacist in Linda Vista. "The Vietnamese do have a lot of respect for poetry," Nam says through interpreter Banerian. "Being far from their homeland, they like to read things filled with emotion about

their country, young people especially. Poetry is a natural disposition to the Vietnamese, something heaven gave them. Even ignorant people, when they went out to work in the fields they came up with rhymes, and that's how the folk songs developed."

Boat People

The boat people tell their story.
Hear the wind roar on every side,
In the heavens, on the sea there is madness, tumult.
Hear the sea thunder at the boat people.
How many times they rise and fall!
White sail bobbing takes them slowly across the East.
The white sail taut, full with wind, flying
Lifts the boat people over white-capped waves.
They do not sleep all through the night.

One day a storm blows — where is the shore?
Through the deep, obscure vastness,
Several times the little boat nearly sinks.
Weary the arms at the oars, broken the body.
Their food is gone, their water nearly dry
The boat lists, the water pushes in like a stream.
Uncaringly they bail, their arms sore and spent.
Through the day the heat burns them.
By night, wind and mist make their flesh numb.
A baby there is delirious from hunger.
That old man cannot find the strength to speak.
The body is wasted, only a trace of a breath left.
Life and death are up to God — who can tell?
A ship there! Whose ship is that?
Their hungry hearts are flooded with joy.

Waving shirts and cloths, they shout out.
The ship pauses a moment, then goes on its way.
How great the sorrow, how harsh the complaints!
Each ship passes, sails on indifferently.
In fear they drift along.
Into whose hands can they commit themselves?
All raise their prayers to God.
Their strength gone, how can they be patient?
In their peril they pray for a miracle
That might take them safely to some shore.

Their terror now they do relate.
Even still it makes the soul shudder.
All of Vietnam is like a prison.
As they leave they carry a ton of anger
And they are called by the name: Boat People!

Nam was not himself a boat person, but another writer and refugee. Ha

Thuc Sinh, who lives just a few blocks east of the poet, did escape Vietnam in a rickety boat. He and his wife and three children and a cousin set off in October of 1980, after Sinh, a former Vietnamese navy officer, had spent five years in the re-education camps. He was the navigator, helmsman, and skipper of the tiny craft, which was thirteen meters long, three and one-half meters wide, and carried 108 refugees. It took them ten days to travel south across the Gulf of Thailand to Malaysia, and on the way they were attacked by pirates who raped the women and stole everything of value. Sinh, who is forty, wrote more than one hundred songs (lyrics and music) while a captive in the camps. Before Vietnam fell to the Communists, he'd published ten books, including seven translations of Isaac Bashevis Singer's works, two novels, and a history of

Vietnamese newspapers. Though he was once perfectly fluent in English, his five years in the re-education camps caused him to forget most of the language. He now writes for six hours every day in Vietnamese, trying to complete by the first of the year a 2000-page manuscript about his years in prison.
Soon after his family's arrival here in April of 1981, Sinh was contacted by Khanh Ly, an expatriate Vietnamese singer who knew of his songwriting before the collapse of South Vietnam. She asked to record some of the songs he'd written in prison, and now one dozen of them are on Khanh Ly's records and tapes, which are sold throughout this country in Asian stores. He received no money for the songs. "I wanted to donate these to the Vietnamese people," he explains in broken English. "I didn't want money

for them. I wanted to popularize the bitterness of life there now."

If I Should Live to Return

If I should live to return,
In truth here I would rather be.
Where there is no longer a place for a man,
A man such as I
Sweet-smelling freedom is in my blood.
My soul has no love for the land.
With thorns pricking my flesh,
How can I not raise my voice?

If I should live to return,
Then surely I will travel.
Though lame or blind, I would ask to live
My life as a village crier, asking no pay.
My wife and children would be like scattered dust.

My luggage no more than
A heart baked to coal
And a sad song.

(continued on page 24)

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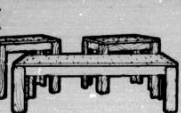
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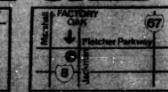
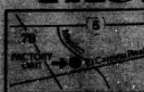
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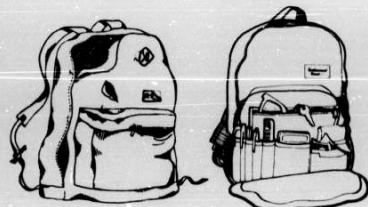
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VOICES BOTH TRAGIC & STRONG

(continued from page 13)

The final night, in the dim of a waning moon.

I will visit a country where all have died. There I might hear amid the rubble of fallen temples

The wailing of my ancestors, enraged at the demons possessed.

If I should live to return, Then surely I will travel Far off, to live like a human, To laugh and cry like any man. Then I will sing songs

For my brothers and sisters to hear — Such is my homeland, Vietnam. In desolation!

Sinh knows that Nam Xuyen was lucky to have escaped the re-education camps — the old man surely would have died there. In prison he was forced to work eight to ten hours a day, mostly in unproductive hard labor, like breaking rocks. "They just wanted to kill you by labor," he says. Many died. He himself has been left with health problems because of the poor nutrition. Seven of his brothers are still in prison.

The Poet-Bard in a Trench Full of Corpses

And so he sat Each evening thus. The filthy grave. He listens. He cries to listen.

As if reborn Into a world

Made of rotten flesh And broken bodies. Blood and bones.

The leper moans. The madman screams. Somnolent crumbles and dies. Chest shattered in wheezing fits Legs still in shackles.

The others are silent. They are but skeletons With only the teeth Animated In a season of thirst and want.

Although he knows A fine thread, a vague mist Is all that separates A man from a beast — One bite of food.

And, too, he knows They will not kill By sharp knives But slowly, over the years. By agony.

There is nothing left. Not even a rhyme. Not even a girl Seen in the dreams Of the former soldier.

One time he awakens. He breaks into sobbing Because he just dreamed He had killed his brother For his share of sweet potatoes.

Sinh is gratified to know that these songs are being heard by Vietnamese as far away as France and Germany. And though he thinks his book about the re-education camps will be an important historical and literary document, his hopes of getting it published and distributed are not overly optimistic. Most of the books being purchased by the refugees are the older folk tales

and the newer Kung Fu stories. So he and his wife, Anh, have taken computer programming classes and are diligently searching for jobs. To Sinh, writing a book is both a personal catharsis and a public duty, making money from it is not a consideration. An excerpt:

Very often Vinh wondered if those evacuees ever thought of their fellowmen left behind in the country. And suppose those evacuees knew that their fellowmen burst into crying at the time when the president, former General Duong van Minh, commanded the whole country to surrender to the enemy. What did those evacuees think of their fellowmen's tears? Tears from the ones on the verge of death? It was the ones staying in the country who experienced how strong their love for freedom was and what shame they felt upon seeing the enemy sweep into the city. Then tears from men wren't as scarce as people often thought. Men cried out in front of familiar images. Passing Bien Hoa armed forces cemetery, seeing the bronze statue in ruin, men burst out crying like infants. Passing Doc Lap palace with ruttled tracks on the grass made by T-54 tanks, they cried also. Watching children play carelessly under the sun, they cried as if their houses had been burned down by fire. No, their crying was even more bitter. It seemed that the fire had burned down the whole city, the whole beloved country, and they were the only survivors! Those children, among them their own, what was their future? Alas, who knew their future lay?

The anguish of the ones left behind was of the witness who perceived just in a moment the decline of the past, the present, and even the future. And they had no urge to sacrifice themselves for the reconstruction!

Those left behind were not only the armed men! The left behind were also the others. It was undeniable that shopkeepers, truck drivers, and newsboys had experienced the changes of communism. They experienced and they suffered like

"Poetry is a natural disposition to the Vietnamese, something heaven gave them. Even ignorant people, when they went out to work in the fields, they came up with rhymes, and that's how the folk songs developed."

any others. Their suffering was even more unbearable as they didn't know how to describe it, how to express it.

Vinh never forgot the woman selling soybean sweetsoup in the block where he lived. Every day, at 1 p.m., she passed his house with the long pole heavy on her shoulders. One end of it carried a large pan of ground, cooked soybeans. The other end carried a pan of boiled sugar with some small bowls. She did the selling from the time he evacuated to the south, at age ten, until the Communists spread over Saigon. He remembered when he passed the elementary level exam, she congratulated him by offering him a free bowl of her soybean soup. When he went to the college level, she joyfully volunteered to be the matchmaker. Then he joined the armed forces, got married, and his wife gave birth to their children. She sometimes took to the shade under his house roof, chatted, and gave his eldest son a free bowl of her soybean soup the way she did to Vinh twenty years before. When the Communists took over, his unit was scattered,

and Vinh returned home one afternoon. The first one he saw sitting in his front yard was the same woman selling ground, cooked soybeans with her pans and pails. He gloomily joked, "You didn't run away?"

"Run away? To where!" Vinh entered the house and offered her a glass of cold water. He said, "Your life will be less miserable when the Communists come."

Her unexpected reaction made him feel ashamed. "Vinh, I am not well, I'm uneducated and make a meager living, really; but I was an evacuee and I think I understand the Communists better than you do." She seemed to be angry. Vinh smiled apologetically. "I was joking. Who can tell what's happening next?"

The woman said bitterly, "You don't know what's happening next? I really don't know what they will do to you officers. But myself, I know they will accuse me of being a petty merchant, afraid of labor work, and the way to the field is not so far away . . ."

The last time I saw Ha Thuc Sinh, he was just returning home to the hard-scrabble section of East San Diego, after taking his wife to a job interview. The children were playing carelessly on the bare yard. His family of five survives on \$600 a month from the government. "We have to get jobs," he said, "but it's very hard." The night before he'd had to see a doctor because of a recurring heart problem that he ascribes to his years in prison after the war.

Do Not Die!

Do not die, poetry. When we need poetry so much! Though you are imprisoned and battered. Be like a sharp knife That I may yet have a weapon to fight the enemy. Some rotten sweet potatoes I will share with you,

that we may remember . . .

Do not die, birds. When we need birds so much! Though you are imprisoned and battered. Oh bird in a cage. For me sing in a voice both tragic and strong. I offer my heart to you For nourishment while you are here.

On the tightrope of life, I keep my smile. Death is for heaven to decide. Nurturing my anger.

I can only sing. Sing to dispel the sorrow of a life like animals live.

I must not die! I smile and cry on with this burden. Though chained, imprisoned and battered. Oh heart in my breast. For me, please keep my blood red. Harbor my resentment, one day destroy the sorrow.

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Pueblo Nights



Illustration by Steve Weintraub

ELEANOR WIDMER

The Restaurant: *The Pueblo*
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Type of Food: *American*
Price Range: *Dinner entrees, \$8.50 to approximately \$12.50*
Hours: *Open daily, 8:00 a.m. to 9:30 p.m.*

There's hardly anyone who doesn't have a magic place, a locale where it's possible to transcend the mundane. For some, the necessary catharsis may take the form of Las Vegas, day-for-night gambling and the eradication of normal time spans. For others it's a trip to India, where the crowds, the ferment, the challenge of existence transports them out of their ordinary selves. And there are those who find a suspension of pain in the aisles of department stores. This may sound laughable, but it's true. Many walk through the dazzling floors of our better emporiums as if they were at the Taj Mahal.

One of my own magic places is none of the above; it's Rancho Santa Fe. Because I

was raised amid concrete and steel, towering skyscrapers, and the roar of the subways, I find only tamed nature attractive. At Rancho Santa Fe the trees are still tall, the hills gentle, and roads winding enough to satisfy my urge for "a day in the country." I love to park the car and walk with a friend past corals, orange groves, estates, all of which appear so far compared to present-day La Jolla, where I now live. And I quite adore the village of Rancho Santa Fe, where the buildings have no numbers and where the streets have undergone few changes in the quarter of a century since I first walked there.

A few weeks ago some Canadian visitors who had been taking in the conventional San Diego sights asked to have dinner with me. I decided to take them to Rancho Santa Fe. There was a new restaurant there called *The Pueblo* and I hoped it would prove as good as its neighboring restaurants. It did.

The Pueblo is located on the main street, *Paseo Delicias*, and it sports an outdoor patio with a complete bar. During the recent hot spell nothing appeared more attractive to diners than to eat outdoors, and when we arrived, the patio was completely full. We therefore had to accept seating in

the main dining room, which turned out to be cool and relaxing. It's decorated in an American Indian motif, simultaneously casual and impressive. Though *The Pueblo* had been open three months, it was clearly doing brisk business, which always bodes well for the freshness of product.

The predominant items on the menu are fish and seafood, both hot and cold, as well as pasta dishes, steak, and even lamb. Diners range in price from \$8.50 to approximately \$12.50, but soup or salad is à la carte. The menu is written on a chalkboard that is carried from table to table, any changes were to be made at *The Pueblo*, from my point of view it would have to be a printed menu. Perhaps it's only conditioning, but when I have a printed menu, choices come easier. I find myself staring at a blackboard with a vacant gaze and a pucker and brow, overwhelmed by the amount of lettering. In any case, I was very fortunate because there were four in our party, which made the sampling of many dishes possible.

Praise must go first to the bread from Solunto's and to the excellent butter. We were ravenous and put away two baskets of hot bread without strain. One of my friends and I shared a house salad that our waiter divided for us — we weren't being thrifty, it was just that the heat dampened our appetites. The salad was large and crisp, and was accented with a splendid house dressing (\$2.25). I heartily recommend a salad, either before or after the entrée.

Usually I make mild suggestions to my friends about what they should eat, but I didn't with my Toronto visitors and one of them ordered New York steak. I was about to open my mouth and suggest that it's best to stick to fish in a fish house when her sister confounded me even further by ordering the nightly special, leg of lamb. I had the grilled swordfish, and the fourth in our party ordered red snapper *Francise* (except for the red snapper at \$8.25, the other dishes were \$11.50). Again, I said nothing about our ubiquitous red snapper.

It gives me pleasure to admit that my anxieties were unfounded. The New York cut of steak was very fine, as was the leg of lamb. The snapper arrived lightly breaded and the swordfish was prepared without frills, in a straightforward manner that does justice to a fresh product. Please be aware that the fish is not salted and many may find this unexciting.

However, one of the best aspects of this restaurant is the generosity of the portions. For a change it was nice to glance down at my plate and not find three peas and one

aesthetic carrot. The vegetables here are terrific, and there are lots of them. Since I am a great lover of vegetables, I found this pleasing. In addition we each had a side dish of spaghetti with a decent enough marinara sauce. There was plenty of eat, the food looked good, and it was fresh and wholesome. Having been subjected to all sorts of new and not necessarily memorable cuisines lately, I found *The Pueblo* a welcome relief. This was a real meal, not faddish, not the whim of some current cooking caprice, but honest, generous, satisfying.

The prices for these times were not too steep — about seventeen dollars each, and this included dessert and wine. The dessert was adequate but not memorable (prices range from \$1.50 to \$2.50). The bundt cakes and fruit squares are baked by a local resident and are no better or no worse than what you and I bake. This part of the dinner is expendable.

After dinner we walked over to Rancho Santa Fe Inn where I showed my visitors the library, whose shelves still contain not too famous novels written in the 1920s. I love to approach the hotel in the fading light with the hills quite blue in the distance, and once on the grounds I enjoy the sight of waiters bearing trays of food to individual cottages — something we rarely see anymore. My friends agreed it had been a splendid evening.

I went back again the following week to sample a few more seafood and fish dishes, and this time around my friend and I shared one salad. We both had the evening specials. She had baked scallops prepared with wine and topped with bread crumbs (\$12.50). I had beautifully done sea bass with mushrooms (\$9.75). Again, the food was very fresh and appealing, the vegetables prime.

Special note must be made of the excellence of the service. The waiters were intent on pleasing. They divided our portions, made suggestions, always were on hand when needed but rarely intruded on our conversation. Both evenings were airless, and the unaccustomed weather made many people feel a bit edgy. No sign of this discomfort was displayed by the waiters, who practiced charm and patience.

