

City Lights

City Delays Hangings

The summer of 1981 won't be remembered fondly by Joyce Yarbrough. Her Celebrations Gallery, until last May 23, was a popular downtown place for art buyers and a profitable outlet for artists. When Yarbrough vacated her space on G Street and Seventh Avenue, above the Pannikin coffee store, the gallery was supposed to reopen two weeks later in an old building on Fifth Avenue south of Market, across from the City Rescue Mission and right beside the Zebra Club. Two weeks stretched into two months, and now, with the heaviest season for art buying upon her, Yarbrough will be lucky if her gallery opens in January, which is the beginning of the slow season.

Crewfallen, Yarbrough reflects back on her unfortunate summer and says, "When I stop and think about what's gone down the drain, I can't believe it. I really can't believe it."

Neither could the city when it discovered that Norm Starr, owner of the historic building at 552 Fifth Avenue (built in 1888), hadn't troubled to get any of the five building permits he needed to do renovation work before Yarbrough set up her gallery. When he purchased the building a couple of years ago, it was probably the most out-of-code structure in the Gaslamp Quarter, and Starr found that the city wanted him to build practically another building inside of it before it could meet the stringent building code. It's a problem faced and struggled against by most owners of older structures downtown, and Starr merely did, albeit flagrantly, what many of them do: he went to work on it without permits. "I have an investment to protect," says Starr. "It was either invest in it or lose it. I couldn't wait around." But in late July, about two weeks before Yarbrough's (re-)scheduled opening in the building, the city notified Starr that he could have criminal charges filed against him if he didn't evict everyone and lock the doors until he applied for and was issued the proper permits. Yarbrough was aghast. "I just assumed that it being such a historical building, with a lot of attention focused on it, that [Starr] did it right." For the second time, Yarbrough was forced to cancel her summer opening. Her financial situation had become a disaster. Her only income now is a small stipend paid by Norm Starr so she can survive from week to week. Art exhibitions in the work for more than a year have been junked; artists such as Richard Sigmund, Ellen Irvine, John Brodie, Tom Hatton, and Richard Baker, who rely on the gallery for the sale of their work, have become disaffected.

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Starr's engineer has yet to file plans with the city to gain approval for the structural work required. The developer himself has also reached dire financial edicts. He's put the building up for sale and he jests that he's considering a job as a cab driver.

Try Growing Olout

"How many roadside stands are there in the county anyway?" steams Fred Houston's attorney. (Evidently, too many.) "And who gives a rat's behind about Fred's little farm?" (Plenty of folks, by the looks of it.) Last July 4 Fred Houston opened up a little produce stand on Lomas Santa Fe Drive, east of Del Mar near Rancho Santa Fe. He'd done extensive checking of the county's zoning ordinances and found that the area, zoned R.R., allowed his establishment. That was his first mistake.

In early August, Supervisor Roger Hodge extensively began receiving complaints about the fruit stand from neighbors. A Mr. and Mrs. Norman Galloway phoned. The

buildings focused on traffic congestion along the thriving wooden shack, and eventually four of the nearby homeowners' associations lodged complaints with the city, and directing zoning officials to rewrite the local zoning ordinance so it prohibits people like Houston, who doesn't own the land on which his stand is located, from selling produce beside the road.

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proper fifteen feet from the edge of the road. It cost them more than to prove that, indeed, they were fifteen feet from the road. (The money is supposed to be refunded.) Then somebody complained to the county that Houston's weight scale was balking customers. The county checked it and found that actually Houston was cheating himself out of a nickel for every sixty cents worth of produce weighed on it. Then a CHP officer sat in his car across the street for most of a day to investigate traffic problems. He found none.

In order to stay, Houston must be "grandfathered in" when the new zoning ordinance takes effect in the near future. To do that he must show valid leases for the property on which he grows the produce he sells. When Houston submitted the leases, zoning officer Fitch made an administrative decision invalidating them. "He showed us three handwritten documents that were agreements to lease, not

real leases," says Fitch. Houston has been growing produce since last spring on the acre where his stand sits, and on two other spots near Escudido, with blessings from the landowners. Regardless of the thriving business, and the pages of signatures Houston has collected in his support, he has the distinct feeling that a few people with the right connections don't like him.

I Didn't Know You Used To Work Here

Former and current KFMB television and radio employees gather this Sunday to drink beer and swap lies about their days at the station. But of the 250 guests, it will be difficult to pick out the faces of many current employees. "It's a strictly outside affair," says Julie Moreland, the station's programming director. KFMB general manager Robert Myers will be in France, and while reunion organizer Jeff Chesser says a number of current KFMB employees want to catch up with their former colleagues, he admits that current stars such as TV anchors Michael Tuck and Allison Ross won't be on hand to hear the reminiscing, nor will news director Jim Holtzman, who says the reunion "just doesn't interest me" (perhaps because "more than a couple of those former employees who show up will be people Houston fired," cracked an ex-KFMB staffer).

Bob Dale, who spent twenty-one years at KFMB doing the weather segments and hosting the afternoon movie, says he was asked to be the master of ceremonies and "tell a few jokes." He's not going. "What's the point of dragging up those old stories? It'll be like having a party in a cemetery," says Dale, who was one of Holtzman's casualties and has since gone on to do the weather at competing Channel 39. Among those attending the bash, which will be held at a downtown parking lot on Fifth and Ash, the former site of the KFMB studios, are former reporter Cathy Clark, now with Channel 39, and ex-anchorman Dick Carlson, now a San Diego Federal Savings vice president. Ex-sportscenter Jerry Gross, currently doing a sports talk show on KGO, will show up, as will George Lewis, who left his job here and went on to become a Pentagon correspondent for the NBC nightly news.

— P.K.

The Intruder

Last Friday Ted Baylock thought he and his wife Deborah could give up the vigil that has kept them and their neighbors virtual prisoners in their Ocean Beach cottage apartments. But Sunday morning one of Baylock's neighbors found a picture of the neighbor's wife with the word "Next" scrawled on the back. The picture had been

dropped through a mail slot and was discovered on the living room floor. This was continued a two-week reign of terror that began when an unidentified man walked up to Baylock's kitchen door and told Deborah she had a "fine body."

The next night, the intruder was more brazen — Deborah caught him peeping through the bathroom window while she was bathing. "I can't forget it," she recalled, her face contorted in disgust. "When I looked up at him he made this horrible belching sound like someone who just drank a quart of beer." Baylock, a carpenter for shopping center developer Ernest Hahn, was working that night, but the next morning he checked the crawl space underneath the cottage and found evidence that someone had slept there at least one night. He also saw that the telephone wire he had tacked to the crawl space wall had been ripped down, ready, he believes, to be clipped by the intruder.

On Saturday, August 29, Baylock and his wife went to the Padres-Cardinals baseball game. They returned to find their bedroom ransacked. But nothing of value, including an expensive portable stereo, was missing — just some of Deborah's lingerie and some photos of Baylock's sister, who, like his wife, is a blonde. He called the police, who arrived fifty-five minutes later, took a routine burglary report, and refused his request that they dust the window for fingerprints. The next day a three-style death card with the words "You're next" was pinned to the front door. Baylock called the police and bought a shotgun, which he still keeps, loaded, by the



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Worried for his wife and nine-year-old adopted Korean daughter, Baylock stayed home from work all last week. Deborah, who cuts hair at a shop in Mission Gorge, has also been home since the incidents started. "My nerves are terrible," she said. "If this happened in La Jolla, it'd be a whole different story."

Police burglary detective John Vickers has ordered patrol cars to make frequent passes by the cottage and scared to go outside. "We used to walk to the beach all the time. Deborah would ride her bike down to Little's [liquor store] for a six-pack. Now we don't even like going out to the alley behind the house." Baylock, who moved here six months ago from Phoenix and had never been the victim of a crime, has mixed feelings about how the police have handled the intrusions. He says the beat cops who answered his early complaints had a "casual" attitude, and he terms their early work "sloppy." Though he says the police "got serious" when his neighbor was knifed, he still says the investigation has an

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police told Baylock, had been arrested numerous times for trespassing in Ocean Beach. But Detective Vickers says Hevea has never been a suspect. "Our informants tell us that Hevea hasn't been in Ocean Beach for two weeks. He can't even be called a suspect," said Vickers, who refused to discuss Hevea's arrest record. Vickers noted that the pictures found in the abandoned garage have no connection to those taken from Baylock's and his neighbor's homes and says that Deborah's description of the man who peeped into her bathroom is "off quite a bit from Hevea."

Still, Baylock urged the police to let his wife examine pictures of Hevea. Vickers says he too hoped to set up a photo line-up for Baylock, but says he misplaced the police department's pictures of Hevea, a fact that mystifies Baylock. "It's things like that which make me think the police are just not serious about this," said Baylock. "But they'll come up with something that makes me think they know just what's going on."

Vickers has a hunch that the "Peeping Tom" and the assailant who stabbed Baylock's neighbor may be the same man, but he also hints that the suspect may be an acquaintance of the residents. "It's strange," the detective explained. "All those people [in the cottage] know them from here. Maybe this stems from bad feelings among neighbors, or maybe it's someone they met before and don't remember."

Baylock doesn't believe it can be one of his neighbors, but he doesn't discount the latter theory. He says he has good reason to believe that a former acquaintance, "Larry," may have spent time in the courtyard and that the cottages for the purpose of burglary. But Baylock thinks the police have been slow in checking out information he has provided them concerning "Larry."

"He's on parole, and I know where he lives," Baylock said. "I've offered to drive the police by his place. They just shrugged."

The detectives are concerned, though, that Baylock and his neighbor have purchased guns. "We really must need that," said Vickers when informed that the residents had armed themselves. "We're doing all we can and waiting for the cops to take care of it." Detective Bob Boistert, who investigated the stabbing, said, "The only thing that I'm having to those guys is that they'll be stolen."

Baylock, however, says he can't stand waiting for a shotgun. "It's my right to carry it and I have to have something to protect my family. If it was brought under control without Vos-Ban, you know he'd have something to defend himself."

Spray A Little Vos-Ban And Call Me In The Morning

This is how bad the cockroach problem was last May at the University Hospital pediatric primary-care center, according to an internal memo signed by Donald Sites, associate chancellor of facilities management. "In the case of Mr. Piper, he is... not authorized to pass judgment on the safety of any product he may be required to use."

Vos-Ban was applied on a Friday evening. Windows were not opened so the pediatric care facility at University Hospital would air out over the weekend. This is how several employees were affected when they came to work on Monday, according to at least four separate letters, one signed by a secretary. "My eyes started stinging, my nose started running and I felt sick all day. I had a headache which lasted over twenty-four hours." Piper had refused to spray Vos-Ban in areas where a lot of people congregated, particularly in the corridors, areas that included exam rooms. His superiors repeatedly assured

unquestioning obedience, alerted hospital staff members about the impending use of the chemical. Today he's no longer working in pest control; he's been demoted to groundskeeper, i.e., weed puller.

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David Piper, hospital administrator that Vos-Ban was safe. But on July 1, the State Department of Food and Agriculture issued a notice of violation to Piper's supervisor, Steven Pyle, for "using pesticides in conflict with the label." Specific violations of the Food and Agriculture code included "using Vos-Ban in a doctor's office" at University Hospital. Five days later, on July 6, David Piper, who'd been placed on investigatory leave, was demoted for "gross misconduct," relating to his

warning of hospital employees about the safety and approval of the pesticide Vos-Ban. UCSD officials aren't issuing denials; they're just not talking publicly about the incident. Piper's union has filed a grievance, and he continues to pull weeds all day for less money than he was making killing roaches. The pests, by the way, have been brought under control without Vos-Ban.

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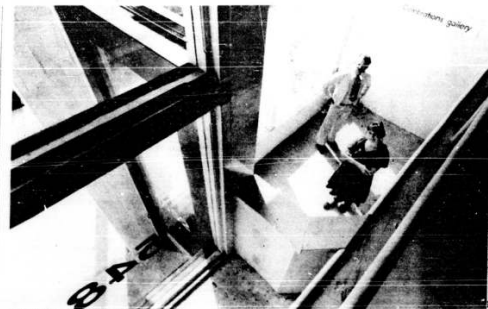
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Neither could the city when it discovered that Norm Starr, owner of the historic building at 552 Fifth Avenue (built in 1888), hadn't troubled to get any of the five building permits he needed to do renovation work before Yarbrough set up her gallery. When he purchased the building a couple of years ago, it was probably the most out-of-code structure in the Gaslamp Quarter, and Starr found that the city wanted him to build practically another building inside of it before it could meet the stringent building code. It's a problem faced and struggled against by most owners of older structures downtown, and Starr merely did, albeit flagrantly, what many of them do: he went to work on it without permits. "I have an investment to protect," says Starr. "It was either invest in it or lose it. I couldn't wait around." But in late July, about two weeks before Yarbrough's (revised) scheduled opening in the building, the city notified Starr that he could have criminal charges filed against him if he didn't evict everyone and lock the doors until he applied for and was issued the proper permits. Yarbrough was agast. "I just assumed that it being such a historical building, with a lot of attention focused on it, that [Starr] did it right." For the second time, Yarbrough was forced to cancel her summer opening. Her financial situation had become a disaster. Her only income now is a small stipend paid by Norm Starr so she can survive from week to week.

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In early August, Supervisor Roger Hedgecock's office began receiving complaints about the fruit stand from neighbors. A Mr. and Mrs. Norman George phoned the

complaints focused on traffic congestion around the thriving wooden shack, and eventually four of the nearby homeowners' associations lodged complaints with the supervisor, contending that the stand was inappropriate for the ritzy area. Hedgecock, ever the responsive civil servant, wasn't about to ignore his constituents just because the law was on Houston's side. On August 25 he introduced and the board of supervisors passed a temporary ordinance prohibiting other stands from opening in the area, and directing zoning officials to rewrite the local zoning ordinance so it prohibits people like Houston, who doesn't own the land on which his stand is located, from selling produce beside the road.

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dropped through a mail slot and was discovered on the living room floor. This was continued a two-week reign of terror that began when an unidentified man "walked up to Black's kitchen door and told Deborah she had a 'fine body'."

The next night, the intruder was more brazen — Deborah caught him peeping through the bathroom window while she was bathing. "I can't forget it," she recalled, her face contorted in disgust. "When I looked up at him he made this horrible belching sound like someone who just drank a quart of beer." Blackylock, a carpenter for shopping center developer Ernest Hahn, was working that night, but the next morning he checked the crawl space underneath the cottage and found evidence that someone had slept there at least one night. He also saw that the telephone wire he had tacked to the crawl space wall had been ripped down, ready, he believes, to be clipped by the intruder.

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David Piper, a UCSD pest control operator who'd been working around the university-operated hospital since early 1980, was ordered on June 5 to eradicate the cockroaches by using the pesticide Vos-Ban. He refused, pointing out that it had a strong smell and people have reported illness after exposure to it. He also indicated that the pesticide's label did not specifically state that it could be used in hospitals. Piper's supervisor, Steven Pyle, then said he himself would spray it. Piper, not known by his superiors at UCSD for

unquestioning obedience, alerted hospital staff members about the impending use of the chemical. Today he's no longer working in pest control; he's been demoted to groundskeeper, i.e., weed puller.

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also been home since the incidents started. "My nerves are terrible," she said. "The last day I was at work I almost clipped off a customer's nose." Blackylock says he and his wife are uncomfortable inside the cottage and scared to go outside. "We used to walk to the beach all the time. Deborah would ride her bike down to Litter's [liquor store] for a six-pack. Now we don't even like going out to the alley behind the house."

Blackylock, who moved here six months ago from Phoenix and had never been the victim of a crime, has mixed feelings about how the police have handled the intrusions. He says the beat cops who answered his early complaints had a "casual" attitude, and he terms their early work "sloppy." Though he says the police "got serious" when his neighbor was knifed, he still says the investigation has an

aura of "Oh, it's just another O.B. stabbing." He adds, "If this happened in La Jolla, it'd be a whole different story."

Police burglary detective John Vickers has ordered patrol cars to make frequent passes by the Cape May Avenue cottages. Any calls from the Blackylocks or other residents of the courtyard are being given a "high priority" response, and after the stabbing, Vickers had a patrolman spend the night on guard at the cottages. Nothing happened.

Ironically, it was Blackylock who has turned up the only potential evidence. On a hunch, he and friends searched a nearby abandoned garage. They found a collection of pictures of blonde women and some photographs of Asian women, of concern to Blackylock because of his Korean daughter. He also found a bail release form for a young man named Robert Hevea, who,

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Straight from the Hip

Matthew Alice

Dear Matthew Alice:
Where can I purchase fresh bird seed for my budgerigar? All the pet shops I frequent carry prepackaged bird seed, but I have my doubts as to its freshness. I have been told that seeds lose their vitamin and mineral content over a period of time. Is this true? Can I help keep the seed fresh by storing it in the refrigerator? I've thought of mixing my own food. Are there places where I can buy fresh quantities of canary seed, millet, oat groats, and other ingredients?

Peter J. Tansil
Hillcrest

The Harrison-Riedy Grain Company at 2488 Main Street in Chula Vista (telephone 474-4424) sells roller mix for sixty cents a pound. (Roller is another word for canary, specifically one that sings in muted tones.) The mix is of canary seed and rape, a small black seed of the turnip family, and would probably be a basis for a special mix of feed for your parakeet. Millet and oat groats are available at The Grainery, a health foods store at 4021 Goldfinch (telephone 296-2608), and I suppose that other health food stores carry them too. Grains might lose some vitamins as they stale, if the vitamins are contained in some volatile oil of the grain, minerals, on the other hand, are likely to remain.

Dear Matthew Alice:

Back in 1973 I used to buy a certain fragrance made by Yardley of London. Now the company seems to have discontinued it. I would like to write to Yardley but can find no address.
L. Hamilton
Lake Murray

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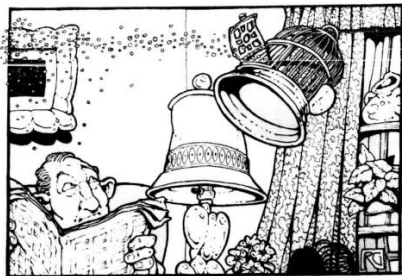


Illustration by Rick Gray

United States. Try Yardley of London (Canada) Limited, at 7 Curity Avenue, Toronto 16, Ontario, Canada.

Dear Matthew Alice:
In contests that require "no purchase necessary" for entering, why do they also require a hand-printed facsimile of the name of the product? And if it is true that no purchase is necessary, are the entries that have no proof of purchase treated the same as those that do?

Esther Corley
La Mesa

Many states do not allow a form of lottery called the "gift enterprise," by which a merchant or manufacturer sells to each purchaser of some product a ticket that entitles the purchaser to a chance of winning prizes. The obvious way to duck the

law is not to require a contestant to buy the product. Therefore all the lotteries you see in junk mail and on the sides of cereal boxes are effectively open to everyone — everyone is a potential ticket holder, for anyone can enter the contest by literally writing his own ticket, which is the facsimile. On legal grounds, the person who does not buy the product has the same chance of winning as the person who does.

Dear Matthew Alice:

A relative of mine has warned me against eating raw fish, such as Japanese sushi and sashimi, because he says it might contain parasites. Is this true? How can you tell if a piece of fish is infected?

J.D.
Bird Rock

As of August 3, when an article on this

subject appeared in the *San Diego Union*, the county health department had not recorded a case of parasite infection from raw fish. Last fall, however, four persons elsewhere in California were affected by fish tapeworm after eating sushi that included salmon. The tapeworm, called *diphyllobothrium*, had been thought to be confined to such freshwater fish as pike, whitefish, and carp. Salmon are anadromous, running upriver from the sea to spawn, and therefore live in both salt and fresh waters. In July, the U.S. Food and Drug Administration sampled ten sockeye salmon caught in Seattle and found no cases of tapeworm infection, but discovered instead that every one of the fishes carried a more insidious parasite, a roundworm called *Anisakis simplex*. This parasite normally lives in the fish's intestines but can migrate to an edible part of the fish when it has been iced or refrigerated for several hours. The carriers are saltwater fish, including yellowtail. Raw fish dishes should not include fish that has been refrigerated for the long time it takes the parasite to migrate. A parasitologist for the FDA said that high incidences of the infection occur in Japan, Scandinavia, and Holland, where eating raw fish is common. There is no specific cure for *Anisakis*, which is not fatal. Tapeworm infection can be treated with a drug available from the Center for Disease Control in Atlanta. Parasites are difficult to recognize in raw fish. Don't eat anything that looks meaty.

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

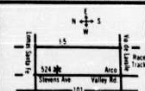
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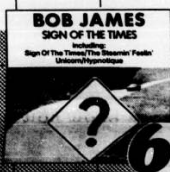
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SPORTS

A couple of things about the Chargers you probably don't want to hear: the four gentlemen on the right aren't earning their money, and James Brooks can't possibly be worth his.

BY STEVE HEFFNER

Doesn't time fly when life is so grand? Yes, it seems like only yesterday, though in fact it was nearly a year ago, a dozen weeks before the Washington game, while the sports intelligentsia of this town was busy singing praises of the Super Bowl and the surety of the Chargers' season-end appearance there, that I was trying humbly on these pages to warn that all was not so rosy, that toward the end of the 1979-80 season I had noted a disturbing symptom of breakdown in the San Diego defense, that the Chargers' linebackers, particularly in the final Denver and Houston games, were easy marks for flare, screen, and other short passes to offensive backs, and that the problem might represent a trend. Fortunately for the Chargers, it wasn't until the fourteenth week of the season that an opposing team properly exploited the fatal flaw, when the astute Jack Pardee and his Redskins embarrassed San Diego 40-7 by throwing a seemingly endless string of passes to lonely running backs unencumbered by linebackers.

Shortly, the San Diego linebacking problem (more a failure of system than of personnel, we were told) was so popular a bandwagon of criticism that respected repositories of football authority like Howard Cosell could be found aboard. Even that most loyal club of giddy Charger groupies, San Diego sportswriters and sportscasters, had, at last, a discouraging word to offer. Now, I'm not here to claim that because I was months ahead of all other football analysts (except, perhaps, Pardee) in this matter, I deserve some award for meritorious service to the community. I'll settle, instead, for the right to offer a few more impressions on the state of professional football in San



Kelcher, Johnson, Dean, Jones

Illustration by Tom Voss

Diego, and I'll begin with what will likely be an unpopular idea: the Chargers' pass rush may be the most overrated in the league, and it is certainly the most overrated element of the team's capabilities.

Last year the defensive front was credited with a league-leading sixty quarterback sacks, and three of the linemen — Louie Kelcher, Gary "Big Hands" Johnson, and Fred Dean — went to the Pro Bowl (Leroy Jones watched it on TV). But having followed them through last season and the first two games of this, I venture that the statistics and awards may have created an illusion that both the fans and the professional observers have had difficulty seeing through. Let's put the sixty sacks in perspective: Over the season, the figure averages out to about three per game, while an opposing team attempts twenty-five to thirty passes. What, I ask, are these defensive monsters doing on the other twenty-odd pass attempts? If they are as good as they are supposed to be, they are pressuring the quarterback and barely missing getting their bloody paws on him. In the Chargers' rush, however, what I have observed is an attack of a boom or bust quality: they either knock the quarterback on his butt or they neglect him as they would a signed contract. The opening game in Cleveland was a fair support of this point.

Brian Sipe attempted fifty-seven passes, the Chargers sacked him twice, and the game films show that the majority of Sipe's other fifty-five flings were accomplished without even a menacing hand to block his view. Yes, Sipe has an unusually crisp release, a short drop, a first-rate offensive line; but shouldn't "the NFL's best pass rush" be able to maul an opponent? Yes, they had a better game against Detroit; but the Lions are a running team and their offensive line is, for good reason (Billy Sims), more disposed to run-blocking than

pass-blocking. Yes, Pro Bowl designations are not small honors; but may be Kelcher and buddies are just likeable guys — you know how elections are. Watch for the problem, for if it exists, as I believe it does, and if it persists, as it well could (especially considering Fred Dean's injuries and contractual distractions), the greenhorns in the Charger secondary and the veterans, too, could be a well-worn bunch in no time. Some judicious, Pardee-inspired linebacker blitzing could prove helpful here.

Truthfully speaking, I don't lose sleep over the condition of the San Diego defensive line rush. There is a more annoying problem for me, and a potentially more treacherous one for the Chargers: the matter of contract difficulties, players' wanting more than management will give. Of the many tedious aspects here, one has intrigued me lately, one that would make George Allen's single-minded head swell and set his chest to heaving with pride under his medals and scout badges. A professional football team can no longer afford to make and sign a number-one draft pick unless that player is someone like Earl Campbell, whose worth both to his team and in the free-market stockyards of the NFL is held by all interested parties, management and players alike, to be uniquely high. Any other sort of number-one pick can and will create havoc with a team by arriving with his agent and with demands for a contract greater in value than those of the majority of the team. The agents are bold, the teams usually desperate, the unpredictable concepts of inflation and future pay-TV revenues fog the scene; the untethered twenty-two-year-old rookie signs for trash bins full of dough; and the veteran player of proven ability feels like he's been born in the wrong era, feels cheated, wants more bacon, feels the owner is holding out, holds out. The L. A. Rams nearly

disbanded last season when rookie Johnnie Johnson signed for numbers reported at \$1.05 million over six years. More than a few Ram veterans found themselves carrying Johnson's luggage to make extra cash. And this season's Parade of Plenty has involved more rookies, more money, and more disruptions than ever throughout the NFL, including the matter of our own James Brooks.

Brooks' contract — reported at seven to eight hundred thousand dollars over four years, including \$200,000 for signing and \$200,000 a year for the final three seasons — has not created the open sore of intrasquad controversy that others have around the league, but we must wonder what effects, so far publicly unspoken, it has had on the Chargers' veterans. Though Brooks' money is not John Jefferson's official reason for holding out, nor Fred Dean's for being unhappy with his pay, what does it do to the salary expectations of such established, valuable players when a five-foot, nine-inch rookie taken twenty-fourth in the draft commands and receives that kind of bread? It has to sting. Pride in these people is a more fragile thing than a running back's knees. How much better would it have been for the Chargers to have traded their drafting slot in the first round (are you listening, George Allen?) for a good player or players of proven ability and avoided the potentially disruptive publicity of a huge cash giveaway to a recent college grad and his agent. In so doing, the team could have dodged some measure of controversy, gained a known football commodity, and retained the other rounds of the draft where good talent is always available and not nearly so expensive. How many kick-offs will Brooks have to provide for big yardage before he's won the problems he may have added to the nasty cocktail of Charger contract dealings?

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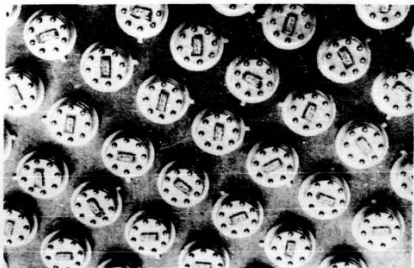
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Electrol



IMEC components

LOW OVERHEAD & HIGH PROFIT

(continued from page 11)
creasingly hard time attracting factory workers. "It's just difficult to keep a gringo female doing that," Mulcahy asserts. "It's like snoop labor."

So Mulcahy and his partner expanded to the Tijuana plant in 1977, at first hiring fewer than two dozen Mexican employees, including a Mexican manager. (Mulcahy acquired a condo at Coronado Shores and used it as a virtually full-time base, at first.) He says today the Tijuana branch

has grown to include almost 600 people who compose sixty-five to seventy percent of his total production force; the 300 or so Americans remaining up in Los Angeles County are highly skilled and versatile assembly workers as well as support staff for the Mexican operation. Whereas the average wage for Mulcahy's American factory workers is now about \$4.50 an hour (not including fringe benefits), the direct hourly wage at Electrol de Mexico is little more than thirty pesos, or about \$1.25 an hour.

And Mulcahy is right; it is numbingly boring work, even — or perhaps especially — in the futuristic "clean room" located off the front office. Here forty Mexican women dressed in white smocks, white caps, even white booties, toil in an all-white room behind a large picture window. They're each taking tiny metal puddles as thin as straight pins and encasing them in narrow glass tubes, then, mechanically,

evacuating the air from the tubes and sealing the ends. Each woman makes about 1,000 such "reed switches" per day, and she works six eight-hour days a week. "Last month we made a million switches in here," Mulcahy says with a ring of personal accomplishment.

Other sections of the 30,000-square-foot plant (for which Mulcahy pays his landlord just fourteen cents a square foot) are less antiseptic. In one large building, dozens upon dozens of the dark-haired young women sit at long tables soldering, sorting, coiling, taping the company's small metal components. "You see, it isn't a dirt-floor donkey shed," Mulcahy says. It also isn't luxurious — the floor is concrete, the walls dingy white, the work tables scarred. But the clean, well-organized room is filled with light. And Mulcahy claims his employees have repaid him with loyalty; whereas turnover in San-

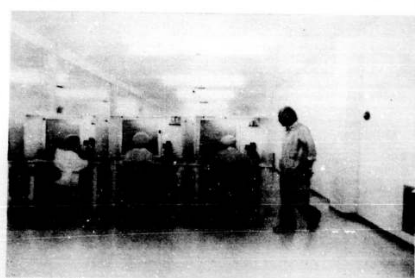
gus was once 200 percent a year, in Tijuana it's only about two percent.

"I can't think of anything that would have been a better move for our company than to come here," Mulcahy says staunchly. "What would the options have been? Our growth was dependent on finding either higher labor efficiencies or lower costs." He says mechanization would cost a fortune and probably wouldn't give him the flexibility that human workers do. Remaining within the U.S. without some mechanization "would have resulted in less jobs in America anyway, because our business would have declined."

Say what you will about the motives of companies like Electrol (and yes, we do have people waiting in the wings who say nasty things), what no one disputes is the magnitude of their numbers. By one recent estimate, some 600 foreign companies



Sewco



Electrol clean room



IMEC

employing 140,000 Mexicans currently own or control plants located mostly in Mexico's border cities like Tijuana, but also, with increasing frequency, in the interior. Their move to Mexico is part of the larger stampede of companies from the United States and other industrialized nations to the Third World repositories of cheap, unskilled labor.

The development of such "offshore" industry, as it's called, really began with scattered entrepreneurs, one Tijuana resident recalls that that city's first maquiladora (as the foreign plants are called) was founded in 1955. But by 1966 the Mexican government also decided to help promote the idea by launching an official "border industrialization program." The idea was to lure foreigners who would help combat the severe unemployment along the border in those days just after the doors slammed

shut on the *bracero* program. The pitch was that labor-intensive foreign companies could import materials — duty-free — into Mexico, use Mexican workers to assemble those materials, then ship the goods home again, a pitch particularly sweet to American cars since American tariff regulations say that duty is only owed on the value added to such homecoming goods — i.e., on the foreign labor alone.

Today Homero Reyes guesses that Tijuana probably is home to at least 120 such foreign-controlled plants employing maybe 12,000 people. "Tourism is still first here, but manufacturing is second," Reyes says. He is a Mexican who works in Tijuana for the Consejo Estatal de Desarrollo, an organization funded with Mexican government money whose task it is to entice gringos to invest in Baja commerce. He says of the 120 or so plants in Tijuana, thirty-two are owned by San Diego

businesses and most of the rest by companies from the American Midwest and Northeast. However, eight Japanese firms are represented, including Matsushita (which has a 600-person plant producing television sets and components in the City of Tijuana's industrial center in Otay Mesa) and Sony, which has a large plant located east of La Mesa off the new road to Tecate. Two German operations (one manufacturing gyroscopes and the other making optical equipment) also have settled in Tijuana, and Reyes says his agency currently is wooing interested investors in Belgium, Austria, England, Spain, Hong Kong, Malaysia, and Taiwan.

The goods produced by those companies which have already moved to Tijuana are varied enough to stock a department store. By far the most numerous are the electronic components manufacturers, who include such firms as Hughes Aircraft

and a division of RCA. Until recently, clothing manufacturers clearly occupied second place, but this summer bureaucratic difficulties forced many of the smaller ones to close. After the garment shops come a potpourri of other businesses. Toy makers include Martel, which has a medium-sized plant making toys and video games in the eastern part of Tijuana; Teetor, Inc., whose 150 or so employees churn out plastic parts for model assembly kits; and Fischer-Price, which produces parts for children's games. Parker Seal, the "O"-ring manufacturer, has a plant, and Gould, Inc., makes batteries. Reyes points out that Tijuana's *maquiladoras* range in size from 1000 employees down to ten, and the smaller ones tend to be even more varied, including everything from a picture-frame maker to a shop for hand-painting Italian tiles.

(continued on page 12)

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Jerry Robbins

LOW OVERHEAD & HIGH PROFIT

(continued from page 11)

Reyes insists, almost to the point of being touchy about the point, that the foreigners receive no special favors from the government, other than exemption from the federal six percent value-added tax. He says the development agency does help some of the *maquiladoras* make the move to Baja, while others manage to do so on their own. Many of the latter are the smaller firms whose owners may not even be aware of the development agency's existence, and for them, the move to Mex-

ico can turn out to be a mixed blessing. Joe Laurino runs one such smaller *maquiladora*. Laurino isn't his real name but we'll call him that because he doesn't like publicity, either for himself or his business, which is the assembly of Tiffany-style lampshades that retail for eighty to a hundred dollars apiece. Laurino buys the glass for his product from Belgium, from Oklahoma, some from Mexico, then transports it to his plant in the city-owned industrial park in the Mexican section of Otay Mesa, where he employs between fifty and seventy Mexicans. They in turn cut the glass, fit it into the metal frameworks, and solder the whole assemblage. The lamps then return to the brand-new quarters in Chula Vista's Otay Mesa. There Laurino employs just ten to fifteen people, some of whom pack and ship the lamps (as many as 5000 a month) to customers across the country. It all seems efficient and prosperous to



Howard Boyen

the eye of a visitor today. But Laurino, a chain-smoking, harassed-looking former New Yorker, says that's come only after eleven years of uphill struggle, coupled with surprises at every turn, surprises which he admits were due to his ignorance of Mexican bureaucracy. "I'm not NCR or some large Japanese concern," he says. In fact, his first month in business here he made and sold only eighty lamps. So he figured he would begin by using Mexican craftsmen working in their homes, rather than by establishing his own factory. However, he quickly learned that the mom-and-pop operations strive so assiduously to be inconspicuous (to avoid paying taxes and otherwise dealing with the government) that "it's very hard to find these people. Finally, someone told us that if you want to know what's going on down there, you talk to the garbage collector. He sees the leather or the metal or whatever in the trash, and he

knows who's doing what."

Laurino talked to enough garbage collectors eventually to develop a network of such independent operators with whom he worked for several years before running into another major roadblock. "The mom-and-pop operators refused to grow to meet our demand. They knew that if they got too big, the government would come in and tax 'em so much that it's just not worth it," he says. He was thus driven by desperation to open his own shop (fronted by a 'Mexican citizen') in a two-story building located in a residential neighborhood in the Tijuana hills. Since he had learned by then not to ask questions of the Tijuana bureaucrats, lest the questions lead to delays or demands for *mordida*, Laurino never knew if the plant's operation was legal or not. There were other things he knew weren't legal but reluctantly learned to tolerate: using politically well-connected building contractors and giving them "short-cut"



Norris Clement

money to avoid months-long delays; paying twelve dollars a month to the residential garbage collectors to get them to collect his factory's trash (since the city's sole industrial trash collector — politically well connected — never deigned to do so).

Laurino thinks those days of skirting the edge of the law may now be behind him. His company's growth not only has enabled him to move into the Mexican industrial park, but also finally to hire a well-placed Mexican lawyer and accountant whose good connections helped him to deal with the bureaucracy in a more elegant fashion. "Now I can afford respectability," he says ironically. "They don't make it easy for you, at least not if you're a little guy."

And sometimes they make it very difficult even for bigger guys, as Jerry Robbins learned this summer. Robbins's company, Sewco, makes clothing: Calvin Klein pants, shorts, skirts, and jumpers;

about 20,000 swimsuits a week for Dan-kin; and a variety of other garments. Robbins started almost eight years ago with just fifteen sewing machines in San Ysidro, and now he's got 400 to 500 employees working in one Chula Vista and two National City factories. Those American workers produce some of those garments in their entirety, but up until this summer Robbins also relied heavily on five Tijuana subcontractors; the Americans would cut the cloth, ship it down to Tijuana, where most of the sewing would be done, then the clothes would be returned to this side of the border for finishing, pressing, and shipping. Robbins estimates he probably was thus "employing" (through the subcontractors, one of the many configurations of the basic *maquiladora* concept) another 400 to 500 Mexicans.

Striding through his main National City plant, Robbins passes bin after bin full of



Row Imelda Amezcua Perez

slacks, shorts, stylish denim skirts. He claims that, at best, the most he ever saved by using the Mexican labor was ten to fifteen percent of his total fabrication costs, even though the American wages are twice as high. He gives an example: "Say I'm making a woman's blouse in Mexico. So it costs me a dollar for the labor, \$1.25 for overhead, and say the profit is fifty cents. That's \$2.75 that I'm paying to my subcontractor. Now my duty on that is about a dollar, plus transportation and importing and exporting adds another quarter. That brings it up to four dollars." To make the same blouse in the United States, Robbins figures he'd spend two dollars to \$2.25 on labor, two dollars on overhead, and, again, need a fifty-cent profit. That means the American blouse costs \$4.50 to \$4.75. Robbins says the fifty- to seventy-five-cent savings is "the best you can do. Most of the time it works out to be much less than that." And he says

that slim advantage all but closed completely this summer. Up to that point the Mexicans had always thrown up their hands at the task of ensuring that Mexico did not exceed its quota for exporting textiles to the United States (a quota set by the U.S. government). American officials took responsibility for monitoring the Mexican textile imports. But then this past July 1, the Mexican government instead announced it would begin enforcing the quota by telling each individual Mexican clothing manufacturer exactly how much he could export to the Americans of each individual type of clothing.

Robbins says the immediate result of the change was chaos. Dozens of U.S. clothing companies like Sewco found themselves unable to ship home hundreds of thousands of garments their Mexican shops had completed for them but for

(continued on page 14)

14 EXERCISE CLASSES A DAY!

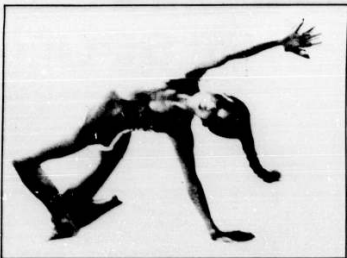


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9:15-10:00	Trim Aerobics II	Trim Aerobics I
10:00-10:45	Trimnastics III	Rhythmic Stretch
11:00-11:45	Yoga	Trim Aerobics II
12:15-12:55	Trim Aerobics II	Trimnastics II
1:00-2:30	Mother & Baby	
2:45-3:15	Trimnastics II	
3:15-4:00	Movement Technique	Trim Aerobics I
4:00-4:30	Trimnastics II	Rhythmic Stretch
4:30-5:00	Trim Aerobics I	Trimnastics II
5:00-5:45	Aerobics III	Trim Aerobics I
5:45-6:30	Jazz Exercise	Trimnastics III
6:30-7:15	Trimnastics II	Aerobics II
7:15-8:15	Postural Yoga (flex)	Trimnastics I (flex hr.)
		Structural Alignment (flex)

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Oct. 22, 7:00-8:30 PM

LOW OVERHEAD & HIGH PROFIT

(continued from page 13)
which those shops couldn't get the necessary permits. Finally, after Mexican newspaper headlines screamed about the situation for several days, the Mexican government found "emergency" permits to free these particular clothes, he says.

But that was only a short-term solution. Robbins says most of his Mexican subcontractors faced the realization that it would take up to a year to get the necessary permits to export any given type of clothes — and yet, as Robbins points out, fabrics change, styles change. "You might make men's shirts one season and women's shirts the next and the seasons come every three months." The result: most of Tijuana's (indeed the whole border area's) clothing manufacturers have either shut down or drastically curtailed their activity in the last six weeks. "Currently, I'm only working with one contractor. . . . I tell you the truth I don't know of more than two others that are doing U.S. products."

Robbins says he'll continue working with that contractor as long as the contractor can get the necessary permits. But he says the experience has shaken him and other garment-industry firms located in L.A. "From what I'm hearing they're all retrenching. . . . They feel they can't afford to take the risk (of continuing to depend on the Mexicans)." Instead, Robbins figures he'll just shrink the volume of his business and have his American workers produce those items of apparel that Robbins can still sell competitively. He won't try to produce other items for which the cheaper Mexican labor made the crucial difference. He says he'll probably end up having to lay off twenty or thirty Americans as a result of the decrease in volume.

"I just had to turn down a major nine-month contract for swim trunks. I simply couldn't do it, if we made them in the United States, we couldn't meet the price. Now it [the contract] will probably go to some Oriental manufacturer."

Robbins's experience is precisely the kind of scenario that *maquiladora* defenders conjure up whenever someone accuses them of stealing jobs from Americans. They claim that if American firms which currently have "offshore" plants were forced to close them down, the firms simply couldn't return and re-establish comparable plants at home using American workers. They argue that the higher American labor costs would prohibit the firms from making their products at a price competitive on world markets; thus the firms would simply have to cease making those products. In contrast, the defenders say, the existence of overseas plants can generate at least some jobs at home: administrative jobs, shipping jobs, and so forth.

But perhaps not surprisingly, that argument hasn't persuaded organized U.S. labor to join the likes of Homero Reyes in promoting the Mexican plants. The AFL-CIO, which denounces the *maquiladoras* and their counterparts elsewhere around the globe as "runaway shops," every year lobbies against the off-shore industries. If only a small portion of the jobs lost to other countries could be retained here by higher tariff walls — well, that's more than nothing, the AFL-CIO states. And then there are those in labor who simply refuse to believe that the run-aways couldn't come home and produce, albeit perhaps at a lower profit to their owners. "It's just greed," seethed one leader of the local Amalgamated Clothing Workers Union, who suggests that if Robbins at Sevens had accepted that swim trunk contract and lost money on it, at least "he [Robbins] would be making a contribution to the United States [through the American jobs he would thus be creating]."

Of course, the *maquiladora*'s impact on American jobs is just one side of the equation. Some of the more outspoken critics of

the foreign plants object even more vociferously to the plants' effect on the host countries like Mexico. First, say such critics, the multinational corporations like Electrol are getting workers to build their products by paying them next to nothing. They say the vast majority of the workers receive little training of any value in terms of advancement, and have virtually no job security. While Mexican law requires employers to give workers three months' severance pay in the event of layoffs, the critics charge that *maquiladoras* have all too often found ways of dodging that requirement (by getting special government dispensations or by paying off government officials) when it suits them, such as during the recession of 1974 when dozens of *maquiladoras* all over Mexico curtailed their operations or closed up shop altogether. Labor-organizing activities have also prompted *maquiladoras* in some places to shut down operations, sometimes precipitously, and run to more hospitable labor climes.

Secondly, the more impassioned *maquiladora* critics fear the effect that the foreign companies can exert upon the host governments. The very ease with which the plants can pack up and move on may pressure governments like Mexico's into keeping its minimum wage law lower than it would otherwise, or oppressing troublesome labor forces, or making other legal concessions that favor the foreigners, the critics say.