Rancho Santa Fe invariably produces restaurants that pride themselves on their service to the community. Fortunately there are no glass walls around this community and it's possible for all of us to enjoy the benefits of dining establishments like *The Pueblo*. □

Songs of Anguish and Pain



Leon Kirchner

JONATHAN SAVILLE

The Santa Fe Chamber Music Festival has once again come and gone, with an even greater success than last year. This series of concerts and social events, under the local sponsorship of the La Jolla Chamber Music Society, provides a rare interval of serious music in this otherwise frivolous San Diego musical summer, and it is encouraging to see that even in August there is an enthusiastic audience for first-rate professional performances of the chamber music repertoire. As was the case last summer, the festival this year was notable for the energy and finesse of its youthful musicians and the balanced qual-

ity of its programming, which combined the familiar and the unfamiliar, the classic and the modern, in harmonious proportions.

One of the focal points of the festival's commitment to twentieth-century music was Leon Kirchner, this summer's composer-in-residence. Mr. Kirchner gave a lecture (at the Carter Centre Stage) and two of his works were performed, including the West Coast premiere of his recent (1982) "The Twilight Stood," a cycle of six songs to texts by Emily Dickinson. Hearing his words and his music in this context gave me a chance to reflect on Kirchner's career and on some of the dilemmas of the modern American composer.

Leon Kirchner, who is now in his sixty-fourth year, emerged as an important talent in the late Forties, and he has gone on producing a steady stream of works over the last three decades: three string quartets (of which the third won a Pulitzer Prize in 1967), orchestral and chamber works for various combinations of instruments, and an opera. In the meantime, he progressed through the ranks of academia, winding up as Walter Bigelow Rosen Professor of Music at Harvard, where, as successor to Walter Piston, he has been teaching since 1961. Kirchner was a student of Arnold Schoenberg, who, along with Roger Sessions, remains the chief influence on his style. It is a style basically without key center, highly chromatic, rhapsodic in structure, and intensely expressive. Kirchner's music, from his earliest works to the present, is brooding, tormented, explosive, filled with the pervasive, racked anxiety that this atonal, second-Viennese-school music is so apt at expressing. In such works as the Second Quartet, the Piano Sonata, the Sonata Concertante for Violin and Piano, and the Toccata for Strings, Winds, and Percussion, the listener is plunged immediately into extreme emotionalism, introverted slow passages, as though the mind were wandering painfully through a landscape of suicidal depression, alternated with enraged or terrified outbursts in which the anguish of nightmare is conveyed through frenzied passage work, agonized dissonances, and a relentless use of each instrument's most potent expressive devices.

It is strong music, with a direct emotional impact, a very, very late Romanticism in which feeling tends to overwhelm form, and an intense subjective, even unconscious world displaces any sense of objective order. It also becomes quite tiring, for there is just so much nervous breakdown music a listener can take, even when these sounds gratify us by powerfully evoking in us (as they frequently do) our own deep fears. This narrowness of emotional range manifests itself not only in individual pieces but in Kirchner's oeuvre as a whole. When he came to write an opera, he chose as his subject Saul Bellow's *Henderson and the Rain King*, with its notions that "violent suffering is hard labor" and "in an age of madness, to expect to be untouched by madness is a form of madness"; and those evocations of the African jungle, the same middle-European Expressionism holds sway. In the Third Quartet, the four stringed instruments are joined by a tape of electronic sounds, realized by the composer himself on a Buchla synthesizer, and while the juxtaposition of the two kinds of sonorities is original and intriguing, the content of both the string writing and the taped sounds exhibits the same turbulence and anxiety that were present in the First Quartet of twenty years before.

In spite of the Third Quartet's incursion into such avant-garde territories as synthesizers and tapes, Kirchner has always been essentially a backward-looking composer: the stars in his firmament are Schoenberg's *Erwartung* (1909) and *Five Pieces for Orchestra* (1908). His persistence in this style, which was already a voice out of the past when he began composing, has made Kirchner's music seem more and more anachronistic as other styles developed and his remained the same. He is now, in fact, thought of as a conservative composer — which is doubtless what one would expect of the holder of an endowed chair of music at Harvard. There is of course nothing wrong with adhering to a traditional style and ignoring the changes of current fashion; it bespeaks a certain solidity and integrity that are in their way admirable. The trouble is that the particular style — the atonal rhapsodic Expressionism of Schoenberg seventy years ago — is so narrow, so limited, and so tied to the culture and the epoch out of which it sprang. Schoenberg himself abandoned it soon afterward — and with good reason. An artist is not only a craftsman and not only a human being with an internal life to express, he is also a spokesman for his age, the instrument by which the culture he lives in expresses and understands itself. One of his chief functions, if his art is a living and meaningful one, is to show (as Hamlet says) the very age and body of the time in its form and pressure. Was Kirchner's style, which belongs to Vienna circa 1910, in any way suitable to showing the forms and pressures of the late Forties in the United States? Is it in any way suitable to America in the Eighties?

These questions (and the negative answers they imply) are pertinent to Kirchner's "The Twilight Stood," which he and soprano Beverly Hoch performed at the Old Globe in a concert that also included Mozart, Beethoven, and Respighi. It would be proper to set texts of Emily Dickinson by exploring, through musical means, what these poems meant to their author, in their original context. That is what Anton Copland did in his *Twelve Poems of Emily Dickinson* (1950). It would be equally legitimate to explore what these poems mean for us now, with our changed sensibilities and the changed conditions under which we live. But it is hard to see the point of naming this passionate spinster of Puritan New England into a turn-of-the-century Viennese Expressionist. That is what Kirchner has done, first by selecting texts whose surface details ("despair," "helpless," "madness," "ominous," "doom") seem to link them to the world of *Erwartung* and *Pierrot Lunaire*, and then by subjecting these idiosyncratic, bizarrely imaginative, primly concise poems to the frantic Expressionist procedures familiar from all this

(continued on page 28)

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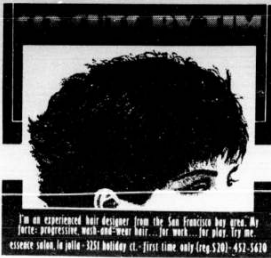
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(continued from page 27)
 other compositions. This is music that illuminates neither Dickinson nor us.
 Kirchner's problem, however, is not his alone. If the contemporary American composer wishes to express the soul of his age, he must first of all intuit the shape and color of that soul, and then he must find an idiom — the idiom — by which it can be best described. The search for an adequate, appropriate, and fruitful style is the primary problem for any modern composer. In our eclectic age, he is offered a smorgasbord of styles — all the traditional ones, all the new ones, the intellectual ones, the emotional ones, the technological ones, every school of composition that is or has been. But those that carry the

authority of tradition seem out of place, antiquarian throwbacks, or mere pastiche, and no contemporary style has yet come along to provide a language subtle, supple, rich, and various enough to embody the full range of modern experience. The modern composer may have talent, passion, power, and imagination, but the musical languages he uses are hard put to rise to the level of the ideas they are asked to express.
 There has not been a truly adequate, universally valid musical language since the Classic-Romantic tradition. That language, developed in the Eighteenth Century and extending into the early years of our own, surpasses all other musical languages for subtlety and richness. Through

key relationships and motivic development, it seems to have been capable of expressing the full range of human experience in the period of its ascendancy. The final concert of the splendid Santa Fe series provided an example (among many) of the lasting communicative power of this style. In a program of Mendelssohn (the String Quartet No. 2), Beethoven (the Quintet for Piano and Winds), and Brahms (the second Sextet), magnificently performed at the East County Performing Arts Center (with especially impressive playing by pianist Alicia Schachter), the language of the first Viennese school demonstrated its incomparable balance between emotional expressiveness of all kinds and intelligible and aesthetically satisfying formal

structure. Clearly, the world of orderly values and firm convictions this language depicts is not the world we live in: It is an ideal we may still aspire to but one which we can never recover. Neither Leon Kirchner nor any modern composer can use this language to tell our story. Nevertheless, the story it can and does tell, in Mozart and Beethoven and Schubert and Brahms, remains uncannily alive, no matter how rooted it is in the past. It is, indeed, this demonstration of the undying vitality of the Classic-Romantic chamber music tradition, both in the works played and in the often brilliant manner of the playing, that constitutes the Santa Fe Chamber Festival's greatest contribution to San Diego's musical life. May they return! □

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Burn the Fiddle



Ric Barr, Donna La Breaque, John Rosen

JEFF SMITH

A Funny Thing Happened on the Way to the Forum first appeared in 1962, a time when the comic spirit had become buttoned-down, tab-collared, and washed and worn. TV sitcoms were draining its juices successfully. Most musicals looked the other way, with some even aspiring to substantive matters. And "serious" dramatists, governed by an increasing zest for the grim, pilfered comedy's fundamental ingredients — a sense of the absurd, in particular — and used them to proselytize for a claim that mankind was a dimly alienated fungus slouching through a barren wasteland toward an unmarked grave.

Both highbrows and hipsters, allegedly sworn enemies, adopted a common pose — cool detachment from things emotive. Feelings and fun were taboo. Angst was

in, the more self-absorbing the better (there was even a move in some circles to make comic despair an Olympic event, with the gold medal going to the person most burdened by the gray ironies of existence). If life itself was a scripted, low comedy to be regarded stoically, if at all, then where was the comic spirit to go? Even lower, answered *Forum* when its sprawling mayhem came blitzing on the scene.

But the theater was too straitjacketed by Sartre and others to permit *Forum* entry through the front door. The play had to sneak in through the back window, an amalgam of approved genres that could promise "something for everyone" in its opening song. Thus it was advertised as a musical (lyrics and music by Stephen Sondheim) and a comedy (book by Burt Shevelove and the gifted Larry Gelbart). For the snooty, *Forum* also boasted classical antecedents. Its ostensible source is the

Roman comedies of Plautus, and it borrows freely from his portmanteau of stock character types — the trickster, the braggart soldier, the crafty servant, and so on. But these acceptable classifications are mere camouflage. Stripped of its togs — easily the most feckless device of every character in the play — the actual roots of *Forum* are much closer to home. Its true meter, so drenched by the intelligence, is vaudeville — played front, kept broad and below the neck, and zoned on the waistless. The play is a low comedian's dream: a carnival of sight gags, dizzy chases, un-subtle innuendoes, mistaken identities, and an ecstasie disregard for the somber. Neither an appreciation of Plautine nuances nor four years of high school Latin are required to grasp its message.

Like painting a moustache on a bust of Nero, the comedies of Plautus (254-184 B.C.) were daring assaults on Rome's lofty image. The humor of *Forum* — an updated version of which opened last week at the San Diego Repertory Theatre — degenerates more toward the berserk, like painting a moustache on Nero's fiddle. Its story line revolves around a series of plot-twings. Young Hero has spotted a lovely maiden in the nearby "House of Health," a brothel owned by Marcus Lycus. For unnamed reasons, Hero is unable to meet her on his own. (There wouldn't be a story at all if he could.) He enlists the services of Pseudolus, a house slave, to act as a go-between. If Pseudolus can bring about the tryst, he will be granted his freedom. But the young woman — her name is Phylla and she has the IQ of a crumpled Volkswagen — has been purchased by Miles Gloriosus, a braggart soldier and one mean dude, whose stratospheric ego may loom only a few isobars above his martial achievements. The plottings of the plot are sketchy at best. One of the delights of this play, however, is that it could not care less about such niceties as character development, subtexts, and redeeming social value. Its real aim is sheer farce, a technicolor explosion of the comic spirit released from the clutches of fashionable despair.

The Rep's production has this same (continued on page 29)

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(Continued from page 29)

manic-depressive quality. The mania first, since there is a lot of it, and much is done well. Director Sam Woodhouse has chosen to modernize the script, locating it in both ancient and modern Rome simultaneously. With most other plays, such a move would indicate that the director has bought a one-way ticket to Cloudeckoaland. But with *Forum's* clear disregard of decorum, the choice works fine, and it enables Woodhouse to update the play's twenty-one-year-old sight gags and assorted shenanigans. When the music ceases, and Fred M. Duer's rainbows of light come back on, this is a rough-and-tumble production, a lusty track meet of hidens, seekers, and a few who can't tell which are which. There is almost too much activity for Duer's cramped set design — a trio of Roman horse fronts — to accommodate, but Woodhouse has orchestrated his large cast with precision. The bodies keep flying, but not into each other.

Aided by Mary Gibson's splendid costumes — terry-cloth togas, South Mission beachwear, and a few under-the-counter items from Frederick's of Hollywood — Woodhouse has taken *Forum* to the beach.

Thus, for example, instead of swords, shields, and battle scars, the Roman soldiers wear tricoroned visors and shades, and they march to the beat of an invisible drummer, their ears plugged by Walkmans. The props are another show. They constitute a time capsule of the evanescent trinkets (like a statue of E. T.) held dear by our era. There is an abundance of these objects and, just as *Forum* mocks the fashionable techniques of acting, the Rep's production pokes similar fun at contemporary trends. In keeping with this notion, Woodhouse has the Gemina — twin employees of Marcus Lycus — speak the lingo of the San Fernando Valley, the result being stereophonic Valley Girls. Woodhouse has also cast two roles with particular inventiveness. A bawdy Liz Wunsch plays Marcus Lycus, one of whose numbers is the famous "Everybody Ought to Have a Maid" (this switch doesn't efface the inherent sexism in the song, but at least it spreads it around). And he has E. Michael Kilpatrick III play Miles ("I am a parade" / *Glenn* as if he were a cross between Jim Hendrix and Rocky Horror. Wearing an orange Afro and storming around the stage with all the deli-

cacy of a Mister T, Kilpatrick becomes a fitting modern correlative for the egomaniacal soldier-type of ancient Rome.

The performances of the cast vary greatly — even within the individual actors themselves. On the manic side, Brian Salmon captures the essence of the musical as Hyacinth, the "chief of slaves" who, though dressed in antic garb, carries a portable telephone as well. Salmon would do almost anything for attention (a virtue here if not elsewhere) and earns it when he gets it. His rendition of the song "I'm Calm," in which he fluctuates between masked reserve and mega-hysteria, is the highlight of the evening. As Pseudolus, Ric Barr's conic timing is on the beat, but his singing voice misses it entirely. Robert Hansen and Linda Libby — as the impatient Senex and his frustrated wife Domina — are also capable until spotlighted for a song. Kelly Anne Ground and John Rosen are well matched as the brain-singed Philia and her bumbling suitor Hero. They also share a common trait otherwise absent from this production: they can sing. Not great. But compared to . . . to . . . the depression ceph.

Forum's musical score is bad enough. As performed at the Rep it has negative value. Half the cast can't carry a tune, and those who can often have to sing songs outside their natural register. Even the tone deaf could find fault with the way the music is handled. It is absolutely dreary. Lisa Braloff's choreography might have covered it up — some — if the singers required to dance knew their right foot from their left. Many don't, enough to make one wonder why, instead of relocating the action on a modern beach, Woodhouse didn't make another sweeping decision: cut the music from the show altogether (or do fewer numbers and do them well), run it without intermission, as a ninety-minute sprint, and stick to the strengths of his cast and the play. Musicologists and Broadway purists might argue that this devious revisionism does damage to *Forum's* holistic whatever. This may be true. But the damage at the Rep is itself irreparable, not only to the score but to the homeless spirit of comedy. Producing *Forum* gives it the potential to roam free once again. But the show's musical garblings hold it hostage all night long.

Off the Cuff

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Law School Graduate
El Cajon

I had heels on and I was in a downtown parking lot and I fell. I didn't see the pothole. In a fell, twisted my ankle, tore ligaments, couldn't walk right for months. The worst part was that I had on a brand-new pair of Gloria Vanderbilt jeans and I tore them. Fifty bucks! Since then I've adjusted to walking on heels, but I seem always to fall off my rubber thongs. And tennis shoes, forget it, tennis shoes are dangerous. I also recently hit my head on the bedpost and bruised it. It was one of those four-poster beds with wood framing the bottom. I was getting out of bed and bang!