Norris Clement doesn't go so far as to recommend flatly that the runaway shops be sentenced to death at the hand of the U.S. or the foreign governments. However, he does voice a whole litany of questions about the overall value of the *maquiladora*. When he looks at the Mexican plants, he sees not just the American jobs lost to them but also the effect on the labor movement. "If it gets an uppy union in Pennsylvania, Zenith can just close up and move to Mexico. The question is, does that benefit the American worker?" He looks at the original goals for the border industrial program set by Mexican planners, and Clement says, "I think

there have been very few benefits to Mexico."

Clement is the coordinator for border programs at San Diego State's Center for International Programs. He's been working on border studies for five or six years, and as he sees it, the Mexicans established the *maquiladora* program because they wanted to reduce unemployment. However, although the *maquiladoras* have indisputably created large numbers of jobs, Clement points out that seventy to eighty percent of those jobs have gone to women, half of whom never worked before entering those industries. Thus, he suggests, the program hasn't helped the people it was intended to help — unemployed workers.

Furthermore, other goals have met with even more mixed success. Despite the government's hope that the *maquiladoras* would use increasing amounts of Mexican raw materials, that virtually hasn't happened at all. The plants have improved Mexico's balance of trade but the benefits have been subject to the economic fluctuations such as the 1974 *maquiladora* retraction. The value of training the *maquiladora* workers have received has been hard to assess, Clement contends, and there's a similar dearth of hard evidence as to whether the plants' presence near the borders has increased Mexican immigration from the interior, something no one wanted, he says. Clement further asserts that against any benefits must be weighed not only national costs to Mexico, such as the extent to which it has allowed outsiders to dictate its policies, but also the human ones, such as those Patricia Fernandez Kelly has been studying.

Fernandez is a social anthropologist who's now working at the Center for U.S.-Mexico Studies at UCSD, but whose past studies of *maquiladoras* led her to toil for two months in a garment shop in Ciudad Juarez. One of her primary interests has been the *maquiladora* workers' health. And Fernandez says her extensive research revealed workers to suffer a host of work-related problems: deteriorated vision (due to the close work), anemia (caused by long

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(continued on page 16)

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LOW OVERHEAD & HIGH PROFIT

(continued from page 15)

lead times released in soldering, nervous disorders (springing from the pressure to fill high quotas), and stomach problems (traceable, Fernandez says, to workers skipping breakfast in order to make the early shifts).

She becomes angry when asked to compare conditions in the maquiladoras with those in similar Mexican plants. Health and safety conditions in the latter may indeed be worse, she concedes, but adds that she doesn't think that's a fair comparison. "These are international companies, and the standards for judging them should not come from vulnerable, weak national industries." Instead Fernandez argues that the maquiladoras should follow the same standards required by their home countries. While Homero Reyes says he believes most of the Tijuana plants in fact are following American standards, Fernandez is incredulous. "My general impression is that the majority of the maquiladoras do not implement any kinds of protective policies for the workers, nor are the workers provided with information about the substances they are handling."

Instead the anthropologist claims the companies tend to run through workers like so much Kleenex, hiring the fresh young Mexican girls with their uncannily accurate eyesight, then subtly encouraging them to quit (by shift and task changes) as their vision blurs, their productivity drops, and their political restiveness increases. Fernandez says that many of the women need no encouragement to quit working as they marry and begin to raise families, but she declares truculently, "I've found that the companies don't want to maintain a long-standing work force." She'd get an

argument from Maria Francisca Garcia Ramirez.

Garcia is thirty-four years old and for the past eleven years she's worked for the same maquiladora, a company called IMEC, which manufactures a broad variety of electronic components. She was born in a small town in Sinaloa to a family of nine children, and came with four friends to seek her fortune in the big city when she was about twenty. She says first she got a job working in a doctor's office, but soon she heard about the maquiladoras. When she verified that indeed the salaries there were higher, she submitted to IMEC's battery of mathematical and physiological tests. She passed them and for a while worked in a small IMEC plant, then she transferred to the main factory in downtown Tijuana. She's been there ever since, and in that time she's come to her own conclusions about why so many workers leave after a few years.

"A lot of them aren't responsible," she says in Spanish. "They get bored. They think the work's too easy. Some of them leave and then come back later." She's convinced that the company prefers workers to stay on, only because of the need for training and temporarily lower productivity which comes with each replacement worker. Seniority at IMEC is not rewarded monetarily, however. After all these years, Garcia is still making the minimum wage.

Garcia is single, so the demands of a husband and family never tempered her to quit, but she admits boredom is a constant enemy. She says sometimes the tedium rises up and strikes her almost physically. "Sometimes I think about leaving. But then I think I haven't studied. Work is difficult to find. So I let it pass. And it passes." She'd like to stick it out for four or five more years and then retire on the small savings she's accumulated. With a flash she says sometimes she hopes she doesn't get too fed up first.

Today Garcia is working in a room along with maybe twenty-five other women. She

sits at a scuffed formica countertop in front of a box full of identical metal components. With a tweezers she plucks up other parts that look like tiny silver thimbles and places them one by one on the round gold heads of the boxed components. She also takes narrow strips of aluminum foil and wraps small pieces of it around the golden wires running out of the thimble-covered gold domes. That's all there is to this job, which Garcia says she's been assigned to as a break from the more eye-straining microscopic work.

After all these years at such labor, however, Garcia's mascara-accented eyes still require no glasses. She wears her hair in a short, stylish bob which emphasizes the roundness of her face. Under the royal-blue IMEC work jacket, she wears a pink cotton blouse which matches her darker, plum-colored slacks and fluorescent-plum nail polish. But she hasn't spent all her weekly salary of \$58.80 on personal adornment. In fact, with the wages she saved from IMEC she managed to send for all her family in Sinaloa and have them join her. Now she lives with her parents and a few siblings in one of the government-built apartments in the Lomas de Porvenir section near Tijuana's beach area. From there it's a forty-five-minute bus ride to the plant, but Garcia says there's "nothing special."

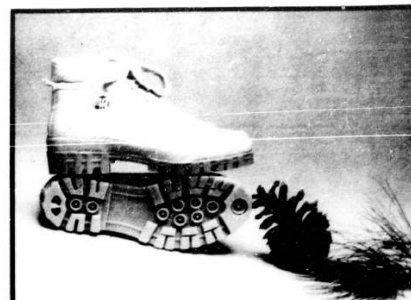
So the life of a whole family of eleven people has been improved by one person's working in a maquiladora. That's the way Homero Reyes likes to see examples of employees like Garcia. Boysen is president of IMEC and, rather than appearing defensive about the maquiladora program, he's almost aggressively proud of the effects of the foreign plants' presence in Tijuana. "This [border industrial] program is helping to promote the emergence of a middle-class here. These people are becoming responsible citizens, wage earners, who have no intention of jumping the border. And where else in Mexico are they going to acquire these skills? We've seen guys go off to start their own companies. One is now the pizza king of Tijuana.

Another guy who was an electronics engineer is now an aide to Governor Roberto de la Madrid; some folks say he may be governor one day." With great delight Boysen tells how a spunky parking attendant whom an IMEC executive noted and hired seven or eight years ago has since risen through the company ranks and is now managing the Boulevard Salinas facility. "Without the program, the kid would probably still be parking cars," Boysen says.

His tone isn't patronizing. Boysen seems the true gentleman—polite and patient and gracious. Back in the early Sixties, he was an engineer working for Fairchild Semiconductor, one of the Big Daddies of the electronics industry. Fairchild had pioneered electronic assembly work in the Far East, but by 1964 it decided to open a plant in Tijuana to produce a power transistor too bulky to ship back and forth across the Pacific. Boysen supervised the plant opening, then returned to Fairchild's headquarters in Mountain View. In a typical electronics industry slump, Fairchild later decided to close the plant, whereupon a group of employees formed IMEC and carried on independently for a while. Eventually, however, the Republic Corporation in Century City bought IMEC and hired Boysen away from Fairchild to help launch IMEC into the big-time semiconductor business.

Today the company's headquarters are in a gleaming suburban commercial park near the Twentieth Street military station in National City, but Boysen seems as much at home in his Mexican factories a dozen miles to the south. One is located in a converted discount supermarket just east of the El Rodeo restaurant on Boulevard Salinas. Today a company volleyball net fills the parking lot in front of the building, where about 200 employees work. The company's oldest, largest factory, the one where Garcia works, is located in downtown Tijuana on Negrete, just a few blocks from the Jal Alai palace and right next door to the San Jose Turkish bathhouse. The

(continued on page 18)



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LOW OVERHEAD & HIGH PROFIT

(Continued from page 17)
only due to the factory's presence is a black glass door labeled "IMEC." It's almost impossible to believe that behind the glass door is a labyrinthine set of work rooms stretching all the way over to the next block, Madera, and inside those rooms are 600 employees working on what Boyesen describes as "high-technology electronics, really state-of-the-art type stuff."

The workers sit in room after room full of long tables, holding the shiny metallic matter that constitutes the brains of our modern machines. Hunched over microscopes, some of the women are inspecting integrated circuits peering at the same

magnified patterns over and over again. In their minds they're calculating perhaps fifteen to twenty times. Boyesen explains. Other workers sit at ungainly "micromanipulator" machines which allow them to bond aluminum wire one-thousandth of an inch in diameter to precise points on integrated-circuit chips. Boyesen says this is the most difficult job in electronics assembly. It takes the women six to eight weeks to learn how to do it, and requires an "almost artistic ability," Boyesen says.

As with most maquiladoras, the majority of these workers are women, something Boyesen explains by citing a superior hand-eye coordination, which he says has been well documented in objective scientific testing. "It would drive a man nuts to do that type of work," he adds. The average seniority of IMEC workers is three to four years, he claims. Furthermore, increasing numbers of the women are bucking the Mexican cultural pattern and continuing to work after they marry. "The inflation doesn't permit the man to support

the family alone," one male Mexican manager explains.

In addition to the two main plants, IMEC just converted a former Calmax (supermarket) warehouse into a third, and Boyesen thinks his company will open yet a fourth plant later this fall. "I'm fairly bullish on Mexico," he says, although it's a tempered optimism. Boyesen watched the Tijuana operation shrink from 1200 to 300 workers during the 1974 recession, and he says Mexican political and labor developments could drastically affect the maquiladoras' future. However, he also sees the potential for Mexico satisfying a growing American hunger for unskilled labor. "In 1940 some seventy to eighty percent of the U.S. work force had less than a high school education. In the last ten years, over ninety percent had high school or greater. So the unskilled labor pool has completely flip-flopped. It's predicted that in the year 2000 the number of Americans with less than high school will go to zero. Where is the unskilled, trainable labor going to come from in the U.S.?"

To get such labor for electronics assembly, in San Diego today visits six to seven dollars an hour in direct wages, he says, a figure which climbs to ten to twelve dollars an hour when all the fringes and manufacturing overhead are added in. In contrast, Boyesen can charge his customers \$4.50 an hour for the Mexican service (since the Mexican labor, including direct wages and fringes, costs him between \$1.75 and \$1.90 an hour). And he says the quality of work is superior.

"You know the image of Mexicans still includes the siesta syndrome. But nothing could be further from the truth. We've handled over a billion dollars worth of electronics over the years, and I can say that the productivity and quality of the Mexican workers equals or surpasses anything you'll find in the Orient or in any other part of the world, given the proper training and tools. And both surpass the U.S. levels." Boyesen blames a loss of "some of our work ethic" for the inferior U.S. productivity. "And also the motives for working have to enter into it. A lot

these [Mexican] young women are the principal wage earners of their families. That's different from the housewife in the U.S. who's saving up for a new sofa or a new car."

And yet despite that higher quality of Mexican labor, the wage rates have risen slower than the rest of the world, Boyesen says. "The electronics industry has been chasing lower-cost labor all over the world. And it used to be that the difference between the cost of doing business in Mexico versus Korea or Taiwan was so great that most of the electronics firms put up with the Orient." But he points out that the logistical problems of dealing with the Orient are much higher than those in Mexico. Today he says wage rates run between fifty cents and a dollar per hour in Asia, but "the problem is how long will it be that? It used to be nine cents an hour." If the difference between the Asian and Mexican rates is slowly but surely narrowing, why not go to Mexico? Boyesen asks. So, are Boyesen and Laurino and Robbins and Malchuk beneficiaries or bad

guys? Exploiters or angels? And is a young woman named Rosa Inés a beneficiary?

Rosa is a friendly girl, just turned sixteen, but she would probably blink and fall silent were such a question put to her. She finished the sixth grade of school, but after that she sat at home, waiting to get old enough to take a job with which she could help out her family. When she heard about the IMEC opening from two family friends employed there, she applied eagerly and endured the hassle of getting special permission to work before her sixteenth birthday. She finally started four months ago. She says her parents were delighted. The family moved to Tijuana twelve years ago from the city of Leon in the state of Guanajuato. There Rosa's father had been a shoemaker, but work was limited. Now he spends most of his time laying tiles in Santa Ana (California), returning home to be with his family on weekends. He and his wife have seven children, including Rosa, and they all live in a pleasant, government-built duplex out near the Uni-

versity of Baja California in the Mexican section of Otay Mesa.

Rosa says it takes a half hour to an hour to make the bus trip from her home to the downtown factory, so she must leave at 4:30 every morning and leave her house by five to insure reaching the plant by six. The doors close five to ten minutes after then, and late workers receive a form of "demerits." However, the early start seems to bother her less than the work itself. Despite the excitement of finally being out of the house and earning money, Rosa's own job has already settled into monotony. She sits at one of the omnipresent benches and uses a machine to wrap copper wire around a tiny widget she says is a transformer. It's work which requires concentration, yet which at the same time dopes the mind with boredom. Rosa looks forward to Saturdays when IMEC permits the workers to listen to music. Her particular task is also tough on her fingers. Although she wears protective rubber finger guards, she peels them back to reveal callouses and cuts. She seems an

unwilling, uncomplaining girl. She wears blue jeans, a Madras plaid shirt piped with white trim, and no make-up. Her shoulder-length chestnut hair looks as though it could use a good brushing. She's been given part of her sixty or so dollars a week take-home pay to her parents. But part of it she just began using for something that makes her eyes light up.

She's just enrolled at the "Academia," a business school located on Third Street, where she's begun attending classes five days a week. She gets out of her factory at 2:30, and the classes run from four to eight at night, when Rosa, she catches the bus back to her home on the mesa.

It's a long day, but Rosa says, "If I don't study, I'll never leave here." And of course she wants to leave. She doesn't like the factory work, she says no one in the plant really does. It's hot and sweaty and boring and at night her fingers ache with the effort. "I am going to leave," she says with a note of resolve surprisingly strong in her teen-aged voice. But for the moment, it's better than nothing.

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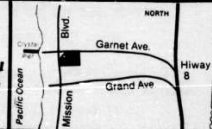
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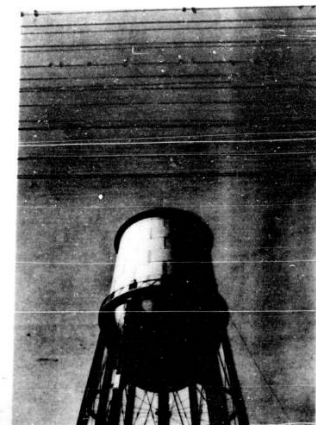
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The day I drove out to look at the Loma Citas water tower the weather was hot and hazy. I had never been to see the tower before, but I didn't have any trouble finding it: it rises some fifty feet above a cluster of sleek, ranch-style homes alongside the South Bay Freeway, just east of Reo Drive near Bonita. When I got my first glimpse of it, the tower immediately reminded me of the head of the Tin Man in *The Wizard of Oz*, but the longer I looked at it the more it resembled the body of a plump insect caught in a spider's web. Supported by four spindly legs, it stands on a hill overlooking a big stretch of undeveloped hills and canyons; but all along the South Bay Freeway are signs for new housing tracts — Meadowview, Vista del Lago, Bay View Homes — and it won't be long before this undeveloped land will fill in with houses, too. When it does, the Loma Citas water tower will be torn down and replaced by a few big cylindrical tanks to be built on a bluff a quarter mile or so to the east, according to Al Sorenson. Sorenson is the operations manager for the Sweetwater Water Authority, which owns and maintains the Loma Citas elevated

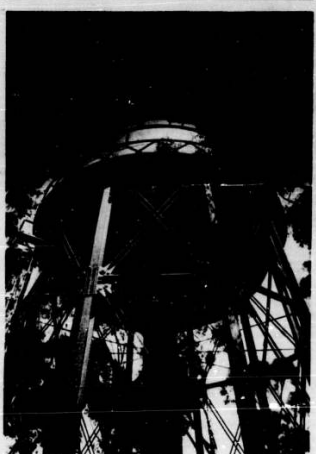


University Heights

THEY HOLD WATER

By Gordon Smith

Photographs by Jim Coit



College Heights



Loma Citas

tank (as he calls the tower), so he ought to know. "I would expect that tank to be removed probably within the next year to eighteen months," he had told me when I contacted him by phone a few days earlier. Under the circumstances, the Loma Citas elevated tank resembled not only an insect or the head of the Tin Man, but exactly what it was: one of the last of a vanishing breed of water towers.

I have a place in my heart for just about any breed that is vanishing, and I had made up my mind to find out as much as I could about water towers. Right away I learned that what they're all about — I mean besides being there for kids illegally to climb and scrawl graffiti on — is equal pressure. Look at it this way: say there was one big reservoir for the entire San Diego area and that it was located somewhere near Alpine. Well, the people in Alpine would have water pressure that was okay, but the people who live on the coast, 1800 feet lower than Alpine, would have water pressure so strong it would blow them right out of their houses. That's because water pressure increases nearly a half pound per square inch with each foot gained in eleva-

tion, and a half pound multiplied by 1800 equals a jet stream coming out of your faucet.

But on the other hand, say that you built water towers all around the area and you pumped water into them. Each tower would supply a different part of the city with water, and everyone would have equal pressure. You take it for granted now, sure; but if you had lived in Mission Beach in 1939, for instance, you probably would have been one of the people who complained to the city about water pressure that was too high — an item that made the pages of the *San Diego Union* at the time. After investigating, the city concluded there was only one answer: build a water tower nearby.

What you and I call water towers are known more properly to engineers as standpipes and elevated tanks. Standpipes are the big metal cylinders you see on hillsides around town — glorified tin cans.

But elevated tanks, tanks on top of steel legs, are the Cadillacs of the local water storage system. They can resemble everything from giant golf balls on giant trees to the robots in *War of the Worlds*. But although elevated tanks come in a variety of intriguing shapes, they're also becoming rarer, at least locally. There are only four elevated tanks in the county (not counting small, private ones like those at General Dynamics on Kearny Mesa and at Camp Pendleton), and they were all built between 1924 and 1941. Since then, the several dozen water towers built here have all been standpipes, and they're all distressingly similar: big green metal cylinders.

"Technically, any architectural concept could be worked into a water tank," says Harry Hom, the senior civil engineer in charge of planning for San Diego's water utilities department. "If you want to make it look like a Grecian temple, you can do it. And someone who's very proud of his de-

sign might want a tank to stick out boldly, serve as a landmark kind of a thing. But they cost money. So the question is, does your design serve the interests of the ratepayer or are you trying to win an award and get your name in lights?"

Making it clear he considers serving the ratepayer more important than getting your name in lights, Hom, who along with his assistants reviews and approves all plans for water towers to be built in San Diego, explained that elevated tanks are built only where extra elevation is needed to deliver decent water pressure to the surrounding neighborhoods. They're still built in some parts of the country, he said, but San Diego's hilly terrain makes them almost obsolete here. Why build a tank with legs if you can get away with building just a tank? Hom said the cylindrical shape of standpipes is also efficient for drainage and distributes stress well, but Al Sorenson summed it up another way. "They're

cheaper," he said, adding that standpipes are usually bigger than elevated tanks, and "bigger tanks are more cost effective now."

Cost effective, maybe, but not much to look at. The county's four elevated tanks, on the other hand, all have distinct personalities. The Loma Citas tank is the smallest of them. "It only holds 15,000 gallons," Sorenson told me. "About as much as a swimming pool." It was built in 1934 for the Sweetwater Fruit Company. Better known for its guava jelly, the fruit company also built houses and had its own water company, and commissioned the Chicago Bridge and Iron Works to build the tank for a new housing development. In 1948 the tank (along with the rest of the water company) was purchased by the California Water and Telephone Company and moved to its current location, about thirty-five feet higher and 2000 feet north

(continued on page 22)

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THEY HOLD WATER

(continued from page 27)
of its original site. (Later, the tank was purchased by the California-American Water Company, and later still, in 1977, it was taken over by the new Sweetwater Water Authority.)

"I used to crawl around on top of the Loma Citas tank, as small as it was, I was always afraid it would fall apart," said Rudy Leisch. Leisch works for the California-American Water Company, which supplies water to Coronado and Imperial Beach. When California-American still owned the Loma Citas tank, Leisch was a mechanic for the company and had to climb the tank periodically for maintenance. Now Leisch is the distribution superintendent for California-American, and the company no longer owns the Loma Citas tank, but it does own one other elevated tank, a spectacular, half-million-gallon structure in Coronado, at the edge of the San Diego Bay. The tank, which is one of those that reminds me of the robots in *War of the Worlds*, dominates the Coronado skyline from the San Diego side of the bay. Built by the Pittsburgh-Des Moines Company, manufacturers of steel structures, the Coronado elevated tank is fifty-five feet in diameter, 128 feet high, and was completed on September 12, 1941. It must have meant a lot to the citizens of Coronado at the time, but its opening was apparently overshadowed by the news of war in Europe and China, because there is no mention of it in the newspapers of the era.

Today, two standpipes supply the residents of Coronado and Imperial Beach with water most of the time. "But we still use the elevated tank as a backup," Leisch assured me. California-American has no plans to decommission it, he added. "We keep it full all the time, and right now we've got about eighty pounds of pressure

comin' out of there."

Eighty pounds is good, strong water pressure, and a little higher than the sixty-five pounds that the City of San Diego tries to supply to its residents. The city owns the only other two elevated tanks in the county, and the largest of them, the University Heights elevated tank, has a capacity of 1,200,000 gallons. It is essentially a bigger version of the Loma Citas tank, but with spectacular results: it looms above the intersection of Idaho Street and Howard Avenue in North Park, as Harry Hom might say, like a landmark kind of a thing. Viewed objectively, the tank resembles nothing so much as the nosecone of a huge rocket ship about to blast off into space. It is big enough to have a basketball court beneath it, and there is in fact a basketball court in the inside of one of the tank's twelve massive steel legs. (The court is presumably for the use of the city's maintenance crews, since it is surrounded by a fence with a locked gate. A sign on the gate says: "PLEASE! KEEP GATE LOCKED AT ALL TIME!")

The University Heights elevated tank was built in 1924 by the Pittsburgh-Des Moines Company, and when the company drew up the final plan in 1923 it was called simply "Plan of Water Tower." The oldest and largest water tower in the county that is still in use, it has been giving residents of North Park reliable water pressure continuously for fifty-seven years, except for times like last winter when its control valve stuck. In that incident, vandals somehow managed to break into the underground vault housing the valve, and jammed it. The tank, already full, began filling some more. By the time Ira Pendleton arrived on the scene with a repair crew, water was gurgling out of the air vents at the top of the tank and pouring down the sides "just like an umbrella," Pendleton recalls, pronouncing the word as if it has four syllables, um-bra-rella. "It was flooding down into the surrounding streets, sprayin' just like a big umbrella."

Pendleton, the city's senior water utilities supervisor in charge of water tanks, recently agreed to show me the Col-

lege Heights elevated tank, the only elevated tank in the county I hadn't yet seen. I met him one morning not long ago in his office at the city's Chollas substation, near College Grove Shopping Center, and soon we were in his truck, driving east on University Avenue toward the College Heights tank, which is located near the corner of Seventeenth Street and El Cajon Boulevard. Along the way, Pendleton told me he never sees a force of twenty-two people who do nothing but check up on the city's water towers. There are pump crews, tank maintenance crews, even gardening crews. "Most of our tanks are located in residential neighborhoods, so we try to keep them as commensurate with the neighborhood as possible," he said.

Like the University Heights elevated tank, the College Heights tank is surrounded by a fence topped with barbed wire. We parked next to it and walked into the yard after Pendleton had unlocked the gate. "We have to keep the gate locked in case kids get in, which they often do," he explained. "Usually they just climb around, or most of the time they write, you know, graffiti on the side of the tank, or pelt it with rocks."

From below, the College Heights tank looks like a big green pumpkin on legs, with lines of rivets radiating outward from the center. It was built in 1938 at a cost of about \$70,000, and it has a capacity of a half million gallons. A tall green stem seems to support the tank in the middle, but this is really the riser pipe through which the tank is drained and filled. As Pendleton and I came closer we could see scented on the pipe in black letters:

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"Do you suppose we could climb to the top?" I asked Pendleton. He looked surprised, but he agreed. There was a steel ladder in place on the outside of the tank. A grate was locked over it to prevent people from climbing, but Pendleton unlocked it and led the way to a small platform about twenty feet up. We continued on up the

ladder until we reached a narrow walkway that ran around the tank's middle, about fifty feet above the ground, and we stopped there, breathing hard. "You can see it takes a little muscle to get up one of these things," Pendleton said.

Eucalyptus trees surround the College Heights tank and nearly hide it, but we were above the tops of them now and we could see far into the distance. To the west, the Redwood Village standpipe stood prominently on a hilltop, and to the east we could see another one of the city's standpipes, College Ranch, a mile or so away. We started to walk around the tank, but Pendleton stopped and ran his hand over a row of the big, round, three-quarter-inch rivets. "This was built before they had the new welding system," he remarked. "If it was built today, they'd weld the plates together just like the new standpipes."

We walked around the tank until we were back at the ladder, and there Pendleton told me that the very peak of the tank was dome-shaped and had an air vent on it. He must have seen me eyeing the ladder that led up there, too, because a moment later he said with a smile, "You can go up there if you want. You're this close."

I climbed the ladder, which curved over the top of the tank. When I got to the top I could see the air vent, spinning in the breeze, and beyond it I could see cars zooming along Interstate 8. North of the freeway was a building that said "Shaking Rink" on it, and in the distance rose Cowles Mountain, shimmering in the midday heat. In the other direction, a few blocks away, a woman in white shorts was walking up the sidewalk, carrying a baby in her arms. It was a little scary being up so high with nothing to hold on to except the rungs of the ladder, and after a few minutes I climbed down. I was grinning like a kid, and Pendleton said, "You can really see a long way from up here." We stood there for a moment, enjoying the view. Two men on top of a big steel pump tank that was supplying the houses nearby with water at sixty-five pounds of pressure, just the way it was designed.

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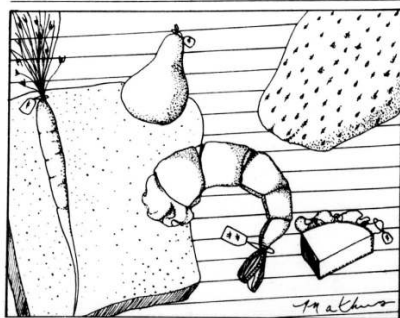
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This same absurdity has now seeped into the cost of dinners. The latest play among restaurant owners is to affix a price for the entrée only. The entrée includes vegetables and bread and butter. But the truth is that most Californians wish a salad, or they'd like a modest glass of wine and a cup of tea or coffee afterward. To this has to be added tip and tax. To be realistic, an entrée listed at \$11.95 may end up costing you close to twenty dollars before you get out.

This warning is for people, like myself, who are on limited budgets. Recently I went to a restaurant called The Place on Mission, and by way of summary a friend of mine commented, "These are Los Angeles prices." The entrées range in



price from \$8.95 to \$11.95 but that cost includes bread and butter, the main dish, and three vegetables. The price is almost double if you include extras.

The Place on Mission is on the site of the old Debauchery in Mission Beach, which used to offer fixed-price meals. The new enterprise has the same black walls, the same deep banquettes, but some new large prints have been added to the walls. I am not overly fond of black walls, and on both occasions I felt claustrophobic in their presence, but that is a personal preference. Black walls may have gone well with the concept of debauchery, but psychologically they scarcely bespeak the elegance the owners are trying to achieve.

The menu consists of two beef dishes, two veal, two chickens, two shrimp, two fish, one lamb, and one duck. On the first occasion, I had the fresh trout baked in foil (\$8.95), and my friend ordered the shrimp in Pernod and garlic butter (\$11.50). We were both a bit put off when one of the owners announced to us that we would find the meal among the best we had ever eaten. For a moment I thought that the owner was being condescending, the implication being that this would be one of the best meals we had ever consumed. But I banished the thought.

We began with a salad called the Place Salad, consisting of fresh greens with fresh dill dressing (\$1.95). We shared the salad, which was crisp and well tossed. The tomatoes were peeled, the dressing proved excellent. High marks go to the salad.

My fresh trout was also very good and if you are a lover of trout, by all means try it. It's baked quickly in foil, is moist and

light, and is not encumbered by a heavy sauce. The fish appears in an almost natural state and it was accompanied by a wonderful boiled, red-skinned potato, some broccoli, and braised cucumbers. I found this meal entirely satisfactory: simple, unadorned, well prepared.

The same, unfortunately, could not be said for the shrimp in Pernod. The bread- ing was both heavy and soggy and the dish had little to recommend it. It, too, came with the same three vegetables that were served with my trout.

For dessert, we had one baked pear dipped in chocolate. Dipping poached fruit in chocolate is an art in itself. The poached fruit has to be coated evenly with hot, melted chocolate and then permitted to cool. The pear in chocolate at The Place on Mission looked grand and it tasted fine. The one problem was that it had been set upright into the bottom of a dish with more melted chocolate. The pear had, for obvious reasons, been refrigerated, and the chocolate at the bottom of the dish had solidified completely. Once the pear was finished, you couldn't get at the chocolate. It was a solid, unyielding mass.

But a true chocoholic can never be thwarted. My friend gave up at a glance, but I took about fifteen minutes to scrape the chocolate from the dish slowly and carefully. It proved my night's entertainment. Neither of us had wine, but my friend had the house coffee. It was replete with cinnamon but basically it was weak coffee. We had shared both the salad and the dessert, and our meal was about fifteen dollars each. We also had to tip the waiter. The valet parking is free, but few custom-

ers tip less than a dollar.

My first visit was on a Saturday night and the restaurant was overflowing with people. Many of them were regulars, or so they appeared by the warm greetings they received from each of the two owners. My conclusion was that this was the "sweet spot" place, else why were people flocking there in such large numbers? The food was good, it was expensive, and an air of pretension suffused the atmosphere. I was, and am, hard-pressed to understand this latest success except by means of my old theory that diners are attracted to new establishments.

Let my judgment appear too harsh, I returned again. This time my friend had the duck, prepared with honey and fennel (\$10.95), and I had the veal prepared with lemon butter (\$11.50). We each had a glass of wine (\$1.75 for the house wine), one salad for two, one dessert for two. In midweek, it was less crowded and less backslapping was in evidence.

The bread was only fair (I ate the crusts only), the veal was nicely prepared and had no sauce. For people who do not like "sauces," dishes, this is a good recommendation. Again I had broccoli, boiled potato, and, this time around, carrots.

My friend's duck, praised as "the best duck you ever had" by the owner-maitre d', was indeed very good. It was boned, had an adhering and fine honey sauce, and the fennel provided an unusual taste. Of the four entrées I sampled, the duck was by far the best. I took home the remains and ate it the next day for lunch and found it every bit as good as gold as it was hot. I recommend this duck, although the rice that accompanies it is rather dull. If possible, ask for the boiled potato.

For dessert, we had strawberry zabaglione, prepared from crushed strawberries, egg yolks, sugar, and liqueur (the traditional recipe calls for Marsala). It is cloying rather than exciting, and I would suggest the chocolate-dipped pear.

The Place on Mission is a good restaurant, though not as good as the staff implies. It has the air of a first-rate restaurant and falls short of that mark. It is a solid B with very expensive prices — the second time around, with tip and valet, cost us thirty-eight dollars for two and we had shared two items. If we had each had a salad or an individual dessert, it would have brought the cost to well over twenty dollars apiece. Ideally a salad should be included with the price of entrée.

What is at issue is that The Place on Mission is not superb. I would go back for the duck, and the trout and veal were pleasant. But unless you are the kind who sends love letters via Federal Express, you would have to think twice for that kind of expenditure which provides good, but not great, results.

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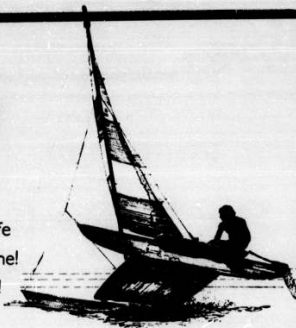
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Hail Cliché



William Justus

JONATHAN SAVILLE

Umberto Giordano's opera about the French Revolution, *Andrea Chénier*, is a compelling stage work with some sensationally heroic and romantic music. The current production by the San Diego Opera intermittently reflects the strengths of the score, while scarcely conveying the strengths of the drama at all.

Andrea Chénier is admittedly something of a problem to stage, because of the mixed nature of its genre. In a certain sense, Giordano's work (1896) belongs to the *verismo* or realistic tradition of opera which began with Bizet's *Carmen* (1875)

and flourished in the 1890s with Mascagni's *Cavalleria Rusticana* (1890), Leoncavallo's *Pagliacci* (1892), Puccini's *La Bohème* (1896), and Charpentier's *Louise* (1900). In this tradition, the everyday life of ordinary people in modern society provides the background (and usually the foreground) of the action, plausible depictions of the lower classes are frequent (particularly in groups and crowds), and there is a pervasive sense of the inevitability of destructive human passions (particularly sexual passion) in a more or less deterministic universe.

Andrea Chénier shows us in some detail the enraged populace invading the mansions of aristocratic privilege and the sprawling mob dominating the actions of

the revolutionary tribunal. But Giordano's opera at the same time belongs with those grandiose and melodramatic re-creations of history that dominate much of the nineteenth-century operatic stage: the operas of Meyerbeer, and the early Verdi, in which it is the heroism and romantic fervor of revolutionary leaders that engages the composer's interest, rather than the troubled lives of the suffering common folk. Giordano's hero is the poet Andrea Chénier, whose adherence to revolutionary ideas arises from the same sentiments of pity and the same impassioned lust for personal freedom that make him equally a devotee of romantic love and a defender of the high spiritual calling of the poet. His beloved Maddalena is the daughter of a countess, and her stirring self-abnegation in choosing to die along with the poet reproduces a typical gesture of the romantic stage. It is significant that much of the most memorable music from *Andrea Chénier* is to be found in arias by the hero celebrating love and poetry and in arias by his rival in love wrestling with problems of conscience. One thinks of Verdi's *Un Ballo in Maschera* or Meyerbeer's *Les Huguenots* rather than of *verismo* operas about Sicilian villages or Parisian bohemians.

Recognizing this dichotomy in the genre and style of *Andrea Chénier*, director Bliss Hebert has attempted to follow the routines of both kinds of theater — with the result that the reigning deity of the production is the venerable god Cliché. The public humiliations that demand to be accompanied by illustrative events play futilely into the void. There is a singular failure of inventiveness throughout this staging: Mr. Hebert simply never comes up with a striking idea, a bit of business that might illuminate character, situation, or theme, and that might turn Giordano's expressive lyricism into its equivalent in action. Consequently, in addition to the difficulty of sympathizing with the charac-

ter, there is a difficulty merely in keeping one's mind on the story. This does not make for an absorbing theatrical experience. Even with these limitations, the production might be carried by the music. In fact, there is an appropriate impetus and intensity in Antonio Taurillo's conducting; the staging may stop and start, but the orchestral argument thrusts ahead and makes dramatic points even when the persons on stage have subsided into static waiting. There is also plenty of impetus in the singing of tenor Carlo Bini, who gives us an Andrea Chénier constantly choked up with emotion — actually pseudo-emotion, since Mr. Bini's singing is as filled with the routine clichés of Italian operatic vo-

calism as Mr. Hebert's staging is with the clichés of operatic acting. With Mr. Bini, nothing comes from the heart — but wherever those sounds come from, by the time they reach the air they have been squeezed and strangled to the point of painfulness. The San Diego Opera, which casts this singer in so many of our local productions, claims that Carlo Bini is San Diego's favorite tenor, and *horribile dictu* this seems in fact to be the case. On opening night, the more gulps and sobs, the more strangled the top notes, the greater the wobble — the more enthusiastic applause Mr. Bini received. Help! As Maddalena, soprano Giovanna Casola turns in a credible but unmemorable performance. Her voice is overly focused

and has an unpleasant metallic quality that ill suits the role of this tender-hearted woman whose love inspires her to self-immolation. There is excellent singing by the aforementioned Miss Moore as the old woman and by baritone Enrique Baquerizo as Chénier's friend Roucher; it is encouraging to note that both young singers have been recent participants in the San Diego Opera Center training program, which continues to demonstrate its great value to the quality of musical life here. By far the strongest performance in this generally weak production is that given by baritone William Justus, filling in for the ailing Sherrill Milnes in the role of Gérard, the revolutionary leader. Mr. Justus has a rich, resonant voice, slightly (but not dis-

agreeably) covered in the high register; as a singer, he is capable of considerable lyricism and expressivity. His acting, too, is relatively less clichéd-ridden than that of the other principals, though he has his share of empty melodramatic gestures. It is his vocal acting that makes this performance such a good one: the famous aria "Nemico della patria" in particular is done with an inwardness, an authentic sense of the dramatic, and a feeling for character that are all too notably absent elsewhere in the production. Mr. Justus gives us an indication of what can be done with *Andrea Chénier* when singers and director know how to evoke its essential energy and beauty as a work of musical theater. But he stands pretty much alone. □

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A Slight Ringing



James A. Strati, Donna Tenney

JEFF SMITH

The production of Betty Comden and Adolph Green's *Bells Are Ringing*, which opened last Wednesday night at the Gaslamp Quarter Theatre, is a tough call. It has several features that argue for a favorable recommendation, though these are generally on the periphery, away from the main plot of the musical. But it has some major troubles which detract from the overall quality of the show and which argue against a positive review. In some ways, the combination of the good and the bad in the Gaslamp's production is reminiscent of Maxwell Perkins's dual-edged experience of our neighboring state to the east: "I have very pleasant memories of Arizona," said the great editor of Ernest Hemingway, F. Scott Fitzgerald, and Thomas Wolfe. "The only flaw I found in it was that any given point in the landscape always looked so much better than it was when you got to it."

Originally written as a vehicle for Judy Holliday, the musical is about Ella, a young woman who works for a telephone answering service called "Susansverphone." Known to her many clients as Mom, Ella meddles in their lives. With good intentions, she arranges their daily transactions in ways that suggest her clients are, apparently, unable to perform alone. In need of the most help is a budding playwright named Jeffrey Moss. In the first act, Moss practices avoidance be-

havior before his typewriter. He does everything but type. In this he resembles the kind of "writer" one sees in our local coffee houses — the kind that spends all day preparing acceptance speeches for the Pulitzer Prize, inventing *bon mots* for future magazine and television interviews, or posing for the jacket photo on the cover of his promised blockbuster, the contents of which, were they even written down, would probably remind Maxwell Perkins of Arizona.

For much of the long first act of the musical, Ella labors — like a Mother Teresa of language — to help Moss (and possibly the authors of the play, since this section is one of the weaker moments in the musical) to overcome his severe case of writer's block. After several tedious scenes, Ella succeeds, and his play *The Midsa Touch* is completed. Unfortunately, the musical offers no truly illuminating clues for the cure — except for some hearty encouragement from Ella and a dogged insistence on forcing oneself to roll that first piece of blank, soul-eroding paper into the typewriter. As Ella performs her miracle, the musical weaves several subplots into what is in essence a weak main plot.

The typical functions of songs and dances in a musical comedy are to further the development of the story, reveal character, establish moods, and build expectations. These moments generally arise out of the storyline itself in an organic fashion, creating pauses in the tale that

actually serve to advance it. In *Bells Are Ringing*, however, with the exception of its two most famous songs ("Just in Time" and "The Party's Over," which do come until the second act), several of the most enjoyable musical numbers either derive from the subplot of the play or occur almost by fiat, with little relation to the plot at all.

A case in point is the full production number "Hello, Hello There," which occurs near the end of the first act. Ella and Jeff are walking down a New York street, which is sparsely but effectively re-created by Robert Earl's ingenious set design. The main business of the first act — getting Jeff's play started and igniting his amorous flames for Ella (hers were kindled long before) — was completed in the previous scene. So where does the musical go from here? How "bout off the wall? Ella complains that people in the city don't acknowledge each other's presence. So she says hello to a vagrant. In no time, with help from Will Simpson's direction and DeeAnn Johnston's imaginative but spatially cramped choreography, Ella and Jeff find themselves with a "have a nice day" epidemic on their hands. High school cheerleaders start shaking hands with winos, basketball players with businessmen. And everyone breaks into a song. Ella smiles and sings. Bam! That's it. Ella, it appears, not only has the cure for writer's block, she also has one for human alienation. It is a totally nuts moment — it comes straight out of the blue — and it is also one of the high lights of the Gaslamp's show.

Other virtues of the production include the performances of James A. Strati, Donna Tenney, and pianist Ken Caton. Strati is Sandor, the self-proclaimed president of Titanic Records who speaks with a dubious German accent and who is in actuality a no-account swindler attempting to use Susansverphone as a bookie joint. Tenney plays Sandor's wife, who is a naive — and a clumsy urbanity, underneath which is a talented young performer who gives the distinct impression that he can't wait to get on that stage. After his first appearance in what is basically a minor role — during which he scowls impatiently, shakes his blond, Beehive-length hair, and fills the theater with a "vivid (though villainous) *sprezzatura*" — the audience can't wait for him to come back. Though less of a presence on stage than Strati, and though her New York accent

wavers between Brooklyn and San Diego, Donna Tenney is consistently effective as Sue, the owner of the answering service and a pretty dense being who appears to be gliding with only one wing. She is also a capable foil, a good strait woman (I couldn't resist) — (maybe I should have) — for Sandor, with whom she has fallen in love. Tenney's comic abilities are in evidence throughout, her timing is always on the mark, and she demonstrates the remarkable ability of blending her character into the overall concerns of the scene she is playing. The rendition by Tenney and Strati of "Salzburg," in which Sandor wows Sue's bank account, is something worth experiencing.

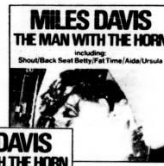
So are the antics of Ken Caton, who is both the pianist for the production and one of its unexpected stars. As he plays a solid back-up for the show's musical numbers, Caton nonchalantly switches from his obligatory tuxedo into a dentist's outfit and literally becomes a minor character — a dentist who would rather be writing pop tunes for musicals than pulling teeth. The songs the character composes, which tend to confuse pleasure with pain and vice versa, are as weak as Caton's efforts — at the keyboard and as the musical director for the show — are strong.

Most of the exciting musical numbers and characterizations, however, are in the subplots of *Bells Are Ringing*. The problems in the Gaslamp's production are at the center. Alison Dawn Hagen and David Deutsch, who play the lead roles of Ella Peterson and Jeffrey Moss, are promising actors. Both have done good work before, but they are not yet suited to the demanding roles they are attempting in this show, roles that often require long solo stretches that ask as much for the personality of a recognizable headliner as they do technique to make them go. Hagen is spunky as Ella but her performance is clearly effortful, lacking the insane wisdom, the seemingly effortless magic of Judy Holliday. Deutsch, though adequate in the role of Moss, also shows the strain. And many of the songs he sings add to this impression, since they are often above his natural vocal range. As a result of these difficulties (combined with dance ensemble work that on opening night was about a week away from precision), the Gaslamp's *Bells Are Ringing* is considerably less than satisfying. In many ways, it is a bright and lively show — with some neat surprises and knockout performances. But the closer one gets to the heart of the musical, the less successful it becomes.