Ricky Harville
Boatwain's Mate
Thirty-second Street

I just got this bicycle on my way back from overseas. I'm from Kentucky and I never had any trouble when I rode back there. About three weeks ago I was riding down Harbor View and I took behind me and there comes this big car, coming right for me. I brought my front wheel up to get over the curb fast, but I came down and I wrecked. Fell off. Hurt my wrist. The bike forks were tweaked out and the whole bike went to the right. I fixed it myself. As for my wrist, every now and then it hurts. Sharp pain. When I pick something up heavy, it hurts. When I ride my bike it hurts. The car never did stop. Ran me right off the road.



Kemmie Paget
Girl Friday
North Park

June 17, 6:15 pm. I was riding my Yamaha 400, giving my friend a ride home from work. We were on a very quiet street. An old man was driving his Buick in the opposite direction. He was fiddling with his automatic garage door opener and he turned left, straight into me. In the police report it said that the person driving the motorcycle yelled out, "Oh shit!" I don't remember yelling it at the time. I was knocked unconscious. When I woke up the paramedics were working on me. It was just like in the movies. They were taking off my helmet, boots, jacket, gloves. They started cutting up my pants. They put on a neck brace and took me to the hospital. I broke my ribs. I lost my job because of the accident.



Paul Sherwood
Painter
La Mesa

It happened two weeks ago. There was a fence — it's kind of hard to explain. Part of the fence was knocked out but there was still a two-by-four over the top across the posts. It was a Friday, end of the day. I was in a hurry and I dragged it myself under it. There was a long nail sticking out of the board and it caught me in the head. Punctured it pretty deep. Ouch! You can still feel where it went in right here. It was bleeding. I held a rag up to it until it stopped. It was a pretty gnarly way to start my weekend.



Julie Larson
God's Servant
East San Diego

Recently I was up in the Bay Area visiting my mom. Up there everybody's into recycling. They save metal cans — beer cans, pop cans, you name it. Newspapers and glass bottles, too. Special trucks come by on certain days for pick-up. Anyway, I love doing dishes, so I was just doing my regular routine when I noticed a tin can my mother had set aside to wash. She must have had terrible trials opening this can because there was a sharp, jagged edge sticking out. I thought, "I'd better be careful." Seconds later I did it. Put my hand into the soapy water and swished it right around the can. I put a deep gash in one of my fingers.

— Lin Jakary

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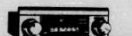
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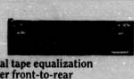
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Super Slim Jogging-style AM/FM Stereo by Unisef

No. TR 2. Incredible fidelity. Our reg. price \$24.95
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Symphonic #PRC500 Portable AM/FM Cassette Stereo

With counter, w/u meter, headphone jack AC/DC. Reg. \$64.95
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Chula Vista
2244 Main St. (at I-5)
575-0373

Kearny Mesa
7644 Clairemont Mesa Blvd.
292-1850

San Diego
4925 El Cajon Blvd.
265-1885

Section 2

Events, Theater, Music, Film

Leagues Apart

James "Cool Papa" Bell is said to have been the fastest man to ever put on a pair of baseball shoes. Once, in a game against a Cuban team in Cuba, he was on first base when one of his teammates hit a single. Bell ran from first to third so quickly that the Cubans protested he must have cut across the diamond without touching second base. The Cuban umpire was sympathetic; Cool Papa was called out.

A man with speed like that should have led the major leagues in stolen bases year after year. But Cool Papa Bell was never allowed to play in the major leagues because his skin was black. Like other black baseball players from 1896 to 1947, he was the victim of a "gentleman's agreement" among major league club owners to not



The Pittsburgh Crawfords (1926) hire Negroes. In doing so, the owners deprived the black community of a fundamental human freedom, and the public of some hard-nosed, soul-tugging baseball. But they didn't

stop the black players from playing.

Baseball's Negro leagues, the subject of a television documentary called *There Was Always Sun Shining Somewhere*

this week on KPBS, flourished from about 1910 to 1947. The teams were characterized by high-quality baseball, and were remarkably wide-spread in the eastern, southern, and

midwestern United States. Clubs such as the Homestead Grays, the Indianapolis ABKs and the Pittsburgh Crawfords played some seventy games over

(continued on page 5)

The Latest Developments

This month the Museum of Photographic Arts in Balboa Park will bring together artist and camera in an exhibition that, like improvisational theater, will be created before the eyes of the viewer with only the barest of scripts. At center stage, in a rare public appearance, will be Polaroid's large-format instant camera, a behemoth ordinarily reserved for art restoration projects and secluded studio photography. The principal players are a corps of West Coast photographers who will improvise with the camera and add their work to the exhibition of large-format photographs currently on display. And finally, museum visitors can watch the process of experimentation and improvisation that takes place when a finished, full-size print is available to a photographer within a minute of snapping the shutter.

The show's set piece, the instant camera, was developed by Polaroid for research

applications and to expand the notion of instant photography beyond the realm of informal snapshots. The resulting instrument is approximately five feet high and looks much like a portable x-ray machine with a lens and bellows. Though its photo-developing process is virtually identical to the popular Land camera (a sandwich of print paper, emulsion, and backing paper pulled apart when developing is complete), the large-format camera generates a twenty-by-twenty-four-inch print. This large image reproduces the subject in such precise detail and clarity that the photos have an almost three-dimensional quality. It is this property, plus the ability to have a finished print within a minute, that has made the camera valuable in examining artworks before restoration is begun. This is particularly true when the artwork is in an awkward location or cannot be moved. One of these cameras is being used to photograph the decaying works in the Sistine Chapel prior to their eventual restoration.

But beyond the rarefied world of art restoration, Polaroid's large-format instant camera presents a new area of

exploration for photographic artists. This is the heart of the exhibit currently showing at MOFA. On display through October 16 are eighty color and black-and-white works by thirteen photographers who have exercised the sharpness, depth, and serenity inherent in the large-format pictures. The photographs range from Barbara Karston's triptych of glowing geometric forms floating in a black background, to Olivia Parker's sentimentally evocative still-life arrangement of antique dolls and roses in such detail that, on close examination, the fabric in the dolls' clothing can be seen thread by thread. Luciano di Alfaro has contributed sculptural human forms, and video artist and photographer William Wegman photographed one of his favorite subjects — his dog Man Ray. Beginning September 9, the large-format camera will work with it during regular museum hours so the public can see both camera and artist in action. According to museum director Arthur Ollman, the photographers invited to participate were carefully

(continued on page 5)

Come On Down

Blessed with kelp beds, submarine canyons, subtropical weather, and proximity to offshore islands and the Baja, San Diego is smack in the middle of diving country. So it seems to be an excellent place to observe the evolutionary process through which divers advance. Typically they start out snorkeling at La Jolla Cove where the water is gentle and rich, if a little crowded. Their interest piqued, they enroll in a diving class and learn to venture into the real underwater wilderness in the deep canyons off La Jolla or beneath the kelp beds that line the coast. Usually they become a little bored with just looking around at the fish and the undergrowth, so they turn to hunting. They'll become

epicures who can prepare abalone, lobster, sargo, sheephead, and kelp bass a hundred different ways, until all their friends become jaded by the incomparable taste of fresh seafood. Eventually, many if not most divers will develop an extremely close bond with the critters they've been killing, and a kind of underwater remorse will set in. They won't exactly admit they're sorry to have harvested everything they could legally take, and most won't stop the taking completely; but sooner or later all divers confront the converse of underwater junking: underwater photography.

Taking pictures underwater is a way of giving something back to the ocean. Whoever helps nondivers and inlanders better understand the complete universe under the sea by showing them pictures of it becomes a kind of ambassador

(continued on page 5)



Photograph by Dave Stinson

READER'S GUIDE

Gospel, Soul, and Rock. Dr. John, Etta James, and Allen Toussaint team up for some South Texas Louisiana flavoured sounds on Sunday. Monday, September 5, 10 p.m. (repeating Tuesday, September 6, 1 p.m.) KFBIS Channel 15.

"The Raven," a 1915 film-inspired horror film starring Bela Lugosi and Boris Karloff will be telecast Monday night, September 5, 1 a.m., NETV Channel 6.



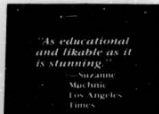
HIGH HOLIDAY TICKET

CHABAD HOUSE
1983/5714
ROSH HOSHANA
Wednesday, September 7th 7 P.M.
Thursday, September 8th 10:30 A.M.
Friday, September 8th 7 P.M.
Saturday, September 9th 10 A.M.
YOM KIPUR
Friday, September 10th
Kol Nidre 6:30 P.M.
Saturday, September 17th, 10:00 A.M.
Yakov 11:30 A.M.
For information and reservations, call Chabad, 4115 Montecima, S.D. Cal. 92115
265-7700
This ticket entitles bearer to free Holiday meals

"There Was Always Sun Shining Somewhere" Life in the Negro Baseball Leagues" documents the lives of black baseball players and the Negro Leagues before the integration of major league baseball, to be aired Wednesday, September 7, 10 p.m., KFBIS Channel 15.

Lectures

Poetry Readings: Barry Hinson.



"As educational and humble as it is stunning."
Natalie
Moss from
Los Angeles
Times
"Creating an Equitable Society by Restructuring Society," a series of monthly brown-bag lunch forums will be conducted by public affairs specialist Robert Sessions, beginning Tuesday, September 6, noon, USD Law School Courtroom, Linda Vista Road, Linda Vista, 582-1364.
Israel, recent archaeological and anthropological studies of the area will be discussed by professor Joseph Gintz, Tuesday, September 6, 7 p.m., College Group Commons Hall, College Group Shopping Center lower level. Free. Reservations 267-1333.
Dramatic Reading, the Shakespeare Society will read from an anthology of speeches by great Shakespearean characters, Tuesday, September 6, 7:30 p.m., Habitat Bookshop, 4711 Third Street, La Mesa. Free. 692-2922.
USD professor Janet Esser will discuss the current exhibit, Wednesday, September 7, 7:30 a.m., museum rounds, USD professor Alana Cordy-Collins will discuss Pre-Columbian gold ar-

John Gruber, and Tim Wayne will read from their own works. Thursday, September 8, 4 p.m., Copley Auditorium, San Diego Museum of Art, Balboa Park, 232-7391.

Galleries

"Growing Through," recent paintings by Margot Gross, will be on view through September 2, Cugno Gallery, 6561 Ninth Avenue, downtown. 234-0846.

Portrait Photographs in black and white by Michael Campbell will be on display through September 2, Athenaeum Music and Arts Library, 1035 Wall Street, La Jolla, 454-5872.

Underwater Photographs, the work of members of the Underwater Photographic Society will be on display through September 7, with an accompanying display of underwater photographic equipment, also the fermat Berkeley the Embury, 4000, downtown.

Recent Paintings by Terry Allen go on view Thursday, September 8 with a reception for the artist at 6 p.m., Tarbox Gallery, 40923 Morena Boulevard North, Bay Park, 270-4270.
Faculty Exhibit, a multimedia exhibit by members of the SDSU art faculty opens Tuesday, September 6 and runs through September 24 with an artist reception Friday, September 9, 7 p.m., University Gallery, SDSU, 265-5171 or 265-4941.
Limited Edition Portfolios of Eliot Porter, Anka Keresz, Jerry Uelsmann, David Lauber, Philip Hyde,

Robert Mapplethorpe, Beaumont Newhall, and others will be on display through September 10, The Photography Gallery, 7468 Girard Avenue, La Jolla, 499-1800.

Leagues Apart

(continued from page 1)

the course of a summer, culminating in the "Negro World Series." By the late 1930s a Negro all-star game was even being played yearly at Chicago's Komskey Park. But it was after the season was over that the real competition began, when the Negro teams often played white major-league teams in exhibitions. Such games were the black players' only chance to show they were as good or better than the white players, and it was the film documents, when they did just that.

Directed by Craig Davidson and narrated by James Earl Jones, the show includes historic still photographs, old film footage, and interviews with some of the former stars of the Negro leagues. The latter provide some of most lively moments: Satchel Paige, the legendary pitcher, candidly admits to the camera that during his prime, "You couldn't hardly beat me. I didn't get tired. Three hundred and sixty days a year of the year I had that baseball suit on." Another former player explains that Cool Papa Bell got his nickname because "he didn't have nothing to say, he just played. Know what I mean?"

Baseball fans will notice (and probably complain about) a lack of detail regarding the players' statistical accomplishments in *There Was Always Sun Shining Somewhere*. Everyone knows Paige was a great pitcher, but what was his lifetime earned-run average? How many home runs did Josh Gibson, "the black Babe Ruth," hit? The show bypasses such important material, but the points it does focus on are interesting enough: the ownership of many teams by black racketeers; the irony of black men dying in World War II while their baseball-playing counterparts continued to be denied access to the major leagues; the difficulty of road life in towns where the players were forced to sleep in hotels and eat in restaurants for "colored" people only. But as one former owner recalls of her team, the Newark Eagles, "They were called niggers, they were called everything. But they were a good ball club."

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LOCAL EVENTS

Leagues Apart

(continued from page 1)

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photographing objects in water and examining how the resulting visual information changes when seen through water under various conditions. In preparation, she has had constructed a large plexiglass aquarium into which can be introduced anything from fish to humans, as well as some less water-oriented objects. The instant print will allow House to evaluate and follow immediately any interesting idea that may arise in the course of her experimentation. Instant photography produces no negative, so each photograph is one of a kind and must be created before the camera, not by manipulating the developing or printing of an image.

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READER'S GUIDE TO THE THEATER

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

ANNIE
The San Diego Civic Light Opera Association presents Thomas Meehan and Martin Charnin's musical about a teenage-haired girl and a big-guy hunk. Annie and Daddy Warbucks — and how their relationship began — Lon and Bonnie Ward, co-artistic directors at Starlight, both direct and choreograph the production. Vivia's Betty Adonis is Annie, and Newwood Smith is Warbucks. Other members of the cast include Pat White, Barbara Erwin, Tom Murray, Pippa Winslow, Tom Hatten, and "Rags" as the dog Sandy. The set designs are by Deon Mitchell, and the lighting by Robert Wood. David Huber conducts the orchestra (S.M.).
Starlight Bowl, through September 4, Thursday through Sunday at 8:30 p.m.