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Lili Marleen

DUNCAN SHEPHERD

The proliferation of multiples movie theaters, or rather the attendant shrinkage of screens and auditoriums, has been cause for alarm among those of us who would prefer to keep a wide gap between movies and TV, or Home Video Entertainment Centers, or whatever other name is now in use. Some of that alarm could be quieted, and even converted to enthusiasm, if some of these theaters were to take better advantage of the obvious possibilities for more diversified and imaginative programming. I have often wondered, in particular, why it wouldn't be feasible to set aside one of the four, six, or eight screens for showing out-of-the-way (usually meaning foreign) films, why it is always felt instead to be worthwhile to show things like *Under the Rainbow* and *On the Right Track* when those movies are already playing at four, six, or twelve theaters around town, why it

isn't possible to take a chance (and horror of horrors) even an occasional financial loss on things that no other theater will touch. My wondering along those lines has been done pretty much in private, where I feel free to give in to my impulses toward idealism and constructive thinking, rather than in print, where I strive to maintain a demeanor of gloom and negativity; and thus far the only local theater that has read my mind, and made any noteworthy effort in this direction, is Pacific's La Jolla Village. I don't know how well the effort has paid off for them, and I am a little afraid to inquire, but I would hope that they will stick with the effort long enough that it will no longer seem uncertainly to find things like *Mon Oncle d'Amérique* and *Dersu Uzala* playing in the adjacent room to things like *The Four Seasons* and *An American Werewolf in London*. If I have neglected to tip my hat to them until now, it's largely because I've had no personal use for their recyclings of films already tried out at places like the Guild and Fine Arts,



The Chant of Jimmie Blacksmith

not even for their infrequent first-runs, like *Caddy and Cafe Express*. None, that is, until the area premiere last week of Andre Téchiné's *Barocco*.

And nothing of what has been said so far should be taken as being negated in any way by my saying now that *Barocco* is the sort of foreign film that gives foreign films a bad name, and not just an unpronounceable name, an untranslatable name, and an uninterpretable name. I only need say that the proper object of gratitude here is the opportunity to see the movie, rather than the movie itself, which is already five years old (as a glance at Gerard Depardieu's waistline will verify) and has been giving no sign of turning up anywhere else in town. Today, Thursday, is its last day.

Generically a political thriller, to flatter it with both the noun and adjective, it demonstrates its highbrow bona fides with its disdain of lucid storytelling, its air of political cynicism, its belief in Doppelgangers, and its visual predilection for such contemplative aids as mirrors, windows, pools of water, and smoky soft-focus. What starts out as a traditional mystery movie (impenetrable though it may be) turns almost into a "puzzle movie," of the sort in fashion in Europe in the Sixties, once Depardieu pops up in a second role,

sporting dark brown contact lenses and dark brown wig, looking like something out of *A Tale of Two Cities* (to cite another horrible use of the dead-ringer plot device), in order to play the murderer of his blood, blue-eyed self. Making head or tail of this stale ploy, and of much else besides, might be easier if we were given some inkling of the deep dark secret known only to Depardieu (the blond one), causing a high-powered newspaper publisher to offer him a small fortune for interview rights, causing a high-ranking politician to counter-offer him an equal amount for his silence, causing some shady underworld types to kidnap and murder him. Suspense is never felt anywhere in all this; excitement still less; exasperation often enough; more irritation often. You are required to use your head here in a way that feels ultimately as if you have been banging it against a wall. This is a feeling I remember dimly from the first *Techiné* film I saw, *French Provincial*, but it is just about the only thing I remember, apart, perhaps, from *Évolution* for some of the same visual devices, especially a stiff, standoffish camera that slides flush along the plane of the screen as if along a plane of glass.

The established channels for foreign

films have also been taken up lately with items of some interest. Not especially of interest to me, but evidently to others: R.W. Fassbinder's *Lili Marleen*, now on at the Fine Arts, rivals *Barocco* in mirrors, windows, and smoky soft-focus, and far surpasses it in the sort of overbearing darkness that makes you wonder every second whether the projector bulb is about to burn out. When its theme of the artist's responsibility to society doesn't get in the way of its Forties décor and narrative conventions, this Third Reich period piece is possibly an orgy of giggles and squeals, sighs and sniffs for the Fassbinder flock. I can't be sure, as I am not a member myself, and there have never been enough joiners around here for me to judge from audience response. Hard to tell whether the locals are actively resistant or simply a little slow, but either way they have been handicapped by lack of exposure to the director's earlier and better work. Despite the continued neglect of his early work, though, and despite the limited popularity of any of his work, his more recent efforts—*Despair* and after—seem to keep coming with reasonable regularity. Or anyway they seem to keep coming as long as he makes them about Nazis. Such other recent things as *The Third Generation* and *In the Year of 13 Moons* haven't had such luck. (I saw the latter somewhere else, and didn't look on myself as having had much

luck either.) The quite lavishly scaled-up production of *Lili Marleen*, closer to a Forties film than a typical Fassbinder, means more tracking shots, more dresses and hats, more floral bouquets and potted palms, more mirrors and lamps—but who's counting? Fassbinder here seems more willing than ever to be the artistic fence straddler, appealing both to his loyal core and to the vast public as yet unconvinced. His strategy once again is that slippery style of quasi- or semi-parody where every lapse into vulgarity or sentimentality, every overemphatic zoom shot or flurry of violins, can be explained away as the legacy of pop/mass/Hollywood culture. And if some newcomer to Fassbinder should wander in unawares and take the whole thing straight, someone who won't even be able to recognize Fassbinder when he's right there, Fassbinder has laid down the classic hedged bet of the Leftist artist. His appropriation of pop-culture mannerisms can be seen on the one hand as an attempt to satirize the mindless and mind-warping sentimentalities of bourgeois art forms, and on the other hand as an attempt to discard the elitist tag of the European "art film," to inject some plebeian vitality and plain-talk into the stuff, to embrace democratically the broadest possible audience,

etc., etc. *Lili Marleen* will be worth keeping in mind, thirty years hence, when Fassbinder is wrapping up his hundred and fifteenth feature, and the scholarly discussion turns to the important question of which of them is the worst. The Australian series rolls on, one day a week, at the Ken. The most attractive of the entries, however, *The Chant of Jimmie Blacksmith*, came and went last Thursday. Its attractiveness consisted in it being the one first-run item in the series, and in it bearing the Pauline Kael stamp of approval. "The one great Australian film that I have seen..." With a line like that, the unrivaled mistress of critical unpopularity is able to make the rest of us feel like slugs and laggards for not yet having uncovered an Australian film we would be willing to stand beside as great, or even as marginally great or fractionally great. *Jimmie Blacksmith*, now that I've seen it, I feel quite sure is none of these. Based on a true incident, it concerns a light-skinned half-caste whose sunny countenance is gradually clouded over by contact with white society in turn-of-the-century Australia. "Do you have any religion other than niggers?"—this asked by a rustic during a brief recess from chopping up the heads of chickens—is the sort of thing Jimmie must put up with in every alternate scene, together with the perfunctory "black bastard" and "sodding darkie"

and so forth. Enough insults and abuses of this type and worse are allowed to pile up that it seems a rather long time before Jimmie and an accomplice hack up four white women and a male child, and in the process smash several symbolic eggs, cups, and saucers. The sudden reversal of sympathy that occurs at this juncture is a sunter dramatic effect than anything found anywhere around it. And because of the aboriginal's superior witness in the bush country, it seems another rather longish time (and several more slaughtered whites) before Jimmie is finally run down, shot in the cheek, pummeled with rifle bullets, and sentenced to be hanged. A plethora of milky visual effects—the Vermeerish lighted interiors and the specially vague landscapes that trail off into gray mist—give the appearance of some stylishness. But the storytelling betrays a primitiveness that all too readily gets construed as clumsy sincerity or as dogged fidelity to fact, and all too readily gets tolerated and glossed over in a national cinema that is being thoroughly scoured for its first great film.

Perhaps more interesting than the ongoing Australian series, to anyone but those who have some serious catching up to do, is the Ken's "Women Make Movies" series that gets underway next Monday. The first offering is to be Lee Grant's *Tell Me a Riddle*.

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Letters

(continued from page 4)

A View From The Hills

I was hoping after talking to Neal Matthews early last month that there was going to be one newspaper in town willing to stick its neck out and challenge the district attorney's and police department's findings in the July 8 shooting death of Larry Pritchett. But after reading Mr. Matthews's well thought-out "Sides Square Off Over Angle of Round," "City Lights," September 30, my fears have been confirmed. There doesn't exist in this town or most other towns for that matter a newspaper that's willing to lay its but on the line and tell the people what's really going on.

Now, I'm like most other people. I believe I know what I'm talking about. But the reasons that motivated me to contact Mr. Matthews stemmed less from what I believe I know in general than from what I happened to see and hear in particular. I happen to live in the hills overlooking the intersection of Sixth Street and Imperial, and observed the circumstances which led to Larry Pritchett's death. What I observed that evening, and what I have found out since, leaves no doubt in my mind that the entire operation, from the chase scene to the

shooting itself, was a comedy of errors by the police department and Officer Stephen Williamson.

For beginners, what kind of supervision would allow Officer Williamson to lead in a lengthy chase of armed suspects when riding beside him was a civilian rabble? But besides that, it must be considered that Officer Williamson was not in his area of patrol, i.e., he did not know the neighborhood he was in. Which brings us to the shooting itself. Officer Williamson had not been in our neighborhood (vehicle stopped) but a couple of seconds before Larry Pritchett lay mortally wounded in his doorway. The truth of the matter is, Officer Williamson, once thrown into a situation which he should never have been put into, didn't take the necessary precautions to evaluate properly his surroundings, and this poor judgment led to the death of an innocent person.

Let me say at this time, I am truly sympathetic to the chronic cynicism, paranoia, and alienation associated with the profession of law enforcement. There's no doubt about it: it's a mad, mad world out there, and the police officer sees the worst of it every day. Nonetheless, I believe (being trained in law enforcement myself) that police officers must use sound judgment and self-control while doing their job. Consequently, I believe that when the police officer doesn't show this common sense and restraint while doing his job, he should be held liable. But the

questions we must ask ourselves are these: Does the police officer make the world any safer, or his job any easier, using highly aggressive, confrontative kinds of tactics? And when these kinds of tactics lead to the death of an innocent person, does it serve justice any at all by denying it or trying to cover it up?

Putting things in perspective, I realize the police chief has his eye on the mayor's chair, the Copley Press wouldn't dream of saying anything negative about their good buddy Hollender's police department, and who cares anyway? Larry Pritchett was nobody of any property. I understand nobody in the San Diego Police Department wants to make any waves for the "mayor-elect," district attorneys are notorious for not liking to bring charges against police officers, and who cares anyway? Larry Pritchett was nobody of any significance.

Right? Heard the tune before? Well, if you haven't, think about it. Doesn't that kind of justice make a mockery of law? And doesn't that make the word justice a semantical expediency, used by those who are in the position to manipulate (always in their favor) its meaning?

Some of you would say we're equal under the law in this country, but I think the numbers of people are growing who know better. And I have a profound suspicion that this existing inequality (the class

system) lies beneath the lack of respect for law, property, and persons that allows the criminal mentality in all its forms to flourish in these troubled times. And if we continue to allow our police the freedom of fighting fire with fire, it won't be long at all before we can't tell the good guys from the bad.

In closing, it was my intention (out of apprehension of being harassed by the police) to be anonymous in the writing of this letter. But after much thought, I believe an unsigned letter would not carry the sincerity of concern and outrage that I feel about the way the San Diego Police Department and the district attorney's office have gone about their business in general and the way they have handled the Pritchett affair in particular. I therefore ask the *Reader* to print this letter in its entirety, and I hope by doing so, a few readers out there will wake up to what's happening in America's so-called "free" society.

*John W. Slotten
Encanto*

Thanks For Not Smirking

Read and enjoyed your article on San Diego's "Welcome to San Ysidro," September 31 by Neal Matthews. While it points out mostly negative aspects of life in San Ysidro, it is unfortunately to a large degree accurate. I would

have liked some information about the industries such as Yarn Truss, which is listed in the stock exchange, and to find out what proportion of people in these industries live in San Ysidro. The story failed to mention what is being done (if anything) to keep local business and therefore money in San Ysidro.

While the history lesson by Cy Beutner at first did not exactly titillate me, it did leave me thinking about the mentality back then and how this same type of mentality can apply to today's political thinking as it regards San Ysidro. As Beutner says, "It's a Mexican town now." He states what any politician dare only think with a smirk, probably. Community leadership as it presently exists is for the most part a joke. Why bother? The city council is the tail that shakes San Ysidro. As for Garcia, Skorpka, Ayala, and the school district they must realize that if they are not part of a solution, then they are problems that plague San Ysidro.

Matthews sees incongruities and I agree, but can he see the potential of twin cities, Tijuana San Diego, for better or worse? Could San Ysidro be a scaled-down version of potential problems of twin cities? That were to occur, I am sure the Hispanic community would come out on the short end of the stick, politically, financially, and socially.

(continued on page 34)

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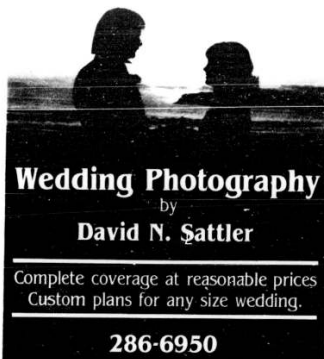
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Letters

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San Ysidro

But Who Cuts God's Hair?

Just had to put in my two cents regarding Aurel Zdra's letter to you ("Letters," September 3) concerning the cutting and styling of Ted Leuner's hair. Who cares? Has our world really evolved to the point that we only have the likes of Mr. Leuner as a folk hero/local celeb? And is not really of major concern to anyone (besides dear Teddy) who cuts his hair? God help us if it is.

If Aurel Zdra feels sole responsibility for Teddy's hair, give the credit where it's due and send him both packing.
Kai Davis
Ocean Beach

Long Live The Differentnesses

I went to see *Farewell March For a One-Man Band* again after Jonathan Saville called it "a relatively narrow play, quite self-limiting in the areas of experience it presents for our attention" ("Sick Sense," September 10). He also blamed it for having "little in the way of philosophical discussion or meditation." I object. The language is the current idiom but this play continues the age-old philosophical debate about the meaning of life, free will versus determinism, and the pursuit of an acceptable design for negating existential despair and affirming life.

"Hope for the hopeless, the efficacy of the improbable, illusions for the disillusioned, putting your faith in the barely possible is the only crack of shit we human beings have," is how the central character, Michael, resolves his terrible struggle with suicide.

Your reviewer claims that this is "not a symbolic play, using physical illness as a metaphor for a sick society or a rotten universe." On the contrary, the entire play is a metaphor on the human condition, on the despair of the deviants, the not-normals. (Who is normal? The normal is an ideal. . . .) Born crippled, Michael is forced to wear a brace. He said he was "more comfortable without the brace, more comfortable with a twisted leg." (Sure it hurts to be forced into straight mold of the normals. We all like our own individual differences.) "I believed I would be able to live a normal life," he says. (Don't we, didn't we all? Isn't this our grand illusion?)

Again, He was "dreaming the whole dream about living forever." (Can any of us accept the extinction of the unique?) "All the lies are true," Michael finally admits. "There isn't any race to win," and "I wanted to be in control of my life and in control of my death." And if there are lies they are indeed all true. One more metaphor plucked from many more: "If the human race forgot how to sing we'd be dead."

And that's what we have to do with the terminal disease of life.
Jonathan
Sasha Garzon
San Diego

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Off the Cuff

What letters have had the greatest impact in your life?



Edwin DeBus
Airlines Customer Service
Windsor

I was a graduate student in Korea and I was also lecturing at the university there. I was very much alone in a rather difficult country. Any letter I'd receive I'd read ten or fifteen times, especially if it was from the woman I was in love with. You tend to be overly sensitive in those situations. For instance, she might write and say she went to a movie with Gertrude and Charles, and you wonder, "Who is Charles, and what is he doing with her?" You write, but you know it will take at least two to three weeks to get a response. The hiatus was unbearable. She was finally able to get some time off and fly to Korea to meet me. She cried for three days. I've wondered why for the last eight years.



Dan Johnson
Custodian
Pacific Beach

The lay-off notice I just received. It's really made me think about job security. I mean, to get this job I had to take an oath, fingerprints, all of that. They make you work a year on probation before you're permanent. I was permanent until this letter. I work for San Diego City Schools and they're laying off thirty-five percent of the custodial force. It has to do with Prop. 13 and also with Reagan. The beginning custodian starts at about \$10,000 a year. It's hard physical work. Many administrative jobs pay closer to fifty grand. Just boning up one person at the administrative level could put five custodians back to work, and believe me, there's plenty of work. They're making the cuts as far away from the classroom as possible. It's nasty business.



Sunny Birnbaum
Housewife
From Long Beach

It was 1944 but I remember it like yesterday. World War II was going on and I was separated from my husband for over a year. He was stationed in Hawaii and we diligently wrote letters and sent cards. There's one that still stands out in my mind. We had our daughter and she was quite young at the time. He wrote and said he hoped that she would grow up to be as beautiful as I am. I still have that letter. In fact I still have all of them, all tied up with a red ribbon. It might be passé and a little bit corny, but they had the greatest impact on me. I guess young people don't keep their love letters anymore.



Thaddeus Adcock
Student
Del Cerro

It's never the letter I receive, it's the letters I write. Often my response to letters is actually advice to my . . . how to conduct my own life, how to be successful. I'm working out the conflicts that I feel. I have written thousands of pages. I have a whole box of letters to my mother that I never sent her. Some of them are incredible! I tend to always have a pen in my hand or close by me. There are so many things that have to be on paper immediately, now! It's the best therapy in the world. All the blank pages. It's not going to talk back to you. It's not going to give you any shit. It's between you and the paper.



Patricia Hober
Waitress
La Jolla

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— Lin Jakary

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The four maps show the locations of the four Madison Jacks teams:

- EL CAJON** 345-2851
475 Fletcher Parkway
Map: 17.776016 N, 116.28111 W
- EL CAJON BLVD** 348-4141
4851 El Cajon Blvd
Map: 17.776016 N, 116.28111 W
- SPORTS ARENA** 333-5321
1390 Sports Arena Blvd
Map: 17.776016 N, 116.28111 W
- MADISON CITY** 474-6831
446 West 24th Street
Map: 17.776016 N, 116.28111 W

36 SEPTEMBER 17, 1981

READER'S GUIDE

Contributors to READER EVENTS must be received by mail no later than the Friday preceding the Thursday event or by the Friday preceding the Saturday event. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information and photos to: READER EVENTS EDITOR, P.O. Box 80803, San Diego, CA 92183.

Dance

"Dance Jam," an alternative chance to dance, will be held every Friday, 8 p.m. to midnight, Interval Foundation, 860 Third Avenue, downtown. 238-1713.

Pan-Asian Cultural Entertainment, including dances and martial arts from the Philippines, the Philippines, the Hmong and Laotian cultures, Okinawa, Japan, Korea, Guam, and Samoa, will be about, but don't expect dancing class. Saturday, September 19, 11 a.m. to 5 p.m., Ideal Iteu auto agency, 2202 National City Boulevard, National City. 474-8816.

"Part Salsa" a solo dance work by dancer-performer Bob Eisen, will be presented Saturday, September 19, 8 p.m., Subo, 452 Eighth Avenue, downtown. 235-8662.

"Re-Improvized Repertoire," a performance presentation of six dances, explanation of improvisation, and spectrum of human emotion.

from the comic to the dramatic, will be offered by Interval's Sound and Movement Ensemble. Sunday, September 19, 8 p.m., Interval Foundation, 860 Third Avenue, downtown. 238-1713.

Film

Children's Films, mostly movie movies, will be screened Thursday, September 17, 3:30 p.m., National City Public Library, 200 East 12th Street, National City. Free. 474-8211.

"From Mao to Mozart: Isaac Stern in China," an Academy Award-winning documentary film chronicling the violinist's musical visit to China, will be shown following a reception, to benefit the San Diego Symphony Orchestra, Sunday, September 20, reception at 7 p.m. at 8 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 702 Prospect Street, La Jolla. 459-8417.

"Six Nights at the Opera," an opera film festival featuring screenings and commentaries on opera, will begin with Mozart's *The Magic Flute*, Tuesday, September 22, 7 p.m., Claret Auditorium, basic science building, U.S. 30, San Diego. 452-3400.

"The Ten Commandments," Cecil B. DeMille's life of Moses, starring Charlton Heston, Jay Byrum, Ann Baxter, and Edward G. Robinson, filmed in 1956, will be shown in two parts with part one, Wednesday, September 23, 1 p.m., National City Public Library, 200 East 12th Street, National City. Free. 474-8211.

"Ranchero" Music will be performed by vocalists Dolores Llanusa and Pamela Onta, Duo de Ramon y Rafael, and Mariachi California, Sunday, September 20, 1 p.m., Educational Cultural Complex Performing Arts Theater, 4143 Ocean View Boulevard, San Diego. Free. 235-2800.

Music

"Jazz on Fifth Avenue" concert of the 19c Brigham Preservation Jazz Band will be given Thursday, September 17, 11:30 a.m. to 2 p.m., on Fifth Avenue between G and Market streets, downtown. Free. 233-5227.

"North Indian Vocal Music" will be performed by the Gaurang Kulkarni, in this Friday's Evening Concert, Friday, September 18, 8 p.m., South Rectal Hall, SFSU, 265-6947. (Broadcast Sunday, September 20, 11 a.m., KFBH 89.)

Tenor Gary Young will perform in a recital sponsored by the Creative Society, Friday, September 18, 8:15 p.m., La Jolla Women's Club, 715 Silverado Street, La Jolla. 455-0922.

Harp History and Music will be presented in workshops during the day and concerts at night, by the Society of Folk Harpers and Craftsmen, Saturday, September 19, 10 a.m. to 4 p.m.; concert at 7:30 and 9:30 p.m., Old Time Cafe, 4664 North Highway 101, Encinitas. 426-6030.

"A French Opera Gala" will feature favorite scenes and arias from works such as *Werther*, *Tales of Hoffman*, and *Faust*, performed by Pacific Lyric Theater, Saturday, September 19, 8 p.m., and Sunday, September 20, 2:30 p.m., Casa del Prado Theater, Balboa Park. 287-7260.

Opera, the San Diego Opera will present its final performance of Umberto Giordano's *Andrea Chénier*, a fictional account of a French Revolution love triangle involving the poet André Mathé de Chénier, in Italian, with baritone William Jans replacing Sherill Milnes as Gérard, tenor Carlo Boni in the title role, and soprano Giovanna Casella as Maddalena, Saturday, September 19, 8 p.m., Civic Theatre, downtown. 236-6510 or 565-2865.

Planiat David Syme will present a concert of Jewish music, Saturday, September 19, 9:30 p.m., Beth Israel Congregation, Laurel Street.

Band, Fiddle, & Guitar Contest, the eleventh annual, will provide bluegrass and country band entertainment as well as the competition, Sunday, September 20, 10:30 a.m. to 5 p.m., Frank Lane Memorial Park amphitheater, Julian. 280-9035.

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Mini-Concerts series will open its ninth season with a clinician and piano duo of William Powell and Zita Caruso, and a program of works by early twentieth-century and romantic-period composers, Monday, September 21, noon, Golden State Tower, 202 C Street, downtown. Free. 454-6522 or 459-7511.

Fall Chamber Music Series will present the Allegro Quartet, flutist Ann Erwin, oboist Karen Victor, cellist Miriam Farrell, and Mort Hendershott on piano and harpsichord, in a program of works by Telemann, Corelli, Poulenc, and Honegger, Tuesday, September 22, 7:30 p.m., San Diego Public Library, 820 E Street, downtown. Free. 236-5810.

Concert Hour series will present violinist Carol Dougan and harpsichordist Jennifer Paul in a program of baroque music, Wednesday, September 23, 11 a.m., C-27, music department, Palomar College. Free. 744-1150.

Noontime Concerts will feature a lecture-demonstration of the Norwegian Hardanger fiddle by Paul Severson, Wednesday, September 23, 12:15 p.m., French Parlor, Founders Hall, USD. Free. 291-6480 x4361.

Fall Music Festival will follow the race with concerts of Dixieland rock, Western, jazz, gospel, and Latin music, nightly through Friday, September 25, 8:30 p.m. to midnight; and wind up with a German Oktoberfest, Saturday, September 26, noon to 9 p.m., Pat O'Brien Pavilion, Del Mar Fairgrounds. Free. 275-2705 or 755-1161.

Bronchial Show, the seventh annual, will display pineapple relatives, Saturday, September 19, 10:30 a.m. to 1:30 p.m., San Diego Public Library, 820 E Street, downtown. Free. 232-3227.

Nature Walk will be offered every Sunday by the Audubon Society, 10:30 a.m. to 1:30 p.m., Silverwood Wildlife Sanctuary, Wildcat Canyon Road, 596 miles east of Lakeside (291-6271), and the San Diego Natural History Museum, 2 p.m., Florida Canyon, Balboa Park (332-3821 x46). Free.

Native Plants can be seen on garden walks every Sunday from 1 to 2:30 p.m.; and bought at a weekly new plant sale, Sundays from 1 to 4 p.m., Quail Botanical Gardens, 130 Quail Gardens Drive, Encinitas. 753-4432.

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Special Events

"Walk — Just for the Health of It" series of aerobic and cardiovascular fitness walks will be sponsored by Walkabout International and San Diego City College, Thursday, September 17 in Golden Hill, and Monday, September 21 in Seaport Village, both from the City College parking lot on the west side of Park Boulevard opposite San Diego High School; and Tuesday, September 22, along the coast to La Jolla, from Law Street and Ocean Boulevard, Pacific Beach, all at 6:30 p.m. 232-WALK.

"San Diego Artists' Studios and Galleries" tour with artist Sue Osborne will visit the home/studio of painter and commercial artist Kai Schwartz, Friday, Creek Gallery where Ed Peters will demonstrate the making of handmade paper, and Spectrum Galleries where current and past exhibitions artists Allison Baldwin and David Allen will be present to discuss their work, Saturday, September 19, 10 a.m. to 4 p.m., from Southwestern College, 900 Quail Lakes Road, Chula Vista. Reservations 421-1180.

International Seafood Fair and Culinary Competition, the fourth annual, will feature cooking demonstrations, cake decoration and ice sculpture, and taste tests of the finest of restaurant entries from the U.S. and Mexico, Wednesday, September 23, 12:30 to 7:30 p.m., Hotel Riviera del Pacifico cultural center, Encinitas. 286-3130.

Mine Improvisation will be presented by the Michter Mine Company, Wednesday, September 23, 7:30 and 9:30 p.m., Wing Cafe, 2753 B Street, San Diego. 339-9906.

Walking Tours of the historic Gaslamp Quarter will be led every Friday, noon to 1 p.m.; and Saturday, 10 a.m. to 12:30 p.m., from 652 Fifth Avenue, downtown. Free. 233-5227.

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and Sunday, September 20, 11 a.m. to 4:30 p.m., Major Room, Casa del Prado, Balboa Park. Free. 232-5762 or 281-5027.

Traditional East European Dinner of kolbaski, kolbasi, prohi, homemade bread, and poppy seed kolach will be served at the month annual church bazaar, Saturday, September 19 and Sunday, September 20, noon to 7 p.m., Holy Angels Byzantine Catholic Church, 2235 Galahad Drive, San Diego. 277-2511.

"A Touch of Tovah," a one-woman show of comedy, music, and dance, will feature Tovah Feldshuh as TV star, body builder, dietitian, ecologist, singing teacher, therapist, four-year-old tot, and elderly grandmother, nightly through Sunday, September 20, 8 p.m., Casita Center, Balboa Park. 298-2255.

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Native Plants can be seen on garden walks every Sunday from 1 to 2:30 p.m.; and bought at a weekly new plant sale, Sundays from 1 to 4 p.m., Quail Botanical Gardens, 130 Quail Gardens Drive, Encinitas. 753-4432.

Padre Baseball, the San Diego Padres will do their best to provide the chances of the Houston Astros, Thursday, September 17, 7:05 p.m., the Atlanta Braves, Friday, September 18 and Saturday, September 19, 7:05 p.m., and Sunday, September 20, 1:05 p.m., and the Cincinnati Reds, Monday, September 21 through Wednesday, September 23, 7:05 p.m., San Diego Stadium. 283-4400.

Shark Football, the San Diego Sharks will meet the Edwards A.F.B. Bartles, Saturday, September 19, 7:05 p.m., San Marcos High School stadium, 1605 San Marcos Boulevard, San Marcos. 453-5727.

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"One Night Only!" is like *Lawrence of Arabia* on TV. "Tao" offered \$10,000 to any woman who could pin him in a three minute bout took his audience (20 buses full) for the night and cookies. **October 3, Saturday 8:00 p.m. USDG Gym G.A. \$80, Stn. \$6.00 Ticketless & U.S.O. Box Office 452-4559**

and Sunday, September 20, 11 a.m. to 4:30 p.m., Major Room, Casa del Prado, Balboa Park. Free. 232-5762 or 281-5027.

Traditional East European Dinner of kolbaski, kolbasi, prohi, homemade bread, and poppy seed kolach will be served at the month annual church bazaar, Saturday, September 19 and Sunday, September 20, noon to 7 p.m., Holy Angels Byzantine Catholic Church, 2235 Galahad Drive, San Diego. 277-2511.

"A Touch of Tovah," a one-woman show of comedy, music, and dance, will feature Tovah Feldshuh as TV star, body builder, dietitian, ecologist, singing teacher, therapist, four-year-old tot, and elderly grandmother, nightly through Sunday, September 20, 8 p.m., Casita Center, Balboa Park. 298-2255.

International Seafood Fair and Culinary Competition, the fourth annual, will feature cooking demonstrations, cake decoration and ice sculpture, and taste tests of the finest of restaurant entries from the U.S. and Mexico, Wednesday, September 23, 12:30 to 7:30 p.m., Hotel Riviera del Pacifico cultural center, Encinitas. 286-3130.

Mine Improvisation will be presented by the Michter Mine Company, Wednesday, September 23, 7:30 and 9:30 p.m., Wing Cafe, 2753 B Street, San Diego. 339-9906.

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SEPTEMBER 17, 1981

READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D'Aquino. Please send concert information and photographs to Reader Music Scene, P.O. Box 8080, San Diego 92108, or call (213) 762-1100 before 5:00 p.m.

Two groups appearing in town this week would serve as ideal classroom examples of limitations overcome and expectations unfulfilled, respectively. As regards the former, the Jacksons have, through self-application, good counsel, and presumably hard work, survived their bubble gum days and surpassed even the rosiest of futures predicted for them when they were still called the Jackson Five.

This critic dismissed them with a wave of the hand in those early days, when to me they seemed little more than a funky version of the Osmonds (then known as the Osmond Brothers). The similarities were many; each group was discovered by an established star who aided them in their ascent to fame. The Jacksons were discovered by Diana Ross in their hometown of Gary, Indiana, when they performed at a special city function in which she had been invited by the mayor; the Osmonds were regular fillers on the old *Andy Williams Show*, on which they kept Morn and Pop USA entertained while Williams rested his vocal chords; both groups were big with the preteen audience, and were fronted by school-age types



THE JACKSONS

whose amusing, penny-whistle voices were audible only to attentive dogs (hearing an eight-year-old squeak, "I'm on, girl, I'm gonna make it to you!" could break the darkest of moods); both groups were family enterprises in the literal sense, shuffling younger siblings into the spotlight when the elder members started looking and feeling silly singing and dancing for sixth graders; both groups were merely marionettes whose strings were manipulated by shrewd, tyrannical hands (the Jacksons both by their manager father and Motown Records president Berry Gordy, Jr.; the Osmonds by their manager father, the Mormon Church, and the then-president of MGM Records, Mike Curb—yes, that Mike Curb).

Aside from obvious differences in style and talent,

this last point is what eventually separated the Jacksons from their honky counterparts. A few years ago the group was sliding into near-oblivion after several half-assed albums resulted in dwindling popularity and revenue. Since Motown allowed the Jacksons little or no control over the selection of material and/or production on their recordings, and because the Jacksons felt that they had developed the capacity for and earned the right to self-direction, they bolted the Gordy stronghold and signed with Epic Records, where they are still writing and producing their own albums (all except for Jermaine Jackson, who, because he is married to Gordy's daughter, is more or less obliged to stay with Motown). Since that time, they have produced their finest work, both singly (Michael Jackson's *Off*

the *Wall* album) and collectively (the Jacksons' last two albums, *Nasty* and *Triumph*). Not only can I not dismiss them anymore, I have come full circle to regard the Jacksons as a vital, innovative force on the current black music scene. Their songs are, for the most part, well-crafted, danceable tunes that manage to incorporate a multitude of musical influences without abandoning or adulterating basic rhythm-and-blues roots. Apparently, I'm not alone in my appreciation of the Jacksons, since their albums are once again chart-toppers and Michael has become, ironically, a bigger star than his one-time mentor and now constant social companion, Diana Ross. The Jacksons have also matured as live performers, and their high-energy, flash-and-funk act turns concert appearances into

events. This is what will most likely occur when they take the stage at the Sports Arena tonight, Thursday, for a show that includes rhythm-and-blues wonderkind, Steacy Lattimore.

The other band alluded to in the first paragraph is the *Electric Light Orchestra*, a group of overachievers who have proven themselves an embarrassment to anyone, like me, who initially thought them unique and worthy of a longer look. ELO, as they are wont to be called, has enjoyed immense popularity in the past few years, and yet there is little in their recent music to explain it.

Leader/songwriter Jeff Lynne and the long-departed Roy Wood (both founding members of England's cult band, The Moody Blues) were the original brains behind this aggregate, and the group's first release lived up to most of the hype surrounding the fact that they integrated orchestral instruments such as oboes and strings into the usual rock line-up of guitars, drums, and whatnot.

When Wood left the band in the early Seventies to form his own group (Wizzard), Lynne was free to pursue unfettered his dream of creating the perfect AM radio facsimile of the *Revolver*-era Beatles. Lynne has never flinched at the suggestion intended as criticism—that ever since the second ELO album he has been plagiarizing the essence of the late-Beatles sound; in fact, he's proud of his success in doing so. This is no crime in itself, and, actually,

Lynne was putting out some fine material for a while, utilizing the sort of studio effects pioneered on Beatles songs like "I Am the Walrus" (the swirling string arrangements, the electronically altered vocals, the phased keyboards, the ultra-compressed drums, the boss' choir harmonies, the neoclassical chord progressions).

Lynne reached his zenith with the album *ELP*, which met with both critical acclaim and commercial success. At this point, it seems in retrospect, Lynne got carried away with his cleverness and began devoting more and more energy and attention to the myriad toys at his disposal in the recording studio, and much less time and effort writing good music. The result, almost invariably, has been album after album of top-40 rock masquerading as progressive pop, with ever-thickening layers of studio gimmickry troweled on to what are at best flimsy excuses for songs, each new ELO release sounds like one of those demonstration records available from manufacturers of guitar and synthesizer accessories. Even ELO drummer Bev Bevan has been heard to grouse about the sameness of ELO's music and the lack of inspiration that goes into each new record. Indeed, one can imagine Lynne hovering over his recording console like a potato chip inspector, making sure that every song turned out conforms to the same coloration, consistency, dimension, and form as the last. Undoubtedly, such shortcomings will have

clouded those who will pay several dollars apiece to hear ELO when they appear at the Sports Arena Sunday night.

In other concert action this week, Peter, Paul, and Mary will make their audience wish either that they had never left or that they would quietly return to semiretirement when they reappeared last night. Thursday, in SDSU's Open-Air Amphitheatre, the *Rastafarians*, featuring Ras Mida, will continue the series of reggae concerts at the Adams Avenue Theatre this Saturday

night, also on Saturday, the Marshall Tucker Band and the Atlanta Rhythm Section will play for a while at the Lakeside Rodeo Grounds, while the Go-Go's, I must say, are one group that seems to appeal to everyone, and for a variety of reasons: because they're an all-girl band, because they're campy, because they're humorous, because they keep getting better at performing their necking-in-the-backsort

repertoire. Whatever the reason, I haven't run into anyone yet who doesn't have a kind word for them.

Canadian saxophonist Cameron Weller will perform with several San Diegans this Sunday at the Gaslamp Quarter Theatre, downtown; on the same night, the *Rebel Rickers* will offer the other reggae concert of the weekend when they play at the Belly Up Tavern in Solana Beach.

The *Legendary Blues Band*, once known as the Muddy Waters Blues Band, will perform

twice in San Diego this week. The first concert will be at the Backdoor at SDSU on Monday night, while the second will take place on Wednesday night at the Belly Up Tavern; the Backdoor will see another concert of interest Wednesday night when the *Blasters* bring their show to town again, this time for a gig with a group new to San Diego, *Gun Club*, and, believe it or not, for the third or fourth week in a row, neither David Lindley nor Pat Travers is playing in San Diego this week.

MUSIC FOR SEPTEMBER
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A GROUP OF MUSICIANS FROM LOS ANGELES
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THIRD ANNUAL LA JOLLA JAZZ FESTIVAL '81 October 9, 10, 11

<p>FRIDAY, OCTOBER 9 7:30 PM</p> <p>The New Charles Lloyd Quartet Featuring Michael Peterson</p> <p>James Newton Woodwind Quintet with Fred Callender, John Carter, Charles Owens, and John Nurnberg</p> <p>Abbey Lincoln ... a performer who takes hold of an audience merely by walking on stage, and sings with a verve and positive projection —N.Y. Times</p>	<p>SATURDAY, OCTOBER 10 NOON</p> <p>Dexter Gordon Quartet Jazzman of the Year, No. 1 in <i>Downbeat</i>, 1980</p> <p>The Persuations Kings of a decade</p> <p>Chico Freeman Quartet with Carl McVie, Billy Hart, and Dennis Mooreman</p> <p>UCSD Big Band Led by Jimmy Chesman</p>	<p>SATURDAY, OCTOBER 10 7:30 PM</p> <p>Freddie Hubbard Quartet</p> <p>Toshiko Akiyoshi / Lew Tabackin Quartet Akiyoshi: No. 1 arranger and composer—<i>Downbeat</i>, 1980; Tabackin: No. 1 flutist—<i>Downbeat</i>, 1981 Critic's Pick</p> <p>Peter Sprague and Road Work Ahead with Bob Magnusson, Billy May, and Jim Pank</p>	<p>SUNDAY, OCTOBER 11 NOON</p> <p>Etta James Band With Brian Ray and others "For sheer power and panache, nobody topped Etta James..." James delivered a stunning set of blues." —San Francisco Chronicle</p> <p>Ari Pepper Quartet with George Cables, David Williams, and Carl Burnett</p> <p>Charlie Musselwhite and The Dynatonas "He made the band sizzle when he was blowing his harp, and he whistled up the frenzy of sound." —Kansas City Star</p> <p>Andy Narell Quartet with Kenneth Nash, Steve Enslin, and Rick Girard: "Exhilarating use of the drums as a melodic jazz vehicle." —Billboard</p>
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CONCERTS

Peter, Paul, and Mary: SDSU
Open Air Amphitheatre, tonight
Thursday, 8 p.m. 265-6947

The Jacksons and Stacy Lattimore:
Sports Arena, tonight, Thursday, 8
p.m. Sports Arena Boulevard
224-4176

The Rattifiers featuring Rie
Midas: Adams Avenue Theatre,
Saturday, September 19, 8:30 p.m.,
3225 Adams Avenue, 284-8813

Marshall Tucker Band and Atlanta
Rhythm Section: Lakeside Rodeo

Concerts: September 19
8 p.m. Lakeside Rodeo

The Jacksons, Twisted Sinners, and
Fleethorn: Lakeside Rodeo, Saturday
September 19, 8 p.m., community
concert, admission 226-6916

Cameron Weir: Lakeside Rodeo
Theatre, Sunday, September 20,
8 p.m., 547 Fourth Avenue,
downtown, 569-6923

Rebel Rockers: Billy Up Tavern,
Sunday, September 20, 9 p.m., 143
South Cedros, Solana Beach,
481-9022

Electric Light Orchestra: Sports
Arena, Sunday, September 20

Concerts: September 20
8 p.m. Lakeside Rodeo

Legendary Blues Band: SDSU
Backdoor, Monday, September 21,
8 p.m., 265-6947 or 265-6952; Billy
Up Tavern, Wednesday, September
23, 9 p.m., 143 South Cedros,
Solana Beach, 481-9022

The Blasters and Gun Club: SDSU's
Backdoor, Wednesday, September
23, 9 p.m., 265-6947 or 265-6952

Allman Brothers Band: SDSU
Open Air Amphitheatre, Friday,
September 25, 8 p.m., 265-6947

Little River Band and Poco: SDSU
Open Air Amphitheatre, Saturday,
September 26, 8 p.m., 265-6947

Concerts: September 20
8 p.m. Lakeside Rodeo

Pat Benatar and David Johansen:
Sports Arena, October 24, 8 p.m.,
Sports Arena Boulevard, 224-4176

CLUBS

Club listings are compiled by Linda
Neem. If you wish to be included,
please call 234-2508 Friday
afternoon or Saturday before 5:00
p.m. The listings are free.

North County

Albatross, 1309 Camino Del Mar,
Del Mar, 755-6744: Mark Lessman
Band, rock and blues, Thursday
through Saturday; Bob Long,
ragtime and jazz piano, and Nan Ce
Hamilton, vocalist, Sunday through
Wednesday, with the Bob Long
Band Sunday, Tuesday, and
Wednesday.

Anchorage Fish Company, 3878
Carlsbad Boulevard, Carlsbad,
729-3170: Pride and Joy, rock and
roll, Tuesday through Saturday.

Barr X Ranch House, 119 East
Broadway, Vista, 724-0510: Mono,
country-western and contemporary,
Wednesday through Saturday.

Billy Up Tavern, 143 South Cedros
Avenue, Solana Beach, 481-9022:
Jerry Roney and the Shames, rock
and roll, Thursday through
Saturday; the Rebel Rockers,
reggae, Sunday; the Legendary
Blues Band, blues, Wednesday; the
Chicago Six, Dixieland, Friday,
happy hours.

Bobby G's, 485 First Street,
Encinitas, 436-2997: The E.J.
Temple Band, rock and roll,
Thursday through Tuesday; Jerry
McCann and the Galsold, rock and
roll, Wednesday.

Burn Steer Saloon, East Valley
Parkway at Mission, Escondido,
741-0422: Richi Carr and
Sundown country, Wednesday.

Cack and Clacker, 140 South Sierra
Avenue, Solana Beach, 481-8238:
The Johnson Twins, contemporary,
Thursday through Saturday.

Charlie's Little Bit of Country, San
Marcos Boulevard at Highway 78,
San Marcos, 744-3520: Dallas
Express, country, Tuesday through
Sunday.