ARSENIC AND OLD LACE
Director Craig Wood and the Old Globe Theatre are offering a delightful romp through the Joseph Kesselring

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comedy. Wood has crafted a spirited production with such care that, among other things, it reminds us that this old performance is, after all, a classic worthy of such live treatment. Wood's production is a drama critic's dream — there is no show in town as outrageous as this in its own right. Wood's sense of humor is a joy to behold. Annie and Daddy Warbucks — and how their relationship began — Lon and Bonnie Ward, co-artistic directors at Starlight, both direct and choreograph the production. Vivia's Betty Adonis is Annie, and Newwood Smith is Warbucks. Other members of the cast include Pat White, Barbara Erwin, Tom Murray, Pippa Winslow, Tom Hatten, and "Rags" as the dog Sandy. The set designs are by Deon Mitchell, and the lighting by Robert Wood. David Huber conducts the orchestra (S.M.).
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Theater Directory

THE BOWERY THEATRE
401 E. 10th Street, San Diego
232-4098

CIVIC THEATRE
2002 C Street, Downtown
236-6161

CORONADO PLAYHOUSE
1750 Strand Way, Coronado
435-4898

C.R.A. THEATRE
9119 Campanella Mesa Boulevard, San Diego
277-8900 x111

EAST COUNTY PERFORMING ARTS CENTER
210 E. Main Street, El Cajon
480-2277

EDUCATIONAL CULTURAL COMPLEX THEATRE
4343 Ocean View Boulevard, Southeast San Diego
235-3550

FREDA DINNEN THEATRE
3655 Campo Road, Spring Valley
467-8972

FOX THEATRE
235 B Street, Downtown
233-6441

GASLAMP QUARTER THEATRE
341 Union Avenue, Downtown
234-9541

GROSSMONT COMMUNITY COLLEGE
10400 Grossmont
8800 Grossmont College Drive, El Cajon
955-1740 x10

JEWISH COMMUNITY CENTER
From and Center Theater
6779 Via Fourth Street, San Diego
583-3370 x16

LA JOLLA PLAYHOUSE
La Jolla
452-3960

LA JOLLA STAGE COMPANY
Palmer Auditorium, La Jolla High School
750 Nazareth Street, La Jolla
459-3773

LAMB'S PLAYERS THEATRE
200 E. Bass Boulevard, National City
674-4542

LAMPLIGHTERS COMMUNITY THEATRE
Bon Plaza First Arts Center
805 University Avenue, La Mesa
464-4598

LAWRENCE WELLS VILLAGE THEATRE
1860 Lawrence Wells Drive, Escondido
749-3448

LEMON GROVE PLAYERS
Lemon Grove Junior High School
3148 School Lane, Lemon Grove
466-5970 x601-640

LYRIC DINNEN THEATRE
7578 El Cajon Boulevard, La Mesa
464-1190

MARGRIS PUBLIC THEATRE
MARGRIS GALLERY THEATRE
3171 Inda Street, San Diego
798-8111

MIRACOSTA THEATRE
Little Theater
One Barnard Drive, Oceanside
757-2121 x256

NORTH COAST REPERTORY THEATRE
North of the Pines
Lomas Santa Fe Road, Solana Beach
949-3809

NORTH COUNTY COMMUNITY THEATRE
Vista
724-1421

OLD GLOBE THEATRE
Old Globe Theatre
Lawrence Welles Drive, Escondido
Festivals begin, Balboa Park
234-2220

OLD MISSION PLAYERS
Mission Basilica, San Diego, San Diego
278-0707, 494-0400

OLD TOWN OPERA HOUSE
4041 La Jolla Village Square, San Diego
524-2008

PALOMAR COLLEGE
Palomar College Theater, San Marcos
371-4380

PATIO PLAYHOUSE
Vineyard Shopping Center
1151 E. Valley Parkway, Escondido
746-6669

PINE HILLS LODGE
2907 La Playa, San Juan
765-1100

POINT LOMA COLLEGE
Salmon Theater
3000 Loma Verde Drive, Point Loma
222-6474 x108

THE PROGRESSIVE STAGE COMPANY
719 Fourth Avenue, San Diego
232-9232

SAN DIEGO CITY COLLEGE THEATRE
Theatrical and Creative Activities
239-7854

SAN DIEGO JUNIOR THEATRE
Casa del Prado Theater, Balboa Park
239-8355

SAN DIEGO MESA COLLEGE
7250 Mesa College Drive, San Diego
279-2300 x236

SAN DIEGO REPERTORY THEATRE
1620 Sixth Avenue, downtown
232-9228

SAN DIEGO STATE UNIVERSITY
Main Stage and Experimental Theater
360-6086

Open Air Amphitheater
360-6086

SAN DIEGUITO LITTLE THEATRE
Lafayette Park, Downtown
756-7706

SCRIPPS RANCH COMMUNITY THEATRE
Nightingale Junior High School
Nightingale
920-2300 x212

SOUTHWESTERN COLLEGE
Nightingale Junior High School
920-2300 x212

STANBRIGHT
Nightingale Junior High School
920-2300 x212

UNITED STATES INTERNATIONAL UNIVERSITY
Civic Theater
11049 Riverfront Road, San Diego
371-4380

UNIVERSITY OF CALIFORNIA SAN DIEGO
UCSD Theater, John W. Thayer Studio
Theater
452-8374
Mansville Amphitheater, Mansville Recital Hall
652-2800

UNIVERSITY OF CALIFORNIA SAN DIEGO
Carnegie Theater, Downtown
Levin's Via Road, San Diego
291-6480

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sandiego repertory theatre
1620 Sixth Avenue 232-8025

READER'S GUIDE TO THE THEATER

effects that are an integral part of the play is in for a kidnap. The production has separated the world from the conventional referents of the theater that help to illuminate its meaning. This absence taxes the audience and the resources of the actors. With one exception, Actor Anthony Zerbe's Macbeth is spellbinding. Strom's direction is particularly striking. Zerbe's work is remarkably consistent and absolutely compelling. The rest of the production often has the feel of a staged reading, or a concert with no tubes to look at. With Zerbe's performance, however, we can follow the intentions of the production to the letter. And now, appreciations of the text — the admirable aim of the director's master plan — do us justice. When Zerbe speaks, we can at last, close our eyes, and listen in awe. (S.M.)
Cassius Center Center Stage, through October 2, Tuesday through Sunday at 8:00 p.m.; Matinee Saturday and Sunday at 2:00 p.m.

THE MIRACLE WORKER
The title of William Gibson's play — about the heroic efforts of Anne Sullivan to teach blind, deaf, and mute

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MACBETH
Old Globe director Jack O'Brien's is a radically different Macbeth. In an attempt to purge the tragedy of its gaudy theatrical trappings and to re-examine its poetry, O'Brien has abandoned the play's usual fury in favor of the verbal quality of its sound. As if on a bed of nails, the production humbles all else before the glory of the word. Its actors dress like monks. Kent Dorsey's set is Spartan. And the production as a whole has the feel of a staged reading, like a poem read in a bare, dark, unadorned space. O'Brien has deconstructed all display, and one's sense of theatrical order goes haywire. Only the ear is allowed to gather information, make distinctions, and comprehend what is, in effect, an auditory event. If it is as if O'Brien wants us to close our eyes and just listen. All of which is an interesting, and experimental, and — to my knowledge, at least — unique approach to staging this difficult play. One of the problems with O'Brien's conception is that it assumes prior knowledge of the play and its stage history. His is an examination. Someone seeing — sorry, little Macbethsque also they — hearing the play for the first time is at a definite disadvantage. And someone expecting Brian Friel's coming to Durnaline, ghazal killings, witches throwing Tuli's ears into bubbling cauldrons, and all the other vivid

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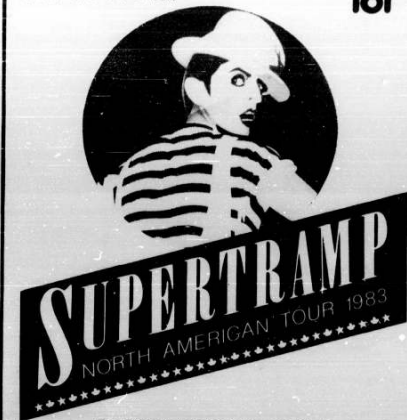
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Tonight, Thursday September 1 9pm
Tickets available at Belly Up Tavern and all Ticketstar outlets.
The Master of the Telecaster
ALBERT COLLINS
AND THE ICE BREAKERS
with guests **THE RHYTHM KINGS**

Friday & Saturday
September 2 & 3 9pm
Rock & Roll with

BRATZ

Sunday, September 4 9pm
& every Monday in September
Nostalgic Rock
THE MARDELS

Every Monday 9pm
in September
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New Original
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There will be 1 hour of
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Coming:
Thursday, September 8 9pm
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Rockin' Rhythm & Boogie Blues

Wednesday, September 7
**THE JAMES
HARMAN
BAND**

with guests
THE MIGHTY FLYERS
featuring
Rod Friztan

Wednesday, September 7
FOUR EYES

Friday, September 9
Saturday, September 10
Wednesday, September 14
**JOEY HARRIS
& THE SQUAD**

Coming
**REBEL ROCKERS
THE FIVE CARELESS LOVERS**
Cristina Mazon
**REBEL ROCKERS
DIRK DEBONAIRE,
AND THE BYTES**
**WILLIE DIXON AND THE
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ROOM FULL OF BLUES**
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version of the Animals with Eric Burdon. Slowly at first, and then with relish and a sense of discovery, Summers applied his bizarre (er, rock) notions to string's emerging reggae consciousness, so that by the time of the group's second album (*Regatta de Blanc*), the juxtapositions were in place and functioning.

What resulted was a sound so remarkable that it seemed almost out of place on the radio. Yet by not losing sight of the essentials of traditional rock and pop, and by taking lessons in minimalism from the new-wave bands, the Police were able to score heavily on nearly every front. Beginning with the reggae-informed "Roxanne," from their first album (*Outlandos d'Amory*), the Police racked up an amazing string of hits that has included "Message in a Bottle," "Don't Stand So Close to Me," "Carry in a Coal Mine," "De Do Do Do, De Da Da Da," "Spirits in the Material World," "Every Little Thing She Does Is Magic," "Invisible Sun," "Rethumanize Yourself," "Every Breath You Take," "King of Pain," and "Synchronicity I" (the last three from their most recent release, *Synchronicity*).

Although each of these songs has its own life, they all share the ingredients that have become synonymous with Police music: melodies that hang, resonating, like tuning-fork mobiles, hooks strong enough to support sides of beef, pop-bright and mystery-dark tonalities that struggle for dominance, complex instrumental interiors housed in deceptively simple superstructures, literate lyrics, Sting's superior vocals, Summer's orchestrated guitar inventions, and smart, propulsive, whiplike drumming by Copeland (who, as a San Diego-based musician a few years ago could be seen strolling the streets of Ocean Beach just prior to journeying to England, eventually to found the Police), who somehow manages at once to contribute anchor-solid timekeeping and spontaneous percussion. It is this dynamic and fertile mix of musical personalities that makes the Police, in this writer's opinion, the most exciting and impressive rock band in the world today. The Police will perform Monday afternoon in SDSU's Aztec Bowl. Opening will be *Oingo Boingo* and *Madness*.

In other concerts this week, Albert Collins will bring his Telecaster to the Belly Up Tavern for a show tonight, Thursday, while Friday night will have Mal and Val at the Spirit and the Righteous Brothers at the San Diego Wild Animal Park's Mahala Amphitheatre for the first of seven shows through Monday. On Saturday, Little Girls and Joey Harris and the Speedsters will be at the Spirit. Sunday's lone show features Chuck Mangione at Humphrey's (boxed).

Following their performance with the Police, *Madness* will stick around for a gig the next day, Tuesday, in the San Diego Stadium parking lot (trailer), while later that night, a revived *Gladys Knight and the Pips* return to Golden Hall. *DFX2* closes this week with a performance at the Spirit that also features the *Heard*.

LEHR'S GREENHOUSE

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Friday & Saturday, September 2 & 3

Two bands \$3
Two dance floors
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Three music video screens

SUNDAY
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MONDAY
Monday, September 5

THE REFLECTORS
Free admission with Police concert ticket stub.

TUESDAY & WEDNESDAY
Tuesday & Wednesday, September 6 & 7

Coming Thursday, September 8
KPRI Mission Valley Beach Party
Win a Hobie Windsurfer!

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JOEY HARRIS AND THE SPEEDSTERS

TONY CREED & THE SQUAD

("JUMPIN' JACK FLASH"-91X)

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REBEL ROCKERS

OBVIOUS MOOSE RECORDING ARTISTS

DIRK DEBONAIRE

PERFORMING TUNES OFF THEIR DEBEACHERY ALBUM

THE BYTES
("WHY DON'T YOU CALL ME"-91X)

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ULTERIOR MOTIVES
(FORMER MEMBERS OF BRATZ & DALLAS COLLINS)

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WEDNESDAY, SEPTEMBER 28 9PM

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MADNESS


This Tuesday, 2:00pm, the fun begins.



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SEPTEMBER 6 - 2 P.M.

Special thanks to Agree
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for their help in making
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In Concert

Performing in the round. Every seat is a good seat.

Saturday, October 1, 8 PM.

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San Diego Sports Arena

All seats reserved: \$15.00 & \$12.50
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Beware of counterfeit tickets.

Buy tickets from authorized outlets only. Counterfeit tickets will not be honored.

CONCERTS

Albert Collins: Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9922.

Mal and Val: Spirit, Friday, September 2, 9 p.m., 1130 Buena Vista, 276-3993.

The Righteous Brothers: San Diego Wild Animal Park's Mahala Amphitheatre, Friday, September 2, 7:30 p.m.; and Saturday, September 3, through Monday, September 5, 3:30 and 7:30 p.m., 15500 San Pasqual Valley Road, Escondido, 747-8702.

Little Girls and Joey Harris and the Spawdlers: Spirit, Saturday, September 3, 9 p.m., 1130 Buena Vista, 276-3993.

Chuck Mangione: Humphrey's, Sunday, September 4, 6:30 and 9 p.m., 2303 Shelter Island Drive, 560-9803.

The Police, Oingo Boingo, and Madness: SDSU's Artec Bowl, Monday, September 5, 8 p.m.

Madness: San Diego Stadium, Parking Lot, Tuesday, September 6, 2 p.m., Mission Valley.

Gladys Knight and the Pips: Golden

Hall, Tuesday, September 6, 8 p.m., Community Concourse, downtown, 236-6510.

DFX2 and the Heard: Spirit, September 3, 9 p.m., 1130 Buena Vista, 276-3993.

Al Jarreau: SDSU's Open Air Amphitheatre, Friday, September 9, 8 p.m., 263-6947.

The James Harman Band: Spirit, Friday, September 9, 9 p.m., 1130 Buena Vista, 276-3993.

Tim Weisberg: Humphrey's, Saturday, September 10, 6:30 and 9 p.m., 2303 Shelter Island Drive, 560-9803.

The Untouchables and Marnal Scan: SDSU's Backlot, Saturday, September 10, 7 and 10 p.m., 263-6947.

Ministry: Spirit, Saturday, September 10, 9 p.m., 1130 Buena Vista, 276-3993.

The Charlie Daniels Band and Juice Newton: San Diego Stadium, Sunday, September 11, following the Padres baseball game, Mission Valley.

"Jazz Live" featuring the Billy Kyle Quintet: San Diego City College's Theatre, Tuesday, September 13, 8 p.m., 14th and C streets, 234-1062.

Shadowfax: Humphrey's, Thursday, September 15, 6:30 and 9 p.m., 2303 Shelter Island Drive, 560-9803.

Elvis Costello and the Attractions and Artec Camera: Sports Arena, Thursday, September 15, 8 p.m., 224-4376.

Willie Dixon: Belly Up Tavern, Thursday, September 15, call for times, 143 South Cedros Avenue, Solana Beach, 481-9922.

The Generation Band with Robben Ford and Victor Feldman: Humphrey's, Friday, September 16, 6:30 and 9 p.m., 2303 Shelter Island Drive, 560-9803.

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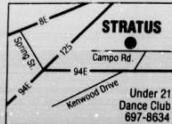


Brad Wilkins and Stratus present

**MANUAL
SCAN &
THE SEVENTH**

Wednesday
September 7
9:00 PM - 1:00 AM

Stratus



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SAN DIEGO JACK MURPHY
STADIUM - SUNDAY
SEPTEMBER 11, 1983



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140 South Sierra, Solana Beach 755-3733
NO COVER UNTIL 9PM
Happy hour every night 50¢ well drinks

Thursday through Tuesday
this kids

Sunday
LADIES' NIGHT
Buck off icee teas and 75¢ kamikazes
Free gifts for the ladies.

MONDAY NIGHT FOOTBALL RETURNS
Washington vs. Dallas
See the game on our 20-foot screen plus four other screens
Draft beer 1st Qtr. 2nd Qtr. 3rd Qtr. 4th Qtr.
2.24 5.04 7.54 9.1

Tuesday
9IX Night
Summer's Not Over Yet Party
Bikini Contest
Women's & Men's Divisions—
over \$200 in prizes

Wednesday
THE REFLECTIONS

New Wave Dance Contest
1st prize: Over \$100 in prizes including a champagne dinner for two at
Kurt, Bobby, Mike & Phil would like to buy
100 drinks for their friends—be there!