Del Mar Fairgrounds, Pat O'Brien
Pavilion, Vista de la Valle, Del Mar,
297-0338: Fall Festival of Music:
Rock and Roll Night with
Honeybus, Part and Lipstick,
Thursday; Rock and Roll Night with
Printed Circus, No Exit, and the
Hebeles, Friday; 50s and Big Band
Night with the Bear Boys and a
tribute to Elvis, the High Society
Dance Band, and Bob Kelly,
Saturday; Latin Night with George
Villanueva and Colour, and Vida,
Sunday; Popular Dance Music,
Night with Shuffle, Radiance, the
Devotions, and Margo Gittlin,
Monday; Big Band Jazz of the '40s
and '50s Night with the Del Boye
Big Band, the Fabulous '40s Revue
by the San Diego Little Theatre,
and the All Mobile Music World,
Tuesday; Rock and Roll Night with
Stress, Ultra Violet, and Push,
Wednesday.

Distillery East, 755 Metcalf Street,
Escondido, 741-9093: Surfariis, surf
rock, the Flexies, rock and roll, the
Neat, rock and roll, Thursday;
dance with Rockin' Stevie W.,
Friday and Saturday; the Neat, rock
and roll, Sunday; Solid State, rock
and roll, Wednesday.

Distillery, Old No. 7, 140 South
Sierra Boulevard, Solana Beach,
755-6738: Incognito, new wave,
Thursday; Stress, rock and roll,
Friday; Four Eyes, rock and roll,
Saturday; the Mark Lessman Band,
rock and roll, Sunday; rock and roll.

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Tickets reserved: 15.50, lawn seating: 12.50 at SEARS, WARDS, LOU'S RECORDS, KATMANDU TRADING CO. and all TICKETRON OUTLETS.

MARC BERTMAN

GB-FM 101.5 & 13K AVALON ATTRACTIONS
proudly announce

THIS SUNDAY
good seats still available

Elton John

Special Guest
ELLEN FOLEY

NORTH AMERICAN TOUR
81

SUNDAY*SEPT 20*8:PM
SAN DIEGO **SPORTS ARENA**

ALL SEATS RESERVED: 10.75 AND 9.75 AVAILABLE AT SPORTS ARENA BOX OFFICE, MAD JACKS, LEO'S STEREO AND ALL ARENA TICKET OUTLETS. CALL 224-4176 FOR INFORMATION. SELECT SEATS MAY NOT BE AVAILABLE FOR PUBLIC SALE.

CONCERTS
Marc Berman AND Avalon ATTRACTIONS

JOSE THURDAY'S
IRISH PUB 270-3220
4302 Mission Blvd., Pacific Beach

Zany, Off the Wall Thunderbolt
Every Thursday-Saturday

She's back!
Cindy and the Sinners
Sunday & Monday

Join us for **Charger Football**
this Sunday
50¢ Spaghetti Dinner
(My old lady makes the best!)

Tuesday & Wednesday
The Hamads
LIVE THE MUSIC



THIS WEEKEND **LIVE MUSIC** AT
THE WOODCARVER PIZZA

Friday, Sept. 18 8-11 p.m.
Bluegrass with
THE UNSTRUNG HEROES
with
RON JACKSON
Saturday, Sept. 19 8-11 p.m.
SIAMSA GAEIL CHILL BAND
(Irish Folk Music)
Friday, Sept. 25 8-11 p.m.
DAN GRARY
Bluegrass & Folk
Saturday, Sept. 26 8-11 p.m.
THE FULL BROTHERS
Bluegrass
3225 Midway Drive, San Diego (north of Rosecrans) 222-0388

Mariscos Maravillosos
★ **Marvelous seafood prepared in the traditional Mexican style.**

Live entertainment & dancing
a bowl of chili for only 50¢ in the Cantina


JAIME MORAN
live jazz and rock 8:30-10:30 am
THURSDAYS-SATURDAYS

ESTERAN & CHRISTINA
traditional Mexican music 5:00 to 10:00 pm
WEDNESDAY-SATURDAY: 1:30 to 6:30 pm SUNDAY

LUNCH: Mon.-Sat. 11-4, Sun. 1:30-6:30
DINNER: Nightly from 5: SUNDAY BRUNCH: 10:30-2, HAPPY HOURS: 4-7 weekdays

Call 232-7581
in SEAPORT VILLAGE,
Pacific Highway at Harbor Drive

The Mexican Restaurant



Storm, Latin jazz, Tuesday through Saturday.

The Silver Fox Lounge, 1833 Garnet Avenue, Pacific Beach, 273-9190. Maggie Lewis and Ray Curcio, easy listening, blues, and Latin, Friday and Saturday.

Su Casa, 6738 La Jolla Boulevard, La Jolla, 454-0369. Eleanor Fridstrom and Jose Ponce, Paraguayan folk music, Wednesday through Saturday.

The Surfer Lounge, 711 Pacific Beach Drive, Pacific Beach, 468-9134. Margo Griffin, contemporary, Friday through Monday.

Texas Teahouse, 4970 Voltaire Street, Ocean Beach, 222-2146. Tom Cat Courtney and the Blues Dusters, blues, Thursday; the Third Round, country and contemporary, Friday; Beer Foot, rock and roll, Saturday; Spillboard, "no wave" variety, Sunday and Tuesday; Paul Shire, contemporary, Monday; the Vagrants, rock and roll, Wednesday.

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay, 274-4639. Shiny-B-O-m, contemporary, Tuesday through Saturday; We Three, contemporary, Sunday and Monday.

Whiskey, 1935 Quivira Road, Marina Village, Mission Bay Park, 223-2335. Good and Plenty, contemporary, Wednesday through Saturday.

Woodcarver Plaza, 3225 Midway Drive, Loma Portal, 222-0388. Siamsa Gael Ceilí Irish Band, traditional Irish music, Saturday.

San Diego North

The Alamo, 3093 Claremont Drive, Claremont, 276-2249. Country Casanova, country, Thursday through Saturday; E. Zane Wood and Blazing Saddles, country, Tuesday and Wednesday.

Bachanal, 8022 Claremont Mesa Boulevard, Claremont, 560-8022. Brats, rock and roll, Thursday through Saturday; Pubs, rock and roll, Sunday and Monday; the Waitresses, rock and roll, the Puppies, rock and roll, Rocky Erickson and the Explosives, rock and roll, Tuesday; Moving Targets, rock and roll, Wednesday.

Black Angus, 5247 Kearny Villa Road, Kearny Mesa, 278-3106. Main Street, top 40, Tuesday through Saturday.

Black Angus, 10370 Friars Road, Mission Valley, 563-5682. Summer Wine, top 40, Monday through Saturday.

Barney Stone Pub, 5617 Balboa Avenue, Claremont, 276-2033. Jim and Theresa Hinton, Celtic folk and fantasy, Wednesday through Sunday.

Bunbury's, 5906 Mira Mesa Boulevard, Mira Mesa, 326-8666. Jeteaux, rockin' country, Wednesday through Saturday.

Culpeppers, 7380 Golfcrest Place, San Carlos, 469-5490. Dale Parnum, piano bar, Wednesday through Saturday.

Edwin's Continental Cuisine, 8650 Miramar Road, Mira Mesa, 271-7070. Minette, folk and continental ballads, Friday and Saturday.

Flanigan's, 5373 Mission Center Road, Mission Valley, 291-8635. Figo and the Billa, top 40, Tuesday through Saturday.

Hanaki Hotel, Islands Lounge, 2270 Hotel Circle North, Mission Valley, 297-1191. Elements, contemporary and dance music, Tuesday through Saturday; Jinnah Williams, mellow music, Sunday and Monday; Polynesian music and dance, Thursday through Sunday.

Holiday Inn/Mission Valley, Cricket's, 595 Hotel Circle South, Mission Valley, 291-5729. Kirk Bates and Linda Pata.

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Mission & Metcalf, Escondido
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Every Wednesday, Sunday 8-10 p.m. 17-19
Further concert information: 741-9394

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next!
Tues.-Sat.
September 15-19

Weekend Specials

TUESDAY Ladies' nite * Ladies' drinks \$1.00	WEDNESDAY Shorts nite wear shorts and get \$1.00 drinks*	THURSDAY Kaze nite Kamikazes \$1.00 all nite long
---	---	--

*Any single liquor drink

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MOM'S SALOON
Now through September 20
THE LEE MALONE BAND
GARY KELLEY
KPRI NITE
Monday, September 21 with
THE BLITZ BROTHERS
Kamikazes \$1.00 all night
Happy Hour 8-10 p.m. doubles at singles prices

THE HERGON BREAKFAST CLUB
Saturday, September 19 9:00-11:00 a.m. presents
Sunday, Thursday 8-9 p.m. (Monday 8-10 p.m.)
Pitcher of beer \$1.75 Sunday, Tuesday, Wednesday & Thursday
Love Rock n' Roll every night

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(Free admission with valid student I.D.)
Drink specials and giveaways all night
Happy hour: Doubles for singles prices
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Love Rock n' Roll every night

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Thursday-Saturday
THUMPER No cover charge
Monday "LADIES' NIGHT"
1/2 Price Drinks for the ladies.
Tuesday **\$1 Drink Night**
Wednesday **Kamikazes 2 for \$1**
Thursday **91X Night** free drinks 8-9.
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Entertainment seven nights a week.
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Red Coat Inn

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More and more popular
You're starting to happen and you DON'T WANT to miss THEM!
TUESDAY, SEPT. 23-THE SPIRIT
Stripes will play at 10:30 pm.
The Spirit ad in this section
FRIDAY, SEPT. 25-PALOMAR COLLEGE
Free concert/dance at the college
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HOLLIES
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These and many more
WE'RE OPEN 7 DAYS
Mon.-Sat. 10 a.m. to 9 p.m., Sun. 11 a.m. to 7 p.m.

CASH PAID FOR USED LP'S & 45'S

contemporary, Tuesday through Saturday.

Houlahan's Old Place, 3323 Mission Center Road, Mission Valley, 297-6379. Chicago Shakers, Chicago blues, Friday and Saturday.

Journey, 5375 Kearny Villa Road, Kearny Mesa, 279-2040. Ratt, rock and roll, Tuesday; rock and roll, Thursday; Emerald, rock and roll, Saturday.

La Hacienda Cantina, 478 Hotel Circle South, Mission Valley, 298-8281. Taiwind, contemporary and top 40 dance music, Tuesday through Saturday; Mike Sanders, contemporary and easy listening, Sunday and Monday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2808. Live music, Wednesday through Saturday. Call club for information.

Loading Zone, 4198 Convey Street, Kearny Mesa, 277-9899. Metro, rock and roll, Thursday; Metting Pot, reggae, Friday; Dark Ryder, rock and roll, Saturday; the Vagrants, rock and roll, Sunday; rock and roll, Monday and Tuesday; call club for information; the Flyz, rock and roll, Wednesday.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0660. Feelin', top 40, seven nights.

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley, 291-1838. The Sien Brothers, Beatles music and '60s rock, Thursday through Saturday; Jim Hanley, contemporary, Sunday and Monday; Crack A' Noon, contemporary, Tuesday and Wednesday.

Napole Inn, 6515 Navajo Road, San Carlos, 465-1730. Blusion, rock and roll, Tuesday through Saturday.

Pal Joey's, 5147 Waring Road, Allied Gardens, 266-7872. Pro Brighams Preservation Band, Disneyland, swing, and oldies, Friday and Saturday.

Palomine Cocktail Lounge, 5821 Mission Center Road, Mission Valley, 280-4696. Justice, country, Thursday through Saturday.

The Patriot Game, 5353 Mission Center Road, Mission Valley, 298-8714. Donorbrook Fair, traditional Irish music, Wednesday through Saturday.

Reuben's Pizzeria, 7637 Balboa Avenue, Claremont, 278-7272. John Barker, folk rock, Tuesday through Saturday.

Smuggler's Inn, 402 Fashion Valley Road, Fashion Valley, 291-7170. Stephen Cox, contemporary, Tuesday through Saturday.

Spliff, 1130 Buena Vista, Bay Park, 276-3963. The Rick Elias Band, rock and roll, Four Eyes, rock and roll, Thursday; Trowers, reggae-ska, Fire, reggae, Friday; Claude Cora and the R's, rock and roll, David Bradley, originals and comedy, Dirk Debonaire and the Boat People, new wave variety, Some Ambulants, rock and roll, Saturday; rock and roll and new wave, Tuesday, call club for information; the Rent, rock and roll, plus guests, Wednesday.

Springfield Wagon Works, 3255 Kearny Villa Road, Kearny Mesa, 565-2272. The Spud Brothers, music of the '40s, '50s and '60s, Thursday through Saturday.

Stadium Club, 6065 Fairmount Extension (at Tustin), Mission Valley, 282-3286. Legend, country rock, Thursday through Saturday.

Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131. Absolute Lounge, Larry Prouitt and Cinnamon Ridge, country western, Tuesday through Saturday; Gold Coast Lounge, Buddy Reed, piano bar, Tuesday through Saturday; Pavilion Lounge, Larry Ross Trio, contemporary and light classical, Tuesday through Saturday.

NEW WORLD
Live rock & roll Tuesday-Saturday
This week featuring
DAZONES
First time in San Diego,
with special guests
GRAND OPENING SPECIAL
30¢ DRAFTS PITCHERS \$1.50
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Giant Burger Window open 11 am-6 pm
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Great Food - Spirits - Dancing

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Connor & Dalton
Light Country Rock
Tuesday-Saturday 9-11
Barrie Cunningham
Contemporary, Sunday & Monday 8:30-12:30

Reservations recommended for lunch, dinner and Sunday
Champagne Brunch, Banquet
facilities available. 2730 Via de la Valle, Del Mar. 755-6614
In the Flower Hill Mall



Wangler's Road, 1905 Mission
 Valley Road, Los Angeles
 291-2583. The 1905 Band, country.
 Wednesday through Sunday.

San Diego South

Anthony's Harborside, 1335 North
 Harbor Drive, downtown.
 232-6336. The Stern Lounge band,
 contemporary, Tuesday through
 Saturday.

Artes Road, 4356 30th Street,
 North Park, 232-3135. Dale Allen
 and the Nodkins, blues,
 contemporary, jazz, rock and roll.
 Wednesday through Saturday.

The Backdoor, Artes Center, San
 Diego State University, 265-6947.
 The Legendary Blues Band, blues,
 Monday: The Blasters, rockabilly,
 Gun Club, rock and roll.
 Wednesday.

Black Frog Restaurant, 4672
 Federal Boulevard, East San Diego.
 234-5797. Saxy featuring Paul
 Berman, jazz, Wednesday and
 Thursday: Ware, jazz, Friday and
 Saturday; jazz jam session, Sunday.

Boat House, 2040 Harbor Island
 Drive, Harbor Island, 291-8010.
 Pastras, contemporary and variety,
 Tuesday through Saturday; the
 Spud Brothers, music of the 40s,
 50s, and 60s, Sunday and Monday.

Bonham Bicycle Club, 2806 Shelter
 Island Drive, Shelter Island.

224-2483. The Distant Regatta Trio,
 jazz, Tuesday through Thursday;
 Pogo Cafe, Tim Shaw and
 Opalace, jazz, Friday and Saturday;
 jazz jam session with James Zollar,
 Sunday; 1st Bybee Band, jazz,
 Monday.

Cafe del Rey, 1549 El Prado,
 Balboa Park, 234-8511. West Coast
 jazz, Thursday through
 Saturday; the Jackstraws
 Saturday; the Jackstraws
 Sunday; Renaissance variety, Sunday
 afternoon; Pogo Style, originals,
 light jazz, and rock, Tuesday and
 Wednesday.

Chateau Lounge, 3623 College
 Avenue, College Grove, 582-9620.
 Birds Carter Quartet, jazz,
 Thursday through Saturday;
 Sunday afternoon.

Doc Masters, 2051 Shelter Island
 Drive, Shelter Island, 223-2572.
 The Dallas Collins Band,
 contemporary and rock, Tuesday
 through Saturday; Jack Tempchin
 and the Drifting Newcomers, country
 rock, Sunday and Monday.

Doodles, 4125 El Cajon Boulevard,
 East San Diego, 283-6581. Paul
 Gregg, piano bar, Monday through
 Saturday; Dale Plamoni, piano bar,
 Sunday.

Drowny Maggie's, 31st Street and
 University Avenue, North Park,
 298-8586. Karen Mulally, originals,
 contemporary folk and blues,
 Thursday; Leo and Virginia Curtis,
 old-time music, Friday; Johnny

Walker, traditional English
 folk songs, Saturday; Musical
 Talent Showcase with Leo and
 Virginia Curtis, Monday; Starina
 and the Irish Band, traditional
 Irish music, Tuesday; San Diego
 storytellers, tall tales and folk
 stories, Wednesday.

Eric's Rib Place, 4263 Taylor
 Street, Old Town, 229-0000. Cal
 Warner, piano bar, Tuesday
 through Saturday.

Fat City/China Camp, 2137 Pacific
 Highway, downtown, 232-0686.
 Wayne Geyer, contemporary,
 Tuesday through Thursday; Sheila
 Harris, contemporary and pop,
 Friday and Saturday.

Hamburguesa, 4016 Wallace
 Street, Old Town, 259-0584. Denny
 Rose, contemporary, Friday and
 Saturday.

Harpoon Henry's, 2725 Shelter
 Island Drive, Shelter Island.
 224-8242. Robin Williams Quartet,
 jazz, Friday and Saturday.

Holiday Inn/Embarcadero,
 Portofino Lounge, 1335 North
 Harbor Drive, Shelter Island,
 232-3861. Baja Strings,
 variety-country to punk, Tuesday
 through Saturday.

Humphrey's, Half Moon Inn, 2241
 Shelter Island Drive, Shelter Island.
 224-3577. Pam Navarre and
 Pyramid, contemporary, Tuesday

through Saturday; 802 Music, piano
 bar, Tuesday through Friday;
 International Blend, 4014 10th
 Street, North Park, 284-0603.
 Latino dance, Friday; Virgin dance
 with New Jay, disco, rhythm
 and blues, Saturday; David Pisen
 and John Stowell with Mark Miller,
 jazz, Sunday, comedy nights with
 Don Victor, Monday and
 Wednesday.

Jolly Roger, 807 West Harbor
 Drive, Seaport Village, 233-4300.
 Tony Serna Trio, oldies through
 contemporary, Tuesday through
 Saturday.

Krazy George's, 6149 University
 Avenue, College Grove, 583-5700.
 California Express, rock and roll,
 Tuesday through Saturday; jam
 session, Sunday.

Kung Fud, 2949 Fifth Avenue,
 Hillcrest, 298-7502. Doug Howett,
 soft folk music, Wednesday; Bob
 Ward, classical guitar, Thursday;
 Pat Kerber, classical guitar, Friday;
 Carlos A. Pena, vibes, Saturday and
 Sunday.

La Casa Blanca Restaurant, 2444
 San Diego Avenue, Old Town,
 295-6380. Ricardo Beltrame, easy
 listening in Spanish and English,
 Friday through Saturday.

La Petta Cafe, 3896 Fifth Avenue,
 Hillcrest, 574-9400. Kim Bloom,
 classical guitar, Tuesday through
 Thursday.

Mandolin Wind, 308 University
 Avenue, Hillcrest, 297-3017. King
 Biscuit Blues Blues, Thursday
 through Saturday; audition night,
 Monday; call club for information;
 the Chicago Shakers, Chicago
 blues, Tuesday and Wednesday.

The Mexican Restaurant, 981 West
 Harbor Drive, Seaport Village,
 232-7581. Jamie Moran, jazz and
 rock, Thursday through Saturday;
 Esteban and Christina, traditional
 Mexican music, Wednesday
 through Saturday afternoon and
 Sunday evening.

Mount Hells Elk Lodge, 5860
 Market Street, East San Diego,
 264-9786. Jammin' soul and disco,
 Sunday.

My Rich Uncle's, 6305 El Cajon
 Boulevard, East San Diego,
 287-7322. Moving Targets,
 pop, Thursday through Saturday;
 Prophet, concert rock, Sunday
 through Wednesday.

Prophet Vegetarian Restaurant,
 4461 University Avenue, East San
 Diego, 283-7448. The Orion Guitar
 Duo, classical guitar, Tuesday
 Wednesday and Friday; Lori Bell
 and Shep Myers, mellow jazz,
 Thursday, Saturday and Sunday;
 Dan Grant, classical guitar,
 Thursday noon; Lori Bell, jazz
 piano, Friday noon.

The Red Coat Inn, 5933 University
 Avenue, East San Diego, 583-5448.
 Thumper, rock and roll, Tuesday

The Trojan Horse Cocktail Lounge

Tuesday-Saturday
OFF LIMITS

Sunday & Monday
METRO
 Sunday night, all tequila drinks \$1.00

Monday: Pitchers \$1.00, 25¢ hot dogs **GIANT SCREEN TV**

Tuesday: KAMIKAZES \$1.00 Drawing for prizes

Wednesday: LADIES' NIGHT All well drinks \$1.00

Thursday: TEQUILA NIGHT All tequila drinks \$1.00

Drawing for prizes

Next door to Trojan Horse is

Krazy George's

featuring dancing Thurs., Fri. & Sat.

Happy Hours 3-8 daily

6179 University (College & University) 582-1070



through Saturday; White Noise,
 rock and roll, Sunday and Monday.

Reuben E. Lee, 880 Harbor Island
 Drive, Harbor Island, 291-1880.
 John Campbell and Conspiracy, top
 40, Tuesday through Saturday;
 Disneyland, Disneyland, Thursday
 through Saturday; the Smart
 Brothers Riverboat Revue,
 Disneyland, Sunday.

Reuben's Harbor Island, 880
 Harbor Island Drive, Harbor Island.
 291-5000. Henry McGee, piano
 music, Tuesday through Saturday.

Shorston Inn Airport, Sandpiper
 Lounge, 1590 Harbor Island Drive,
 Harbor Island, 291-6400. The
 Otwell Brothers, country western,
 Thursday through Saturday;
 Jeannie and Jimmy Cheatham, jazz,
 Sunday through Wednesday, jam
 session Sunday.