ESCONDIDOS DISTILLERY EAST Ages 17 and up
Bill Coviello Presents
Thursday, Friday, Saturday
Rock n' Video
Experience the largest video dance machine in
Southern California
with
Rockin' Studio 21

Sunday
Hot Legs Contest
Over \$100 worth of prizes

Wednesday
9IX Night
this kids

Thursday
UXB
Get your act together and sing us and 9IX in
Southern California's
Air Band Contest
Preliminaries
Weekly winners will compete in the finals in October for more than \$1,000
in prizes. Winners chosen by audience. Each contest will be videotaped.

All concerts minimum age 16
Mission & Metcalf, Escondido
741-9393
Every Wednesday - Sunday 6:30 pm. 11:35 am
Ages 17 & up
Further concert & ticket information
741-9394
All bands subject to cancellation

RGB Sky Show featuring: Def
Leppard, Eddie Money, and Motley
Crue: San Diego Stadium,
Saturday, September 17, 3 p.m.
292-1360

Glamming Spines: Spirit, Saturday,
September 17, 8 p.m., 1130
Buenos: 278-8993

Stephen Stills: Humphrey's,
Sunday, September 18, 6:30 and 9
p.m., 2303 Shelter Island Drive,
560-9800

Bob James and His All-Star Band:
Humphrey's, Monday and Tuesday,
September 19 and 20, 6:30 and 9
p.m., 2303 Shelter Island Drive,
560-9800

George Benson: SDSU Open-Air
Amphitheatre, Wednesday,
September 21, 7 and 10 p.m.
265-6947

Supertramp: Sports Arena,
Wednesday, September 21, 8 p.m.
224-4176

Roomful of Blues: Belly Up Tavern,
Thursday, September 22, call for
time, 143 South Cedros Avenue,
Solana Beach, 481-9022

Caslang Quarter Jazzabout
featuring Roomful of Blues, the
Slickaphonics, Hollis Gentry,
Street Dancer, Judy Carmichael,
Fro Brigham's Preservation Band,
the Cheatham's Quartet, and the
Chicago Six: Caslang Quarter,
Friday, September 23, 7:30 p.m.,
between E and F streets, downtown,
454-3520 or 459-1404

Kenny Loggins: SDSU's Open-Air
Amphitheatre, Saturday, September
24, 8 p.m., 265-6947

The Harry Patch Ensemble and
James Newton's Wind Quintet: Old
Globe Theatre, Saturday,
September 24, 8 p.m., Balboa Park,
454-3520 or 459-1404

Wesla Carrington and the Walleets: La
Jolla Museum of Contemporary Art,
Sunday, September 25, 8 p.m., 700
Prospect, La Jolla, 454-3520 or
459-1404

John Hammond: Belly Up Tavern,
Thursday, September 25, call for
time, 143 South Cedros Avenue,
Solana Beach, 481-9022

Men At Work: SDSU's Open-Air
Amphitheatre, Sunday, September
25, 10 p.m., 265-6947

Peter Sprague and String Quartet:
Wells Fargo Plaza, Monday,
September 26, noon, Broadway and
Front streets, downtown, 454-3520
or 459-1404

Flora Purim and Airtex:
Humphrey's, Tuesday, September
27, 6:30 and 9 p.m., 2303 Shelter
Island Drive, 560-9800

The Jon Faddis Band with James
Williams: San Diego City College's
Theatre, Tuesday, September 27, 8
and 10 p.m., 14th and C streets,
234-1062

Bert Turetzky, David Henderson,
Jesus Papotele Melendez, and
Sherley Ann Williams: Sushi,
Wednesday, September 28, 8 p.m.,
852 Eighth Avenue, downtown,
454-3520 or 459-1404

Sonny Rollins and Betty Carter and
Her Trio: UCSD's Mandeville
Auditorium, Friday, September 30,
8 p.m., 454-3520 or 459-1404

Hubert Laws, the Winton Marsalis
Quintet with Bobby McFerrin, the
Chico Freeman Quintet with James
Newton, and the Johnny Copeland
Blues Band with Arthur Blyden:
UCSD's Revelle Campus, South
Lawn, Saturday, October 1, noon,
454-3520 or 459-1404

Nichel Petruccianni and Tania
Mars: UCSD's Mandeville
Auditorium, Saturday, October 1, 8
p.m., 454-3520 or 459-1404

Dave Brubeck, Carmen McRae, the
Charles Lloyd Quartet, and the
George Russell New York Big
Band: UCSD's Revelle Campus,
South Lawn, Sunday, October 2,
noon, 454-3520 or 459-1404

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DANCING
Nine Nightly! Never a cover charge.
Lo Happy 5-7 Mon.-Sat.

WHITE DWARF
Thursday, Friday & Saturday,
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Le Chalet, Ocean Beach's innovative night club, introduces
the newest addition to the rock 'n' roll scene in San Diego.
It's WHITE DWARF—featuring Michael Sherman and
Claudio Martin, lead guitar and vocals; Mark Taylor, Latin
percussions; Don Rosolino, bass; and Craig Marshall,
drums.

HURRICANES
Labor Day celebration with the
Sunday & Monday, September 4 & 5
Batten down your hatches! The Hurricanes will blow you away with
raw "house-party" blues and rock & roll. Bobby Chevrolet —
guitar; Spider Webb — drums; Ralph Lewis — bass; Michael
Aristotle — harmonicas; Dave Camp — Hammond organ, piano

FIRE
Tuesday & Wednesday, September 6 & 7
Monday Night Football is back
7-foot wide screen T.V.
Chargers vs. N.Y. Jets
Sunday, September 4, 1 p.m.
5046 Newport Ave. Ocean Beach
222-5300

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IN CONCERT
SEPTEMBER 26 - 8PM SAN DIEGO SPORTS ARENA

TICKETS: \$14.50 & \$19.50
AVAILABLE AT THE ARENA BOX OFFICE, M&M JACK'S, FIRST WORLD TRAVEL, SECOND SOLE, 30th ST. MARIAL STATION, SDSU AT&TEC CENTER,
BOX OFFICE, AND ALL ARENA TICKET OUTLETS. SELECT SEATS MAY NOT BE AVAILABLE FOR PUBLIC SALE. CALL 924-4176 FOR INFORMATION.

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SPORTS POP DOUBLE HEADERS!

POOLSIDE LUNAU

EXCLUSIVE!

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KIFM-98 LITES OUT JAZZ FESTIVAL

1983 SAN DIEGO SYMPHONY SOLOS

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GLADYS KNIGHT & THE PILLS

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MOLLY HATCHET

LOS ANGELES GUITAR QUARTET

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TELESEAT TICKET OUTLETS

FOR EVENT OR OUTLET, CALL 563-5800

Gina Robles and Carl Ross, contemporary, Wednesday through Saturday.

Noodle's, 315 South Pacific Highway, Solana Beach, 755-2585; Double Vision, contemporary, Wednesday through Saturday.

Old Time Cafe, 1464 North Highway 101, Leucadia, 438-4030; Rob Balmuth and Jeff Twigg, folk music, Thursday; the Paradise

Street Band, originals and Celtic music, Dave and Becky Robinson, English, Irish, and Scottish music, Friday; Guy and Candie Carawan, Tennessee folk music, Saturday; Dan Grant, classical guitar, Sunday brunch; Peter Sprague Trio, jazz, Sunday afternoon; Kim Robertson, Celtic harp, Sunday evening; Old Time Hot Night, Tuesday; Bob Phelps, originals, Wednesday; Pacific East Espresso, 235 North

El Camino Real, Encinitas, 436-1248; The Peter Sprague Trio, jazz, Friday and Saturday evenings and Sunday brunch.

Pancho's, 1309 Camino Del Mar, 481-0414; Jack Costanzo, contemporary American and Latin music, Wednesday through Saturday; The Five Careless Lovers, blue jazz session, Sunday afternoon.

Pizza Chale!, 918 South Santa Fe, Vista, 758-5740; San Diego North County Bluegrass Club open stage, fourth Tuesday of each month.

Pomerado Club, 12237 Pomerado Road, Poway, 748-1135; Telegraph Canyon, country, Wednesday through Saturday; country dance lessons, Wednesday; Gold Coast, country, Sunday.

Poway Yune Company, 12375 Poway Road, Poway, 748-7296; 5:00-7:00; The Johnny Belmont Rhythm Revue, rock and blues, Thursday through Saturday; Robyn Barr, rock and roll, Wednesday.

Ralph and Eddie's, 390 Grand Avenue, Carlsbad, 728-2989; CW Express, country rock, Thursday and Saturday.

Reuben's, 2515 El Camino Real, Carlsbad, 434-1766; Whisper, contemporary, Tuesday through Saturday.

Roxy, 517 East First Street, Encinitas, 436-5001; Future Primitive featuring Turya and Julia Santos, jazz, Friday and Saturday.

Rudy's Hidden Acres, 3700 Carmel Valley Road, Del Mar, 481-9656; Art Hall, piano bar, Friday and Saturday.

The Shepherd Cafe, 1126 South Highway 101, Encinitas, 753-1124; Live music, seven nights, club for information.

Stage Coach Inn, 1865 Vista Way, Vista, 724-9090; Stampede, country, Wednesday through Saturday; Four Way Deal, country, Sunday.

Tepee Room, 1270 Main Street, Ramona, 789-3755; Rock, country and vintage rock, Friday and Saturday.

Tequila Flats, 3296 Mission Avenue, Oceanside, 757-7757; Echoes, vintage rock, Thursday through Saturday; addition night, Sunday; Yikes, rock and roll, Monday through Wednesday.

That Pizza Place, 2622 El Camino Real, Carlsbad, 434-3171; Tony Ortega and the North Coast Jazz Society, jazz, Friday.

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center, 749-1466; Fat Chance, country rock, Friday and Saturday.

Vista Entertainment Center, 435 West Vista Way, Vista, 941-8022; Jockey Club, network, rock and roll, Thursday through Saturday; Premonition, rock and roll, Sunday; live music of the '60s, Tuesday; Planet, rock and roll, Wednesday; Turt Room; Joe Patton, contemporary, Friday and Saturday; Derby Room; Recorded music with DJ Lou Taverna, Friday and Saturday.

Whiskey Flats, 1280 West Valley Parkway, Escondido, 745-8640; The London Brothers, rock and roll, Thursday through Saturday; Automatics, rock and roll, Tuesday and Wednesday.

Winner's Circle Lodge and Tennis Club, 550 Via de la Valle, Solana Beach, 755-6666; Tennis Club; The Curt Stan Band, big band swing, Friday; Lounge; Rick Michael, variety, Wednesday through Sunday; Mimi Smythe, contemporary and standards, Tuesday.

Village Drive, La Jolla, 457-4170; Live music, call club for information.

Casina Valadier, 4445 Lamont, Pacific Beach, 270-8650; Phil Beeber, guitar variety, Friday and Saturday.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-5325; The New Tuxedo Jazz Band, jazz, Thursday through Saturday; The Bruce Cameron and Hollis Gentry Ensemble, jazz, Sunday through Wednesday.

Elario's, 7955 La Jolla Shores Drive, La Jolla, 459-0541; The Ron Satterfield Quartet with Jan Tober, jazz, Thursday through Sunday; the Keyon Lettall Trio, jazz, Monday through Wednesday.

Fincham Beach Cafe, 7222 Grand Avenue, Pacific Beach, 272-1999; Jeff Proctor, mellow music, Friday through Sunday.

Halcyon, 4258 West Point Loma Boulevard, Loma Portal, 225-9559; Clubband, rock and roll, Thursday through Saturday; The Press, rock and roll, Friday happy hour; Automatics, rock and roll, Sunday; rock and roll, Monday, call club for information; Ozo, rock and roll, Tuesday and Wednesday.

Hotel del Coronado, 1550 Orange Avenue, Coronado, 433-6611; Prince of Wales Bar, One - One - One, contemporary, Tuesday through Saturday; Ocean Terrace; George Allardice, contemporary and standards, Thursday through Sunday.

Islandia Hotel, 1441 Quivira Road, Mission Bay, 224-5411; The Art Resnick Trio, jazz, Sunday.

Islandia Saloon, 104 Orange Avenue, Coronado, 435-3436; Cowjazz, country swing, Saturday; rock and roll, Monday, call club for information; Ozo, rock and roll, Tuesday and Wednesday.

Joan Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220; Four Eyes, rock and roll, Thursday through Saturday; the Normals, rock and blues, Sunday and Monday; U.S. Male, rock and roll, Tuesday and Wednesday.

La Avenida, 1301 Orange Avenue, Coronado, 435-6262; The Richard James Trio featuring Contessa, jazz, blues, and pop, Thursday evening and Sunday afternoon; the Cheatham Quartet with John Harris and Gannar Biggs, jazz, Friday and Saturday.

La Chale!, 5646 Newport Avenue, Ocean Beach, 222-5309; White Dwarf, rock and roll, Thursday through Saturday; the Hurricanes, rock and blues, Sunday and Monday; Pate, rock and roll, Tuesday and Wednesday.

RIGHT HERE IN SAN DIEGO EVERY FRIDAY NIGHT

POOLSIDE LUNAU & FLOOR SHOW

HANAIEI HOTEL

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RESERVATIONS 297-1101

The Hanaiei Hotel brings the "charming hospitality of old Hawaii to you from 7 p.m. to 10 p.m. each Friday evening with our authentic luau. Fresh floral leis complimentary Mai Tais and a beautiful Hawaiian feast featuring IMI POKE roasted for 10 hours in a specially prepared pit plus 14 delicious items all cooked to perfection.

After this lavish and leisurely dinner you'll be entertained by an exotic Hawaiian troupe - performers of authentic Hawaiian and Polynesian songs and dances. Seating is limited so call together your friends and family for the most enjoyable Friday night of the summer.

- An exotic poolside luau
- Authentic floral leis
- Photograph Area
- Fresh Tropical Fruit
- Poi
- Coconut Cole Slaw
- South Pacific Islands Waldorf Salad
- Seamie Oil Tossed Bean Sprouts
- Yams
- Dim-Sum (Dumplings stuffed with pork)
- Sue-Mia Crouquette with water chestnut
- Authentic Pit-Roasted Ima Pork
- Gringer Chicken
- Roast Sirloin of Beef
- Sweet & Sour Pork
- Cashew Chicken
- Luau Rice
- Coconut Pudding

\$19.95 per person plus gratuity

PACIFIC AMPHITHEATRE

PREMIER SEASON

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9IX

BIG OAK RANCH

ROCK FRONTIER SET
COUNTRY HONORS TO THE
SAN DIEGO ORIGINAL
FRONTIER TOWN

445-5047

BRATZ

LIVE IN CONCERT

SUNDAY • SEPTEMBER 4

ILLUSION

N-E-1

Beaches

Atlanta, 2595 Ingraham Street, Mission Bay, 224-2434; Roberta Linn, contemporary, Tuesday through Saturday.

"Baha Bells" at the dock; Baha Hotel, 908 West Mission Bay Drive, Mission Bay, 488-0551; Main Street, contemporary music for dancing, Friday and Saturday.

Baha Hotel, 908 West Mission Bay Drive, Mission Bay, 488-0551; Mercedes Lounge; Signal, Salska,

Gates open 10:00 am, showtime noon. Adults: \$6.00, kids: \$3.00, under 5 free.

Picnic tables • Barbecue grills • Concessions
Specialty shops • Swimming pools • Gunfight shows

For information: 445-3047
Entertainment by Talavisions.

M's Club, 943 Garnet Avenue, Pacific Beach, 452-7237. Automats, rock and roll. Thursday through Saturday.

McPeck, 1107 Orange Avenue, Coronado, 435-5295. R&B/Hill contemporary. Thursday, the Beat Brothers, Blues, oldies, country, rock. Friday and Saturday, Johnny Cadillac and Ace, contemporary. Sunday and Monday, George York, contemporary. Tuesday.

Moby's Brawler, Adam's Rib Restaurant, 1403 Rosecrans Street, Point Loma, 226-1871. The Billy and Annette Duet, hits of the '60s

through the '80s. Friday and Saturday.

Muhaney's, 1031 Orange Avenue, Coronado, 435-4990. Larry Ralther, contemporary. Friday and Saturday, R&B/Hill contemporary. Wednesday.

Mustang Club Rocking Horse Saloon, 595 Sports Arena Boulevard, Loma Portal, 223-5596. Mustang Club, Kern Blue and a Touch of Country, country. Tuesday through Saturday, dance to recorded country music. Sunday, Rocking Horse Saloon. Dance to recorded rock and roll. Wednesday

through Saturday. De Doves, Impromptu. Friday and Saturday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 279-7322. Jim Hawkins, contemporary. Wednesday through Saturday, the Bruce Cameron and H. H. Gentry Ensemble, jazz, soulful blues, contemporary. Monday and Tuesday.

Rodeo, 8890 Via La Jolla, La Jolla, 457-5090. Moving Targets, rock and roll. Tuesday through Saturday. Fox, rock and roll. Sunday, live entertainment. Monday, call club for information.

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay, 274-3334. Denny and Rosalita, country and contemporary. Thursday through Saturday.

Silver Fox, 1853 Garnet Avenue, Pacific Beach, 273-9190. A variety of contemporary swing. Friday.

The Synclaire Night Club, 2176 Chabsworth (at Voltaire), Point Loma, 226-4378. Urban Umbrella, rock and roll. Friday.

Texas Teahouse, 4970 Voltaire Street, Ocean Beach, 226-8849.

Drivin' Wheel, blues and rhythm and blues. Wednesday and Saturday. Tom, C&F, Country and the Blues Dancers, Blues. Thursday, the Bulla Band, rock and roll. Friday.

Vacation Village Hotel, The Lighthouse, Vacation Isle, Mission Bay, 274-4030. Shane O'Connell, contemporary. Tuesday through Saturday, musical entertainment. Sunday and Monday, call club for information.

Windrose, 1935 Quivira Road, Manna Village, Mission Bay Park, 223-2335. Heroes, rock and roll.

Thursday through Saturday. Blue Fox, rock and roll. Sunday and Monday, the New Black Cat, Blues, rock and roll. Tuesday and Wednesday.

The Mann, 2893 Camino del Rio, San Diego, 276-2040. Flamingo, rock and roll. Tuesday through Saturday.

Black Angus, 2542 Ocean Valley Road, North Mission Valley, 491-8800. Ambrosia, contemporary. Tuesday through Saturday.

Black Angus, 19209 Friar Road, Mission Valley, 951-5662. Houston, R&B. Tuesday through Saturday.

Hurmon's, 8946 Mira Mesa Boulevard, Mira Mesa, 278-9888. Ice Heating, contemporary. Tuesday through Thursday, live entertainment. Friday and

Saturday, contemporary. Wednesday through Saturday.

Credal's Frat House, 7411 Hillside Avenue, Carlsbad, 735-1111. The Max DeLo, vintage rock. Wednesday through Saturday. Fred Kelly, contemporary. Monday and Tuesday.

Danzel's, 3521 Mission Center Road, Mission Valley, 297-6210. Brian, rock and roll. Tuesday through Saturday.

Flanigan's, 3373 Mission Center Road, Mission Valley, 291-9612. Notorious, rock and roll. Tuesday through Saturday.

Gold Coast Lounge, 4444 Camino del Rio, 491-1111. Linda, North Mission Valley, 297-7322. The Bakers, party bar. Tuesday through Saturday. Tom, contemporary. Monday and Tuesday.

Hillside, 841 Stone Valley, 491-8800. North Mission Valley, 297-6210. Eric, Mike, music and entertainment. Tuesday through Saturday, solo live stage. Solo dancing. Tuesday, live rock and roll.

Hollid Inn Mission Valley, 491-8800. Linda, North Mission Valley, 291-7200.

Hunger Hunter, 223-5596. Mustang Club, R&B/Hill contemporary. Friday and Saturday.

Hunts Lounge, Hunters Hunt, 223-5596. Mustang Club, R&B/Hill contemporary. Monday and Tuesday. Mustang Club. Thursday through Saturday. Mustang Club. Friday and Saturday.

La Hacienda Cantina, 978-1818.

The all new **Windrose** presents

HEROES **FOUR EYES** **THE NEW DALLAS COLLINS BAND**

Tonight, Thursday through Saturday, September 1

Sunday & Monday, September 4 & 5

Tuesday through Saturday, September 6-10

Midnight Rock 'n' Roll Happy Hour Sunday through Thursday, 11 pm - 1 am. Deli sandwiches with special drink prices.

Windrose 223-2335

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For 20 days only, beginning Thursday, September 8 through Tuesday, September 27 every Tuesday, Thursday, Friday & Saturday featuring:

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...Dance to BOSS MUSIC of those 50's & 60's

"Rush Hour"
Mon. thru Fri., 11:30 a.m. - 7:00 p.m.
Sunday 4 p.m. - closing

Friday Rush Hour Features:
ROAST BEEF SANDWICHES
Double Well \$1.75 11:30 a.m. - 4 p.m.
Draft Beer & Wine \$1.00 Mon.-Fri.

Single Well \$1.00 4 p.m. - 7 p.m.
Draft Beer & Wine 75c Mon.-Fri.

Special Drinks at Very Special Prices 7 Days a Week

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1935 Quivira Road, Mission Bay Park, San Diego, CA 92161, 223-2335

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FLANIGAN'S

Special Sept. 8
NOTORIOUS Live Vegas act. Live one rock 'n' roll band

Friday, Sept. 2. No cover charge 6:00-8:00 pm.
Open at 6:00 pm. 50c DRINKS 6:00-7:00 pm. \$1.00 DRINKS 7:00-7:30 pm.

BEAT THE CLOCK AT FLANIGAN'S HAPPY HOUR 25c DRINKS 6:00-8:30 pm. \$1.00 DRINKS 7:00-7:30 pm.

Saturday, Sept. 9. No cover from 8:00-9:00 pm. KEEF HAT Buttons or if you are wearing one.

KPRI FM & STUBBIES SHORTS present **MR. CALIFORNIA LEGS CONTEST FINALS**
GRAND PRIZE—\$250 CASH, STUBBIES SHORTS & SHIRTS
50¢ COORS DRAFT \$1.00 WELL DRINKS

Tuesday, Sept. 10. **LADIES' NIGHT AT FLANIGAN'S**
Complimentary Flanigan's T-shirt & no cover from 8:00-10:00 pm for ladies.
\$1.00 WELL DRINKS all night. Live music by the band 8-10.

Friday, Sept. 15. **FLANIGAN'S 6-YEAR ANNIVERSARY**
No cover charge 6:00-8:00 pm. Open at 6:00 pm. 50c DRINKS 6:00-7:00 pm. \$1.00 DRINKS 7:00-7:30 pm.

Flanigan's **Crystals** **Club AD** **THE LONDON BOOTHEE**

WE'RE DEALING **LIVE ROCK** AT **THE ALAMO**
TUESDAY THRU SATURDAY FROM 8PM NIGHTLY

FLYWEIL LAST 3 NIGHTS Thursday, Saturday FREE GOODIES, MUNCHIES, DRINKS! RETURNING NOVEMBER 1

SULTRESS OPENING TUESDAY, SEPTEMBER 6

TUESDAY T-SHIRT NIGHT WITH KPRI
60¢ consecutive weeks & bigger than ever. Free drinks from KPRI's Gary Kelley to the first 100 people before 9:59.

WEDNESDAY IS ROCK DANCER'S NIGHT
Men customers get a chance to dance. Free drinks to first 100 people before 9:59.

THURSDAY IS "A CHORUS LINE" NIGHT
Dancers in a semi-final, glamorous costumes, variety show. Free drinks to the first 50 people before 9:59.

75¢ ANY DRINK IN THE HOUSE
Every Tuesday, Wednesday, Thursday from 8:00 pm to 9:59 pm.

BIG FUN ROCK WEEKEND! FRIDAY & SATURDAY
Open House! Free T-shirts, 62, 64, & 66. \$3. Free drinks to the first 100 people before 9:59. Admission to Club Level Free!

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BookWorks

September Music Schedule

Fri 2 Bryant Allard Jazz Trio trumpet, bass, piano 8:00-10:30	Fri 23 John Lettowich — bass Emily Keeling — piano 8:30-10:00
Fri 9 Walter Clark — classical guitar 8:30-10:00	Fri 30 Bryant Allard Jazz Trio trumpet, bass, piano 8:00-10:30
Fri 16 Bill Cantos — jazz piano Ken Abady — sax 8:00-10:30	Sept. 3, 10:00-11:00am Come & hear "Broadway Mo" (Maurice Zolotow), author of <i>Conversations</i> with Rocchetta Fendi Bianchi (conductor), and other notable musicians and the best of the old time big band and jazz tracks. No charge.

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Flower Hill Mall — 2670 Via de la Valle - Del Mar
Pannikin: 481-8007 BookWorks: 755-3735

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sunday, sept. 11
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an audio-visual
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Police 9/5
Men At Work 9/25

Supertramp 9/21

Elvis Costello 9/15

Juice Newton & Charlie Daniels 9/11

Joan Rivers 9/30

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David Bowie 9/9

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San Diego South

Anthony's Harborside, 1355 North Harbor Drive, downtown, 232-6308. Old Ridge, comedy and music. Tuesday through Saturday.

Barnack Bill's, 1880 Harbor Island Drive, Harbor Island, 297-1673. Eddie Freston, contemporary. Wednesday through Saturday.

Boat House, 2040 Harbor Island Drive, Harbor Island, 291-8010. The Head Band, rock and roll. Thursday through Sunday. Live entertainment. Monday, call club for information. Steve Hudson, comedy and music. Tuesday and Wednesday.

Cafe del Rey Morn, 1549 El Prado, Balboa Park, 234-8511. William Wright, piano bar. Tuesday through Saturday. Benji, jazz, Sunday.

Chateau Lounge, 3623 College Avenue, College Grove, 582-5820. Live entertainment, call club for information.

The Chocolate Affaire, 804 West Washington Street, Mission Hills, 296-1311. Bob Schloeter, jazz guitar, early evening Wednesday and Friday; Dorothy, classical guitar, Friday and Saturday.

Crossroads, 345 Market Street, downtown, 233-7856. F.M.K.A. featuring Mitch Manker, jazz. Thursday; Ella Ruth Piggee, jazz and blues. Friday and Saturday; live jazz. Monday, call club for information.

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 233-2572. The Stud Brothers, '50s and '60s rock. Tuesday through Saturday; live music. Sunday and Monday, call club for information.

Donnie's, 4225 El Cajon Boulevard, East San Diego, 283-6581. Paul Gregg, piano bar. Wednesday through Monday.

Droway Maggie's, 31st Street and University Avenue, North Park, 296-8584. Rocket to Stardom talent night, Thursday; Del Ray and the Blues Gators, blues and jazz. Friday; Paradise Street Band, traditional and original Celtic music. Saturday; Peggy Watson and Rick Erlen, folk and blues. Sunday.

Fat City/China Camp, 2337 Pacific Highway, downtown, 232-9686. Most Valuable Players, jazz and pop. Friday and Saturday.

Grass Roots Cultural Center, 1947 Thirtieth Street, Golden Hill, 232-5009. Call for information.

Hamburgers, 4016 Wallace Street, Old Town, 295-0984. Charlie Morse, contemporary. Friday and Saturday.

Harpoon Henry's, 2725 Shelter Island Drive, Shelter Island, 234-8242. Good and Plenty, contemporary. Friday and Saturday.

Holiday Inn/Embassadors, Porthole Lounge, 1355 North Harbor Drive, downtown, 232-3861. Jim Morse, contemporary and oldies. Tuesday through Saturday.

Jolly Roger, 807 West Harbor Drive, Seaport Village, 233-4300. Barker and Orr, comedy and music. Wednesday through Saturday.

Kung Food, 2949 Fifth Avenue, Hillcrest, 298-7302. Michael Rhodes, contemporary. Tuesday; Lama, classical guitar. Wednesday; David Randlel, classical guitar. Thursday; Doug Hewitt, folk and originals. Friday; Lex and Rachel, classical guitar. Saturday; John Lyon, classical guitar. Sunday.

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

Mona Lisa Restaurant and Cocktails, 2061 India Street, downtown, 234-4803. Gay and

THE RON SATTERFIELD QUARTET
with **JAN TOBER**
Thursday-Sunday, 9 p.m.-1 a.m.

Clarico's Restaurant
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THE RED COAT INN
The Club of the '80s

Tuesday - Saturday, August 30-September 3

PROPHET
Sunday, September 4
NUMBERS
Monday, September 5 — 50¢ drinks 8-10 pm
9IX The Rock of the '80's! NIGHT
NUMBERS

Sunday \$1 Drink Night	Tuesday 8-10 pm \$1 Drinks Kamikaze 2 for \$1 all night
Wednesday KP21 Night 2 drinks for \$1.00 8-10 pm	Thursday 8-10 pm Blowout 50¢ Drinks
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Entertainment 7 nights a week
5903 University Avenue, just west of College, 583-6670

RODEO 457-5590

Tonight, Thursday, September 1 through Saturday, September 3

Moving Targets

9IX presents
Sunday, September 4
THE FIXX

One show only, 9 PM

Monday, September 5
CLOSED LABOR DAY

Tuesday & Wednesday, September 6 & 7
Moving Targets

Coming September 11
The fabulous Spud Brothers and THE MARDELS
in a battle of the '50s bands

September 18
THE FLIRTS

DON'T MISS OUR HAPPY HOUR FOOD SPECIALS
Beer, steamed hot dogs, chili, fresh fruit tray, chips and dip.
TUESDAY
Chicken egg rolls, wonton soup, fried composite, chips and dip.
WEDNESDAY
Build your own burrito with beans, tortillas, lettuce, sour cream, guacamole, hot cheese & jalapeno dip, nacho chips and salsa.
THURSDAY
Sliced roast beef, French bread, chicken dumplings, cheddar cheese blackberry, assorted fresh fruit tray.
FRIDAY
Shrimp egg rolls, anchovy and cheddar cheese balls, New England mussel bouillabaisse, chips and dip, fresh fruit tray.

The Rodeo is located on the corner of La Jolla Village Dr. and Villa La Jolla Dr.
For more information, call 457-5590.
You must be 21 or older to enter and picture I.D. is required.
Dress Code.

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Jackie with Gil Warner and guests. Italian songs, pop standards, and opera. Saturday.

Morgan Restaurant, 515 Fifth Avenue, downtown, 232-3352. Jazz at Morgan with John Ferrara, Paul DeBere, and Denise Jeter, Friday and Saturday.

My Rich Uncle's, 6205 El Cajon Boulevard, East San Diego, 287-7332. Crystal rock and roll. Thursday through Saturday; Ella Roth Piggee, jazz and blues. Sunday and Monday; Clubband, rock and roll. Tuesday and Wednesday.

Old Town Saloon, 2495 San Diego Avenue, Old Town, 298-2209. Live music... call club for information.

Our Place, 5424 Fifth Avenue, Hillcrest, 232-1773. Paul Yachi, jazz. Thursday; the Art Resnick Trio, jazz. Friday and Saturday.

Pacific Wine Bar and Bistro, 480 Market Street, downtown, 239-9878. Neil Good, jazz. Early evening Thursday through Saturday (downstairs).

Patrick's II, 428 F Street, downtown, 233-8077. The Sky Rainey Trio, jazz. Wednesday; Fro Brigham's Preservation Jazz Band, jazz. Early evening Thursday, Friday, and Saturday. 50¢ and 10¢ light rock for dancing. Early evening Friday and Saturday.

Prophet Restaurant, 4461 University Avenue, East San Diego, 293-7446. Walker Clark, classical and flamenco guitar. Early evening Wednesday and Saturday; Lori Bell and Friends, jazz. Early evening Thursday; Lori Bell and Shep Meyers, jazz. Early evening Sunday.

Raphael's, 1960 Harbor Island Drive, Harbor Island, 291-6700. Mark Milligan, contemporary. Tuesday through Saturday.

Reuben E. Lee, 480 Harbor Island Drive, Harbor Island, 291-1880. Rose and the Arrangement, contemporary. Tuesday through Saturday.

Sheraton Harbor Island, 1380 Harbor Island Drive, Harbor Island, 291-2900. Reflections: The Newporters, variety. Monday through Saturday; Ducktail Revue, vintage rock. Friday happy hour.

Soldado's, 425 West B Street, downtown, 232-7388. Harvey and 52nd St. Jive, jazz, standards, and show tunes. Wednesday through Friday.

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-9110. Duaty and Melissa, contemporary. Wednesday through Sunday; Dorna Cole, contemporary. Monday and Tuesday.

Triton, 6011 El Cajon Boulevard, East San Diego, 583-3240. The Brax Cameron and Hollis Gentry Ensemble, jazz. Thursday through Saturday.

Trojan Horse, 6179 University Avenue, East San Diego, 282-1076. Mathew, rock and roll. Thursday through Saturday; the Blitz Brothers, rock and roll. Wednesday.

Tuba Man's, 2551 University Avenue, North Park, 260-9426. Ira Cobb, live instrumental. Saturday.

Uptown Crow and Co. Cafeteria and Bookstore, Seaport Village, Harbor Drive, downtown, 232-4855. Rebecca Roberts, classical guitar. Late morning Sunday.

Villa Rosalie, 3928 Twigg Street, Old Town, 295-2343. Walter Clark, classical and flamenco guitar. Early evening Friday.

The Voyager, 1901 Shelter Island Drive, Shelter Island, 222-0241; Jamb, contemporary. Friday and Saturday.

Wired for Sound, 6251 Imperial Avenue, Southeast San Diego, 263-5910. Live jazz. Sunday afternoon, call club for information.

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Rock out with the new all-female sound of Luna. Check them out tonight.

THE BOYS

The boys are back once again with all of your old favorites, Friday and Saturday.

Sylvia & Jamie Sunday Dance Contest

Are you bored on Sunday? Dance to "Moving Sounds Production." No cover — dance contest with prizes. Country, swing, and rock and roll — we do it all! Drink specials \$1.00

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Tues-Sat 9:00pm-2:00am. Cover

SEPTEMBER 1, 1983 29

East County

Alpine RV Resort, 3635 Willow Road, Alpine, 435-1169. Lakeside country, Saturday and Sunday.

Antonio's Hacienda, 700 North Johnson, El Cajon, 442-9827. Loma Luteo and Dusty Beat contemporary, Friday and Saturday.

Blaster's, 1025 Fletcher Parkway, El Cajon, 442-9271. Rock, rock and roll, Thursday through Saturday. Kicker, rock and roll, Tuesday and Wednesday.

Black Angus, 5900 Center, Bonita, El Cajon, 440-9933. R&B, rock and roll, Tuesday through Saturday.

Blarney Stone, Box 7010, El Cerrito Boulevard, La Mesa, 462-2263. Semi-MX, Irish music, Wednesday through Sunday.

The Bonedock Restaurant, 8229 Parkway Drive, La Mesa, 465-3669. Piano bar featuring Dale Pearson, Tuesday through Thursday, and Terry Payne, Friday and Saturday. Bruce Robbins, "good time variety"

sing along, Sunday.

Bull and Bear, 690 North Second Street, El Cajon, 440-5277. Deluxe contemporary, Monday. Steve Monroe and Fred Adams, contemporary and blues, Tuesday through Sunday.

The Cabana Lounge, 905 Greenfield Avenue, El Cajon, 440-9226. Joe Mares, contemporary, Friday and Saturday.

Chele D Corral, 1093 Robinson, El Cajon, 441-7443. Country, country, Saturday and Sunday.

Dino's Lounge, 9711 Camino Road, Spring Valley, 461-0500. Country, rock, country, Friday, Saturday and Sunday.

Duck's, 11227 Buena Vista Way, La Mesa, 443-3444. R&B, country, Friday and Saturday.

Driftwood Lounge, 5286 Holliston, Irvine, La Mesa, 462-2023. R&B, contemporary, Tuesday through Saturday. Sharnadali, country.

Finn Springs Inn, 1500 Highway 80, El Cajon, 443-9569. South Island, country, Tuesday through Sunday.

The Habitat Book Shop, 1411 Third Street, La Mesa, 462-7222. The Allegro Trio, classical music, early evening, Friday.

Horseshoe Tavern, 704 Broadway, Loma Linda, 469-6341. The South Bay Blues, country, rock, Friday and Saturday.

Hungry Hunter, 402 Fletcher Parkway, El Cajon, 442-0517. Valley, folk, contemporary and folk, Tuesday through Thursday. Mike Labarthe, contemporary, Friday and Saturday.

Henricks Stud, 11777 Via del Arroyo, San Diego, 448-3402. Country, Tuesday through Saturday. R&B, country, Sunday.

Lakeland Resort, Highway 79, Escondido, 750-0726. Live music, Friday and Saturday, call club for information.

Lakeside Hotel, 9940 River Street, Lakeside, 443-9091. R&B, country, Tuesday through Sunday.

Lorenz's, 506 Broadway, El Cajon, 442-9696. Live act, contemporary and originals, Tuesday through Saturday. The Brights, Progressive Band, Dowlan Jim, Spiggle, and Monday.

Magnolia Mulberry's, 5801 Magnolia Avenue, San Diego, 442-9332. R&B, rock and roll, Tuesday through Saturday. Blue, rock and roll, Wednesday.

Mama's Mink, 533 East Main Street, El Cajon, 442-5573. Grand Canyon, country, R&B, Tuesday through Saturday.

Mike's D's, 4243 Mission Center Road, San Diego, 448-9034. Funk, rock and roll, Thursday through Saturday.

Mr. Bill's Backroom Saloon, 309 North Shavano, El Cajon, 447-4500. Dusty Beat, contemporary, Wednesday and Thursday. Take Two, contemporary, Friday and Saturday, open stage, talent show, Sunday.

The Olympic Flame, 8620 Mission Center Road, San Diego, 449-1266. The Athens Express, Greek and American contemporary music, with belly dancing, Tuesday through Saturday.

Ortega Power Pizza, 3439 Imperial Valley, San Diego, 464-6977. Jimmy Stark, family musical entertainment, sing alongs, seven nights, with puppet shows by Betty, Friday and Saturday.

Star Favorite Place, 8636 Mission Center Road, San Diego, 449-6210. Bob Sordillo and Ray Largo, contemporary and blues, Thursday through Saturday evening, and early evening, Sunday.

The Outpost, 632 Grand Avenue, Spring Valley, 464-9007. The Smith Brothers, country, Wednesday and Thursday. Billie Thomas and the Ambush Gang, country, Friday and Saturday.

The Ok Row Inn, 8916 Camino, Spring Valley, 469-8016. Dan Brown and Terry Martin, country, Tuesday through Thursday, Curly Leon and the Sun-dancers, country,

Friday and Saturday.

Park Place, 1280 Fletcher Parkway, El Cajon, 448-4111. Spectra, rock and roll, Thursday through Saturday. The Press, rock and roll, Sunday and Monday. Status, rock and roll, Tuesday and Wednesday.

Prison Pub, 7828 Broadway, Loma Linda, 464-9284. Country music, Friday and Saturday, call club for information.

Rushen's, 5455 Government Center Drive, La Mesa, 463-3404. Charlie Hooff, contemporary, Tuesday through Saturday.

Santa Lakes Regional Park and Campground, 9940 Carlton Oaks,

Drive, San Diego, 962-1052. California Country Band, country, Sunday afternoon on the Grand Canyon Band, country, Monday afternoon.

Sexton's, 7233 El Cajon Boulevard, La Mesa, 460-1000. The Jolly Bobs, Big Band, big band swing, Monday. Brown Sugar, contemporary, Tuesday through Saturday.

The Turquoise Lounge, 3625 Sunset Drive, La Mesa, 463-4222. Steve, rock and roll, Tuesday through Saturday.

Van Winkle's, 10055 Mission Center Road, San Diego, 449-0999. The Grand X Band, country, Thursday through Saturday, and Sunday afternoon.

South Bay

Babets at the Beach, 717 Seacoast Drive, Imperial Beach, 325-0889. Singer and the sharks, rock and roll, Wednesday and Sunday. Franchino, rock and roll, Friday and Saturday.

Black Angus, 7074 Street of the Lady, La Jolla, 448-9999. R&B, rock and roll, Tuesday through Saturday.

Country Bumpkin, 1902 Palm Avenue, Imperial Beach, 429-1301. The Sireny Brothers, country, Tuesday through Saturday.

Ducktail Boogie, cottage rock, Sunday and Monday.

Dance Machine, 1802 Palm Avenue, Imperial Beach, 429-1161. Destiny, rock and roll, Tuesday through Saturday. Joe rock and roll, Sunday and Monday, call club for information.

Duck's cocktails, 3171 Front Street, La Jolla, 422-1566. Joe Altimonte, country and contemporary, Tuesday through Saturday. White Brothers, country, Friday and Wednesday.

Hungry Hunter, 1344 Palm Avenue, Imperial Beach, 425-0653. 80/80 Hit, contemporary, Friday

and Saturday.

Hutch's, 1401 Palm Avenue, Imperial Beach, 429-3479. Country music, additions, Thursday through Saturday, call club for information.

Joe's, 415 Broadway, Chula Vista, 429-3429. The Red Brothers, R&B, blues and country rock, Thursday and Wednesday.

La Mesa, 1343 Highland Avenue, San Diego, 454-2222. Brian Bussler, rock and roll, Tuesday through Thursday. Red Court, country, Friday and Saturday.

Landmark Cocktail Lounge, 2211 Sweetwater Road, National City, 437-2333. Frankie Turner and the

SEXTON'S Restaurant & Night Club

Be a part of the huddle with **Monday Night Football!** through our 10 ft. video screen. Food & drink special.

Appearing Tuesday-Saturday 9:00 pm-1:30 am

Brown Sugar

Tuesday Ladies' Day 11:00 am-2:30 pm

Complimentary glass of wine with lunch for ladies 9:00-11:00 pm - all well drinks & domestic beer 75c.

Wednesday Hump Day Special 6:00-10:00 pm - all well drinks & domestic beer 75c

Happy Hour Monday - Friday 3:00 - 6:00 pm Complimentary hors d'oeuvres.

Banquet facilities available 7353 El Cajon Blvd., La Mesa 460-1500

LA COSTA BLVD.

Cignol's

380 N. EL CAMINO REAL

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Police: CHARLIE DANIELS Sept. 10, PADRES Sept. 11, X & THE BLASTERS Sept. 20, GEORGE BENSON Sept. 21, SUPERJAMM Sept. 22, KENNY LOGGINS Sept. 24, MEN AT WORK Sept. 25, ROBERT PLANT Sept. 26, DIAN A ROSS Oct. 1, ASIA Oct. 2

Chargers - buy, sell & trade

If you don't see it listed, call and ask. Convenient downtown location. 231 W. Riverway, San Diego 5420 232-4186 (also a 24-hour concert line) 850 Mission Rd., San Diego 92126 578-SHOW (7668) - open Saturdays

TICKET EMPORIUM

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OUR PLACE LIVE JAZZ

THE ART RESNICK TRIO

Friday & Saturday 9 pm-1 am

Thursday, September 1, 9 pm-11 pm PAUL YATCHI, jazz piano

7474 FIFTH AVE • 232-1773 (Next to Mishon Japanese Restaurant)

FOUR EYES Thursday-Saturday

The new **Memads** Sunday & Monday

Tuesday & Wednesday U.S. MALE

Tuesday & Wednesday DOLLAR DRINK NIGHT

Jose mupphy's

4302 Mission Blvd. Pacific Beach 270-3220

SUNDAY AFTERNOON JAZZ WITH JOE MARILLO

5-8 pm, no cover

Pail of Mic Ponies, \$1.25

Coming next weekend...

WHEELS

DOC MASTERS

at the Shelter Island Marina Inn. Phone 223-2572

Tonight, Thursday, September 1 through Saturday, September 3

The fabulous Spud Brothers

No cover charge at **DOC MASTERS**

HALCYON

4258 W. Pt. Loma 225-9559

Thursday, Friday, Saturday, September 1, 2, 3

CLUB LAND

Sunday, September 4

Automatics

Happy Hour Monday-Friday, 3:00-7:30 \$1.25 well drinks, 50c draft & wine, free munchies

Dining room opens daily at 4:00 p.m.

Every Wednesday night is **Dollar Night**, all well drinks, domestic beer and wine for only one dollar all night long

Thursday night is **Ladies' Night** Ladies admitted free plus special drink prices

HAPPY HOUR + HAPPY HOUR Rock and Roll Happy Hour Every Friday Doors open at 5:00 p.m. Hot and cold hors d'oeuvres Well drinks 75c Draft beer and wine 50c September 2, 5:30-8:30 p.m. 9:00 p.m.-1:30 a.m.

Surprise guest **CLUB LAND**

NEW! Z90-FM

"The Hergon Breakfast Club" 6 to 10 AM

And 90 Minute Music Sweeps!

Adult Rock

Bodie's ADULT PLAYGROUND

No cover - All bands start 9:00 pm

Thursday, September 1 **SYSTEMS** Hot new Rock n' Roll band

Friday, September 2 **WEST COAST BAND** Come dance the night away

Saturday, September 3 **THE FRAME RICK GAZLAY & THE ZOO THE PUMPHOUSE GANG** Musical Duetting Benefit Concert starring Auction and door prizes. All proceeds to go to WCA. A Clear-Sight presentation

Sunday, September 4 **AUDITIONS** Monday, September 5 **SALAD NIGHT** 10 bands as you can see \$3.00 plus that singing cowboy **BOB WILHELM** Wednesday, September 7 **ALL STAR BLUES JAM** Hosted by Rick Gazlay. All are warmly welcome - bring equipment and sign up by 8:00pm. No cover

Coming September 9 & 10 **HURRICANE 8** September 18 & 19 **CRUIZIN**

6149 UNIVERSITY AVENUE 583-5700

Silver Spurs, country, Friday and Saturday.

The Lantern, 1322 Third Avenue, Chula Vista, 427-4204. Hellfire, rock and roll, Wednesday through Sunday.

Oasis Bar, 1121 Third Street, Chula Vista, 426-2977. Whiskey River, country, Thursday through Sunday.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita, 479-3537. Wave City, contemporary and country rock, Thursday through Saturday.

Royal Vista Inn, 632 E Street, Chula Vista, 426-2907. Rex Park, standards and contemporary, Tuesday through Saturday.

Tropit Inn, 1960 Broadway, Chula Vista, 427-1304. Blue Skies, contemporary, Wednesday through Sunday.

Palomino Star, 3008 Main Street, Chula Vista, 427-5889. Linda Sherwood and Surfside, crossover country, Friday and Saturday.

Trophy Inn, 999 National Avenue, National City, 477-3753. Frank Dixon and Nightlife, country, Tuesday through Saturday.

Wild Turkey, 5080 Bonita Road, Bonita, 367-2559. Dirk Debrauer, rock and roll, Thursday through Saturday, Power Tool, rock and roll.

Sunday: Illusion, rock and roll, Monday and Tuesday, Network, rock and roll, Wednesday.

PERFORMERS

Performers listings are compiled by Linda Nevin. If you wish to be included, please call 426-6122. Thursday afternoon or Friday before 5:00 p.m. The listings are free.

Rock & Roll

The Isham Almond Rhythm Revue: Poney Mine Co.
Automatics: Vista Entertainment Center, Halcyon, M's Club
The Balz Band: Texas Tachouse
Bandit: Black Angus/Chula Vista
The Beat Brothers: McP's, Joey's
The Blitz Band: Beach Club, Spirit, Trojan Horse
Bratz: Belly Up Tavern, Magnolia
Mulvey's
The Cliques: Spirit
Clubland: Halcyon, My Rich Uncle's
Michelle Cornish and the Hell Hounds: Spirit
Crystal: My Rich Uncle's
Dakota: The Chopping Block
DFX: Spirit
The New Dallas Collins Band: Windrose
Dirk Debrauer: Wild Turkey
Diamonds: Bobby's
Ducktail Revue: Country
Bumpkin, Island Lounge
Echoes: Tequila Flats
Flywell: The Alamo, Lehr's Greenhouse
Four Eyes: Joe Murphy's
Windrose, Belly Up Tavern
Fuses: Le Chalet, Mickey D's
Cleaver and the Sharks: Baloots at the Beach
Joey Harris and the Speedsters: Spirit, Belly Up Tavern

The Head Band: Root House
Headwinds: Spirit
Hellion: The Lantern
Heroes: Windrose
The Hurricanes: Gismo's, Le Chalet
Illusion: Bobby G's, Wild Turkey
Kicker: Buster's
Roger/Oceanide
The Kicks: Spirit
Luna: Bob's, Beach Club
Man's Best Friend: Beach Club
Manual Scan: Spirit
The Mar Del: Crystal's Frat
Blue Skies: Teapot Inn
Mayhem: Trojan Horse
Networks: Bobby G's, Vista Entertainment Center, Wild Turkey

The Nomads: Joe's Murphy's
Notorious: Flanigan's
Numbers: Red Coat Inn
Oasis: Halcyon
Planet: Vista Entertainment Center

Power Tool: Wild Turkey
Prememtion: Vista Entertainment Center
The Press: Halcyon, Park Place
Propriet: Red Coat Inn

The Rhythms: Lehr's Greenhouse
The Rhythm Kings: Gismo's
Robby Bantz: Poney Mine Co.
RPM: Black Angus/El Cajon
The Seventh: Stratus
The Three Brothers: Lehr's Greenhouse

Spectra: Park Place
The Spud Brothers: Doc Masters
The Squads: Spirit, Belly Up Tavern
Status: Turquoise Lounge, Park Place

Urban Umbrella: Syndicate
Nightclub
U.S. Male: Poo Soap Anderson's
Whiskey: Magnolia
Mulvey's
White Dwarf: Le Chalet
Yikes: Tequila Flats

Double Dose: Monterey Jack's
Double Violin: Noodle's
Dusty and Melliss: Tom Ham's
East Coast: Le Maze
Mike Edwards: Hungry Hunter/El Cajon

Elements: Holiday Inn/Mission Valley
Expresso: Leo's/Mira Mesa
Forces: California
Wayne Gire: Old Bonita Store Restaurant, Coaster Saloon
Good and Plenty: Harpoon Henry's

Jim Hawley: Old Pacific Beach
Le Henning: Bamberg's
Charlie Hewitt: Reuben/La Mesa
Kent Hornum: Shepherd Cafe
Robb Huff: Carlos Murphy's, Mulvey's/Coronado, McP's

Jim Moore: Holiday Inn/Embarrasadero
Ron Morin: Calypso Lounge, The Wooden Nickel
Charlie Morse: Harborside
Steve Mousa and Finest Action: Bull and Bear
Nitetrain: Patrick's II
Debi Pace, Martin, and York: Rancho Bernardo Inn
One - One - Doris: Hotel del Coronado
Larry Page: La Hacienda
Carolina, Humphrey's
Jim Palmer: Monterey Whaling Company
Rex Paris: Royal Vista Inn

THE DISCO REGINE
Dance with the sweetest sound and light and excitement from San Diego's best disco night.

Monday through Thursday 10:00-12:00 am
Friday and Saturday 10:00-1:00 am
Sunday 10:00-12:00 am
No cover charge, no cash.

3434 La Jolla Village Drive, San Diego, CA 92161
Tel: 524-1111

Contemporary/Top 40

George Allardie: Hotel del Coronado
Ambition: Black Angus/Kearny Mesa
July Ames: Henry's
Dusty Beat: Mr. Bill's Backroom Saloon

The Billy and Annette Duet: Moby's Brother
Brown Sugar: Section 8
Chain Reaction: Monk's
Change of Heart: Legend's Restaurant

Mike and Lynn Cherry: Islands Lounge
Doris Cole: Hotel del Coronado
Jack Costanzo: Rancho's
Donna Cole: Tom Ham's

Bary Cunningham: Hill House
Centimans's Choice: Ed Cunningham's
Hungry Hunter/El Cajon
Calby Curtis: Hungry Hunter/El Cajon
Denny and Kristina: Sundrapp

Double Dose: Monterey Jack's
Double Violin: Noodle's
Dusty and Melliss: Tom Ham's
East Coast: Le Maze
Mike Edwards: Hungry Hunter/El Cajon

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Hungry Hunter/Imperial Beach
Lonnie Hutson and Dusty Beat: Antonio's/Hacienda
John Ingram: The Leo's/Mira Mesa and Mission George
Jinnah: The Voyager
Johnny Cadillac and Ace: McP's
Junction: Whiffaloose Lounge
Justice: The Moonlong
Karpon: Bar-X/Born's House
Bill Kirkpatrick: Jolly Roger/Oceanide

Roberta Linn: Allantiss
Magie: Roney Shills
Main Street: Bahia Belle
Mariners: Monterey Jack's
Mardi Milligan: Raphael's
The Moody Dudes: Hungry Hunter/Oceanide

Jim Moore: Holiday Inn/Embarrasadero
Ron Morin: Calypso Lounge, The Wooden Nickel
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People Movers: Hilton Hotel
Mary Ferrin: Seven Seas Lodge
Eddie Preston: Barnum's Bill's
Jeff Proctor: Firehouse Beach Cafe
Rapture: Monterey Jack's
Larry Rathburn: Mulvey's/Coronado
Edison Rigas: Smuggler's Inn
Risque: Black Angus/Mission Valley
Michael Rhodes: King Find
Peter Robberecht: Rancho Bernardo Inn
Robert and Tony: Ramada Inn/Escondido
Rose and the Arrangement: Reuben E. Lee
Ray Sanders: Red Top Saloon

Sea Breeze: Pavilion Lounge
Shine It On: Vacation Village Hotel
Signed, Sealed, and Delivered: Bahia Hotel
Tony Sunset and Co.: Henry's
Bob Sortillon and Key Largo: Our Favorite Place
Southside: Catamaran
Brian Stevens: Diamond's
Joe Stewart: The Leo's/Mira Mesa and Mission George
Take Two: Mr. Bill's Backroom Saloon
Ted and Dave: Ramada Inn/Escondido
Don Tennison: The Flying Bridge, El Comal
Triple Play: Hilton Hotel

Deeny Tymer: The Flying Bridge
Whisper: Reuben's/Carlsbad
Lee Whittington: Dock's Cocktails
George York: Coaster Saloon, McP's
Zuma: Hungry Hunter/Oceanide

Gerry Bazz and a Touch of Country: Mustang Club
The Beat Brothers: McP's, Joey's
Brand X Band: Von Winkle's

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Zuma: Hungry Hunter/Oceanide

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Ray Sanders: Red Top Saloon

People Movers: Hilton Hotel
Mary Ferrin: Seven Seas Lodge
Eddie Preston: Barnum's Bill's
Jeff Proctor: Firehouse Beach Cafe
Rapture: Monterey Jack's
Larry Rathburn: Mulvey's/Coronado
Edison Rigas: Smuggler's Inn
Risque: Black Angus/Mission Valley
Michael Rhodes: King Find
Peter Robberecht: Rancho Bernardo Inn
Robert and Tony: Ramada Inn/Escondido
Rose and the Arrangement: Reuben E. Lee
Ray Sanders: Red Top Saloon

Sea Breeze: Pavilion Lounge
Shine It On: Vacation Village Hotel
Signed, Sealed, and Delivered: Bahia Hotel
Tony Sunset and Co.:



Carl Simmons & Southern Comfort
Tuesday - Saturday beginning at 9 p.m.

Weeknight Happy Hour 4 - 9 p.m.
Munchies 4 - 7 p.m.
Ladies' Nite Wednesday \$1 Margaritas
Free Dance Lessons Tues. - Thurs. 7 - 9 p.m.
SUNDAY COUNTRY BRUNCH - 10 a.m. - 2 p.m.

San Diego's Classic Country Saloon

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Dance to the live country music of
CIMARRON

Monday Night Football Big Screen T.V.
50¢ Hot Dogs 50¢ Lunch Special Happy Hour prices 4:00pm-6:00pm

Tuesday: Wine coolers \$1.00
Wednesday: Ladies' Night - Bar well \$1.00
Thursday: Domestic beer \$1.00

Dancing lesson: Tuesday 7:00 - 8:30 pm
Couples & bride dance lessons
Wednesday 7:00 - 9:00 pm with Borden & Mary

Lunch & dinner 10:00 am-9:00 pm. Now open Mondays.

LARRY PAGE
Now appearing in the Cantina
Tuesday-Saturday
beginning at 9pm

MIKE MURPHY
returns
September

1000 La Grana, W. Hwy. 200, Hondo, Calif. North Mission Valley 201-7531

Brandi: Lakeland Park
California Country: Santa Barbara
The Choice Revue: Mission Road
Cimarron: 1000 La Grana
Country Caravan: 1000 La Grana
Country Justice: Avenida 94 Street
Country Tom: 1000 La Grana
Coveaux: Island Saloon, Silver
Cathy Curtis: Hungry Hunter/El
Caton
CW Express: Rabel and Eddie's
Frank Dixon and Nightlife:
Dugly Inn
Fat Chance: Valley Center Inn
Saloon
Four Way Deal: Stage Coach Inn
Wayne Gire: Old Florida Store
Rustic/Real Country Saloon
Gold Coast: Pomarado Club
Gravel Canyon: Maraca Mera
Santitas: La Grana
Jack Johnson: Key's Pub
Kanyon: El Rio & River House
The Russ Kravitz Band: Holly
Wood Inn

Limelight: 1000 La Grana
Lone Star Country: Country Mile
Santitas: La Grana
Curly Lyon and the Sundowners:
1000 La Grana
Ron Martin's: Village Lounge, The
Wooden Nickel
Jimmy Nixon and Downhome:
1000 La Grana
Rawhide: Antelope Stud
Reed: Teepee Room
Dan Rivers and Terry Martin: The
Caton Inn
Windy Rivers: Dock's Cocktail
Ray Sanders: Red Dog
Nights: Valley Fort Steakhouse
The Savory Brothers: Country
Blumpkin
J.J. Service and the Midnight
Riders: 1000 La Grana
Shenandoah: Don's, Driftwood
Cantina
Linda Sherwood and Surefire:
Palomares Star
Carl Simmons and Southern
Comfort: Island Lounge
The Smith Brothers: Horseshoe
Tavern, Outpost
Southbound: Flinn Springs Inn
Stampede: Stage Coach Inn
Steer Crazy: Wrangler's Rust
Joe Stewart: The Leo's Mira Mesa
and Mission Gorge
Sundown: Stagecoach Inn, Circle
Tavern
Telegraph Canyon: Pomarado
Club
Don Tension: The Flying Bridges
1000 La Grana
Billy Thomas and the Ambush
Gang: The Outpost
Fonda Turner and the Silver
Spurs: Landmark Cocktail
Lounge
Whiskey River: Oasis Bar
Lee Whittington: Dock's Cocktails

Jazz
The Bryant Allard Jazz Trio:
Bookworks, Plumbers
Coffhouse
Lori Bell: Prophet Restaurant
Benji: Café del Rey, Morongo
Pro: Brigham's Preservation Band:
Pat Long's, Lovers, Patrick's
Del Byer Big Band: Scot's
The Bruce Cameron and Hollis
Gentry Ensemble: Tribby San
Diego, Chuck's Steak House,
Old Pacific Beach Cafe
Joannie and Jimmy Chatham:
Barba, Hondo
The Cheatham Quartet: La Avenida
The Chicago Six: Holly Up Tavern
Ira Cobb: Tube Man's
Coveaux: Island Saloon, Silver Fox
The Hal Creek Jazz Orchestra:
Rocks
John Ferrara: Morgan Restaurant
Pat Fitzpatrick: Island Lounge,
F.M.R.A., Crossroads
Futura Primitive: Rios
McGee: Pacific Wine Bar and
Bistro
Harvey and 52nd St. Jive:
Santitas
The Richard James Trio: La
Avenida
Danis Jeter: Morgan Restaurant
The Keyes LaTou Tru: Lovers
The Rob Long Band: Fish House
Skip Mason: Morgan Restaurant
Mud Vulture: Phoenix Inn

Tommy
The New Tweezer Jazz Band:
Los Salsos
Tom Ortega and the North Coast
Jazz Society: Hot Peas Inn
Ella Ruth Piggie's: 1000 La Grana
Rhythm Club
The So Rainie Trio: El Rio & Hill
Del Rio and the Blues Cabaret:
1000 La Grana
Art Rosnick Trio: Island Hotel
The Place
Juma Santos: Rios

The Ron Satterfield Quartet:
1000 La Grana
Bob Schaefer: The Chocolate
Shrine
Mimi Smith: Hinner's Circle
Peter Sprague Trio: Old Time Cafe,
Pacific East Express
The Curt Stan Band: Hinner's
Circle
Stone's Throat: Holly Up Tavern
Turbid: Rios
Wholly Cats: Holly Up Tavern

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September 17

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September 17

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S.D. September 9, L.A. September 9, Riverside
GLADYS KNIGHT & THE PIPS
September 9
DAVID BOWIE
September 9
AL JARREAU DEF LEPPARD
September 9, L.A. September 10
ELVIS COSTELLO JAMES TAYLOR
September 15, Irvine September 16

RICK SPRINGFIELD
Santitas, September 26
GEORGE BENSON SUPERTRAMP
September 21, September 21
ROBERT PLANT
10 September 23, S.D. September 22
KENNY LOGGINS MEN AT WORK
September 22, S.D. September 22
JOAN RIVERS WITH THE SMOTHERS BROS.
September 30
DIANA ROSS STEVIE NICKS
October 7, October 7
LINDA STADT
October 7, October 7

OCTOBER NOVEMBER
SANTANA October 7 AC/DC
ASIA October 5 PINK FLOYD
KANSAS October 7 STEVIE NICKS

UPCOMING SHOWS
000 Little River Bar - Mick McDonald
Lone Star Hondo - Earl Rugh - SOON - Playmates
Pat Travers - Jefferson Starship - Cars
Molly Hatchet - Donna Summer

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The Five Careless Lovers: Panchito's
The Hurricane: Gomez's, La
Chulet
International Reggae All-Stars:
Holly Up Tavern
King Biscuit Blues: Mandolin
Wine
The Nomads: Joe Murphy's
Ella Ruth Piggie: Crossroads, My
Rich Uncle's
Del Ray and the Blues Gators:
Drowsy Maggie's
The Rhythm Kings: Gomez's
Stone's Throat: Holly Up Tavern

"Blonde Bruce" Thorpe: Holly Up
Tavern
Peggy Watson and Rick Eriksen:
Drowsy Maggie's

Folk/Ethnic
The Athens Express: Olympic
Flame
Rob Balmuth and Jeff Twigg: Old
Time Cafe
Guy and Candie Carawan: Old Time
Cafe
Cathy Curtis: Hungry Hunter/El
Caton
Dancing Bears: Drowsy Maggie's
Doug Hewitt: Rios Pub
The Koko Trio: Mike Sam's
The Paradise Street Band: Old
Time Cafe, Drowsy Maggie's
Kim Robertson: Old Time Cafe
Dave and Becky Robinson: Old
Time Cafe
Siama Gae Cell Band: Drowsy

Maggie's
Peggy Watson and Rick Eriksen:
Drowsy Maggie's

Everything Else
Algera Trio: classical music,
Hubertus Kadane
Barker and Dry: comedy and
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Hill
Phil Becker: guitar variety, Casino
Village
Lalalade, Mills Flours
Bill Brackett: comedy and music,
Montez Whaling Co.
Walter Clark: classical and
flamenco guitar, Prophet
Restaurant, Villa Rosalia
Dan Grant: classical guitar, Old
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Paul Gregg: piano bar, Dusk's
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Two giant screen T.V.'s
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