Shish Kabob House, 6360 El Cajon
 Boulevard, East San Diego,
 583-7072. Nava Trio, Middle
 Eastern music, Friday and
 Saturday.

Solead's, 425 West B Street,
 downtown, 232-7588. Jon
 Sanabon, contemporary, originals,
 light jazz, Wednesday through
 Saturday.

Taming of the Shrew, 441 University
 Avenue, Hillcrest, 299-1890. Steve
 Bieden, classical guitar, Friday and
 Saturday.

Tom Ham's Lighthouse, 2150
 Harbor Island Drive, Harbor Island.
 291-9110. Dusty and Melissa,
 contemporary, Wednesday through
 Saturday; Donna Cote, piano bar,
 Friday early evening, Monday and
 Tuesday.

Tritons, 6011 El Cajon Boulevard,
 East San Diego, 583-3240. Bruce
 Cameron Ensemble with Hollis
 Centry and Ella Ruth Piggie, jazz,
 Wednesday through Saturday.

Trojan Horse, 6179 University
 Avenue, East San Diego, 582-1070.
 Off Limits, rock and roll, Tuesday
 through Saturday; Lipstick, rock and
 roll, Sunday and Monday.

Trish Mae's, 2551 University
 Avenue, North Park, 295-9426. The
 Dull Brothers Bluesgrass Ramblers,
 bluesgrass, Saturday.

Zelen Club, 560 Fifth Avenue,
 downtown, 238-4222. The Stiffies,
 rock and roll, Friday; the Girls, rock
 and roll, Saturday.

East County

Ala's Steak House, 7333 El Cajon
 Boulevard, La Mesa, 460-1509.
 Fever, contemporary, Tuesday
 through Saturday; Lady Luck,
 contemporary, Tuesday and
 Wednesday.

Big Oak Ranch, 1723 Harborlan
 Canyon Road, Dehesa, 445-3047.
 California Country Band, country
 western, Sunday.

Black Angus, 1000 Graves Avenue,
 El Cajon, 440-5055. Forward
 Motion, top 40, Monday through
 Saturday.

Boss Bill's, 5325 Mission Gorge
 Road, Santee, 448-9983. Johnny
 West and the Chaparrals, country,
 Friday and Saturday.

Bull and Bear, 690 North Second
 Street, El Cajon, 440-5707.
 Nightrunner, country and
 contemporary, Wednesday through
 Saturday.

Cattanooga, 10757 Woodside
 Avenue, Santee, 448-6700. Niet,
 rock and roll, Tuesday through
 Saturday.

Circle D Corral, 5500 Grossmont
 Center Drive, Grossmont Center,
 La Mesa, 462-1579. Carl Simmons
 and Southern Comfort, country
 western, Tuesday through
 Saturday; Country Justice, country
 western, Sunday and Monday.

**The Diamond Lounge/Aunt
 Emma's**, 1532 East Main Street, El
 Cajon, 442-7288. Country Comfort,
 country, Friday and Saturday.

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 uniforms, smoking accessories, and much more!

Now accepting \$10 deposits for choice seats to THE WHO, AC/DC, ROD
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Direct from their smash appearance with CHRISTOPHER CROSS



Writer of "Peaceful, Easy Feeling," "Atrady Gone," and "Slow Dancing"

Also featuring

MIKE HAMILTON

(of the Kenny Loggins band) on lead guitar



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Solid gold rock n' roll returns at last!



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Million-seller

Rock n' Roll

Hits

50's 60's 70's 80's

Tuesday - Saturday

9:00 pm - 1:30 am

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Football on 7-foot TV

Thursdays from 9 p.m. Kamikazes \$1

Tuesday from 9 p.m. Margeritas \$1

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Happy Hour 6-9 pm every day

Every drink: 2 for the price of 1

Champagne \$50/glass

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The French Quarter

4240 West Point Loma Blvd., 224-8282

Open 10am-2am

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FRIDAY SEPTEMBER 18
 9:30 PM - 1:30 AM

THE SNAILS! & MEAT

ONLY \$2 COVER DON'T MISS EM!

DIARY OF ADAM & EVE

SUNDAY SEPTEMBER 20 DINNER AT 6:00 & 8:00 PM

\$13.50 DINNER & SHOW

SATURDAY

NIGHT POLKA

9:30 PM - 1:30 AM BUFFET 6:30-10 PM

LUNCH

Wed. Fri.
 11 AM - 2 PM

Female Mud Wrestling!

Original L.A. Show

Now at two locations:

Every Wednesday night

Club Royale

4309 Ohio St. North Park 284-7435

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In Spot East

8290 Broadway Lemon Grove 460-4750

Showtimes 10 p.m.

Arm Wrestling

Every Tuesday at 9:00 p.m.



In Spot East

Cash prizes or trophies.

Live Entertainment

Nightly 9-1

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LARRY RATHBURN SUN-MON

THE ROLLERS TUES.

RESTAURANT EMPLOYEE NIGHT Wear your T-Shirt 75¢ drinks



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Friday Sept. 18

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Saturday Sept. 19

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Sunday-Tuesday, Sept. 20-22

Mark Lessman Band

Sunday night in Ladies' Night-Drinks 50¢

Monday Night Football-Giant Screen TV-Free Drinks

Tuesday night, Kamikaze Night 75¢

Wednesday Sept. 23

180 S. Santa Ana, Santee, 460-1509

SEPTEMBER 17, 1981 21

Driftwood, 5286 Baltimore Drive, La Mesa, 462-0533. Dan Goss and Quadrant, contemporary, Wednesday and Thursday, Jimmy Nix, country, Friday through Tuesday.

Ember Room, 7059 El Cajon Boulevard, La Mesa, 463-2263. Ping Kagan, country rock, Thursday through Saturday.

Finn Springs Inn, 15505 Highway 80, El Cajon, 443-9568. Sam's Country Band, country western, Friday and Saturday.

Hungry Hunter, 402 Fletcher Parkway, El Cajon, 442-0517. Lennie Hutton and Dusty Best, contemporary, Thursday through Saturday.

Lakeland Resort, Highway 79, Cuernavaca, 765-0736. C.Y. Dagit, country, Friday and Saturday.

Lakeview Hotel, 9640 River Street, Lakeside, 443-9591. Sherranah, country, Thursday through Saturday.

Lorenzo's, 596 Broadway, El Cajon, 442-9096. Steve Mouzaz and First Acton, pop and country, Tuesday through Saturday. Pro Bringham's Preservation Band, Drouland, swing, edies, Sunday and Monday.

Magnolia Highway's, 8861 Magnolia Avenue, San Marcos, 448-8550. Bramble, country, Wednesday through Saturday.

Nickey D's, 5963 Mission Gorge Road, San Marcos, 448-9934. Gravel



STACY LATTISAW

Canyon, country, Friday and Saturday.

Ocean Playhouse, 691 El Cajon Boulevard, El Cajon, 442-8542. Moscaio Flamenco Trio, flamenco music and dance, Friday and Saturday.

Our Favorite Place, 8646 Mission Gorge Road, San Marcos, 448-8540. Gary Israel, contemporary, Friday and Saturday.

The Outpost, 652 Grand Avenue, Spring Valley, 464-9807. The County Line, country, Thursday through Saturday.

Park Place, 1280 Fletcher Parkway, El Cajon, 448-4111. Prophet, concert rock, Tuesday through Saturday. Sly High, rock and roll, Sunday and Monday.

Reuben's, 5435 Grossmont Center

Drive, La Mesa, 465-3464. Sander Hersh, country and contemporary, Tuesday through Saturday.

Jimmy Wilson's Turquoise Lounge, 5975 Severn Drive, La Mesa, 465-1325. Artisan, rock and roll, Tuesday through Saturday.

South Bay, Black Angus, 707 E Street, Chula Vista, 426-9700. Oases, top 40, Monday through Saturday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1161. Saddle Tramp, country, Wednesday through Saturday. Ducktail Review, 596 rock and roll, Monday and Tuesday.

Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1161. Quick, top 40, Tuesday through Saturday.

Rock's Cocktail, 317 Third Avenue, Chula Vista, 422-1556. Lee Whittington, contemporary, Tuesday through Saturday. Earline Reeves, blues piano, Sunday and Monday.

Hutch's, 1463 Palm Avenue, Imperial Beach, 423-3475. Leather and Lace, country, Thursday through Saturday.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita, 479-3337. Gary Sherwood, contemporary, Friday and Saturday.

Royal Vista Inn, 632 E Street, Chula Vista, 426-2508. Rex Paris,

70's through contemporary, Tuesday through Saturday.

W.T. Steak Ranch, 2200 Highland Avenue, National City, 474-8849. Linda Sherwood and Western Union, country, Thursday through Sunday.

Westerner, 22 West Seventh, National City, 474-2919. Dusty Rhodes, rock and roll, Monday and Tuesday. Tony Mills and Crosscut, rock and roll, Wednesday through Sunday.

PERFORMERS

Performers listings are compiled by Linda North. If you wish to be included, please call 234-2508. Friday afternoon or Saturday before 5:00 p.m. The listings are free.

Rock & Roll

The Amber Band, *Hungry Hunter/Oceanside*

Artisan, *Jimmy Wilson's Turquoise Lounge*

The Backbeats, *The Backbeats*

Beer Pats, *Texas Troubadour*

The Blits Brothers, *Mom's Saloon*

Bon Bon Bon, *Chico*

Bratz, *Barachal*

California Express, *Krazy George's*

Chevy and the Shavers, *Joe Murphy's*

Claude Coma and the Rio Spirit, *The Dallas Collins Band/Doe*

Del Mar Fairgrounds, *Del Mar Fairgrounds*

Don Menza Quartet, *Latin Jazz*

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Meaders

Prophet Park Place, *My Rock*

The Puppies, *Barachal*

Pusha, *Barachal*

The Ramblers, *Del Mar Fairgrounds*

The Rebel Rockers, *Holly Up Tavern*

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Summer Breeze: Chuck's Steak House
Waves: Rick's Pub
Robin Williams Quintet: Harpway
Henry's
James Zollar: Bombay Bicycle Club

Contemporary/ Top 40

Dale Allen and the Nicketones:
Lava: Blue
BBC's Vista Entertainment Center
Baja String: Holiday
Jim Emberson:
Kirk Bates and Linda Parz: Holiday
Jim Emberson:
John Campbell and Conspiracy:
Reuben E. Lee
Stephen Cox: Smuggler's Inn
The Cooper: Bahia Hotel
Crack A'Nose: Monterey Whaling Co.
Harris Cunningham: Windhammer
Hill House: Old Pacific Beach Cafe
Cycles: Francisco's
Jesse Davis: Hotel del Coronado
Henry DeCoy: Reuben's Harbor
Island
The Devotions: Del Mar

Fairgrounds
The Merry Douglas Band: Anthony's
Dusty and Melissa: Tom Ham's
Lighthouse
Katherine Mitchell and Tai:
Columbus Hotel
Steve Mousas and Vincent Arlen:
Lorenz's
Pam Navare and Pyramide:
Huntington's
Nightrunner: Bull and Bear
Oscar: Black Angus: Chula Vista
Pelican Alley: Fish House West
People Movers: Hilton Hotel
Quicks: Anne's Machine
Ranch: Del Mar Fairgrounds
Larry Rathburn: Old Pacific Beach
Cafe
RPM: Fairgrounds
Donny Rose: Hamburguesas
San Antonio: Moby's Deck
Mike Sanders: La Hacienda
Golfing
Jon Sandoval: Solana's
Gary Sherwood: Old Bonita Store
Restaurant, Moby's Deck
Shine-B-On: Vacation Village
Hotel
Paul Shire: Texas Teahouse
Shuffle: Del Mar Fairgrounds
Summer Breeze: Chuck's Steak
House

Larry Keys Trio: Tavern and Country
Hotel
Lady Luck: Moby's Steak House
Main Street: Rick's House: Acapulco
Mesa
Katherine Mitchell and Tai:
Columbus Hotel
Steve Mousas and Vincent Arlen:
Lorenz's
Pam Navare and Pyramide:
Huntington's
Nightrunner: Bull and Bear
Oscar: Black Angus: Chula Vista
Pelican Alley: Fish House West
People Movers: Hilton Hotel
Quicks: Anne's Machine
Ranch: Del Mar Fairgrounds
Larry Rathburn: Old Pacific Beach
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RPM: Fairgrounds
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Jon Sandoval: Solana's
Gary Sherwood: Old Bonita Store
Restaurant, Moby's Deck
Shine-B-On: Vacation Village
Hotel
Paul Shire: Texas Teahouse
Shuffle: Del Mar Fairgrounds
Summer Breeze: Chuck's Steak
House

Country/ Country Rock

Bandit: Valley Center Inn Saloon
Gerry Baze and A Touch of
Country: Mustang Club
Bramble: Magnolia Mabury's
C.Y. Dypt Band: Lakeside Resort
California Country Band: Big Oak
Ranch
Conner and Dalton: Hill House
Country Causions: The Marro
Country Comfort: Diamond
Lounge: Aunt Emma's
Country Justice: Circle D Corral
Country Rejects: Stage Coach Inn
The County Line: The Outpost
The Critters: Hungry
Hunter/Oceanside
Dallas Express: Charlie's Little Bit
of Country
Rickle Gary and Sundown: Burn
Steer Saloon

Gravel Canyon: Mickey D's
Sundance: Hirsch: Reuben's La Mesa
Jetties: Harborside
Justice: Fulbright (Cocktail Lounge)
Leather and Lace: (Hatch)
Legend: Stadium Club
Roberta Linn and the Gamblers:
Mint
Don Livingston and Timberline:
Whiskey Flats
Steve Mousas and Finest Action:
Lorenz's
Moby: Bar-X Ranch House
Nightrunner: Bull and Bear
Jimmy Nino: Driftwood
The Oats Band: Wrangler's Roost
and Co.
The Owl Brothers: Sheraton Inn
Airport
Pony Express: Ember Room
Lanny Prewitt and Cinnamon
Ridge: Town and Country Hotel
Saddle Tramp: Country Jumpin'
Sam's Country Band: Flamingo
Springs Inn
Shenandoah: Lakeside Hotel
Linda Sherwood and Western
Union: W.T.R. Steak Ranch
Carl Simmons and Southern
Comforts: Circle D Corral
The Spurs: Longshot Saloon, Old
Time Cafe

Stagecoach: Pecos Mtn. Co.
Jack Tempchin and the Drifting
Norwoods: Doc Masters
Texas Tunes: Triton: Cardiff
The Third Round: Texas Teahouse
Johnny West and the Chaparrals:
New Bill's
Wild Rose and the Silver Dollar
Bands: Red Day Saloon
E. Zane Wood and Blazing Saddles:
The Alamo
The Zull Brothers Bluesgrass
Ranchers: Tubu Man's

Folk/Ethnic

The Alpines: Little Bavaria
Stephen Ball: El Moro Restaurant
Bismarck: Old Time Cafe
Colbert: Moby's, Del Mar
Fairgrounds
Low and Virginia: Curties: Drowsy
Maggie's
Dunsmuir: Fair: The Patriot
Came
Catherine Explosions: Old Time Cafe

Ethan and Christina: The
Mexican Restaurant
Juanita Franco: Flamenco Group:
El Moro Restaurant
Eleanor Friedman and Jesse
Pearson: Su Casa
Jim and Theresa: Hinton: Harway
Steve Fish
Doug Howett: Kang Food
Ed Lange and Enrique Rivera: Old
Time Cafe
Melissa Morgan: Old Time Cafe
Brent Milliken and Luisa Padilla:
Old Time Cafe
Mimette: La Terrasse, Edein's
Continental Cuisine
Mosses: Flamenco Ties: Ocean
Playhouse
Karen Mulhally: The Think, Drowsy
Maggie's
The New Ties: Sketch Kabob House
Chandra Schmidt: Old Time Cafe
Shanna Carl: Cello Irish Band:
Drowsy Maggie's, Woodraver
Piazza
Hector Valle: Salsa Machine:
Moby's

Vida: Del Mar Fairgrounds
Johnny Walker: Drowsy Maggie's
Sylvia Woods: Old Time Cafe
Everything Else
John Barker: folk rock, Reuben's
Plankhouse
The Behr Boys: a tribute to Elvis,
Del Mar Fairgrounds
Ricardo Sienra: easy listening, La
Casa Blanca
Kim Bloom: classical guitar, La
Petite Cafe
David Bradley: originals and
comedy, Spirit
Donna Cote: piano bar, Tom
Ham's Lighthouse
Duo Grant: classical guitar,
Prophet Vegetarian
Paul Gregg: piano bar, Doodles
High Society Dance Band: big band
dance music, Del Mar
Fairgrounds
Indian Joe: melodic guitar, El
Pescador

The Jackstraws Quintet: new
Renaissance party, Cafe del
Jug Mors
Jasmine: soul and disco, Mount
Hells: Mike Lodge
John Kelley: melodic music,
Mabury's
Pat Kerber: light classical, Kang
Food/Hillcrest
The Russ Kirkpatrick Band:
Southern soul and artistry, Jolly
Roger/Oceanside
Maggie Lewis and Ray Correa: easy
listening, Blues, Latin, The
Silver Fox Lounge
Rita Moss: piano bar, Humphrey's,
Bahia Hotel
Old Bridge: contemporary and
comedy, Monterey Jack's
The Orion Galtar Duo: light
classical, Prophet Vegetarian
Restaurant
Rex Parke: 30s to contemporary,
Rural Vista Inn
Dale Pearson: piano bar, Doodles,
Culpeppers/San Carlos
Buddy Rudy: piano bar, Town and
Country Hotel

Eddie Roney: Trio: contemporary,
contemporary, Caltamans
Steve Roney: light classical,
Turning of the New
Tony Soraci: Trio: oldies through
contemporary, Jolly
Roger/Sageport Village
Spillbound: "an easy variety,"
Texas Teahouse
The Spad Brothers: music of the
40s, 50s and 60s, Springfield
Wagon Works, Boat House,
Wingjumper
Wayne Steele: piano bar, Bahia
Hotel
Jonathan Von Bruns and
Thunderbolt: Latin
Impressario, Bahia Hotel
Bob Ward: light classical, Kang
Food/Hillcrest
El Warner: piano bar, Eric's Rib
Place
West Coast: soft rock, Cafe del Ray
Mors
Jinash Williams: easy listening
Hawaii: 12-14

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RUCKUS
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THE
BEACH CLUB
1921 BACON STREET, OCEAN BEACH
DANCE CONTEST DRINK SPECIALS

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appearing at the
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120 Orange Ave., Coronado 435-1822
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Contest to determine the no. 1 band in the
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**MERV DOUGLAS
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Most Danceable
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Now Open
7 Nights A Week
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Directly across from Anthony's Fish Grille, on Harbor Drive
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Bobby G's
Thurs. Sept. 17 - Tues. Sept. 22
**The New
E.J. Temple Band**
featuring Doug Reynolds on keyboards
Wed. Sept. 23
**Jerry McCann
and the Gigoles**
Monday night football—Big TV screen
Hot dogs with a Bud or Lite \$1.50
Kamikazes \$1.00 7 days a week
The "IN" spot in beautiful downtown Encinitas
Home of the James Gang
485 First St. 436-7397

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4258 W. Pt. Loma 225-9559
Thursday—Saturday, September 17—19
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**FOUR
EYES**
Tuesday—Saturday, September 22—26, 29—October 3
There's a new
rock & roll band in town
THE HEROES
HALCYON DINNER SPECIALS
In addition to our usual fine meals we offer these
special values:
Mon.—**Mon. Night Football Special**
Complimentary beer and wine while you dine
Tues.—Spaghetti night—salad, garlic bread and
all the spaghetti you can eat—all for \$3.25
Wed.—Chicken dinner for two and a glass of wine
for \$10.
Thurs.—**Bargain Night** a choice of 4 entrees, soup,
salad, and garlic bread—Only \$6.95 each.
NO COVER CHARGE WHEN YOU DINE
AT THE HALCYON.

Zeppelin to Beatles Jerry Lee to Rock
Don't miss this band.
**Artisan
Artisan**
September 17—20
Thursday—Sunday
**Rock & Roll Calendar
for September**
MON. TUES. WED. THURS. FRI. SAT.
SEPT. 14 15 16 17 18 19
**My Rich
Uncle's**
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7332
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Jimmy Wilson's Turquoise Lounge
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**MONDAY NIGHT
FOOTBALL**
Wide screen TV—All drinks 1/2 price
HAPPY HOUR 25¢ BEER
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Tonight—Thursday, September 17
LOOK INTO THE FUTURE WITH
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NO COVER—50¢ KAMIKAZES
Friday, September 18
The Loading Zone proudly
announces the return of
MELTING POT
SAN DIEGO'S FINEST REGGAE BAND
Saturday, September 19
Hot Southern Rock returns
DARK RYDER
Delivers an unforgettable rock performance
September 21 & 22
**DOUBLE
TAKE**
NO COVER—\$1.00 WELL DRINKS
September 23 & 24
7'N
NO COVER—DRINK SPECIALS
Sunday & Monday night
WIDE SCREEN NFL FOOTBALL
September 20—VAGRANTS
Southern California's best address for
great partying to the area's finest live entertainment
4198 Convey St.
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Just south of Balboa off 805—plenty of free, lighted parking

CURRENT MOVIES

Kentucky Fried Movie — The Los Angeles-based Kentucky Fried Fried ensemble makes its movie debut with string-together parodies of

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Improper Channels — Canadian-produced comedy with Alan Arkin and Mariette Hartley, directed by Eric

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The Jazz Singer — 1927 movie sounded like this — and as long as

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Madly — 1981
• New Valley Drive In (from 9:18)

Nine to Five — Current piece of popular entertainment pushing the buttons to bring out the greed of almost everybody toward their bosses, and particularly those of executives. At its laziest, it settles for illustrating stop-eared pages out of the feminist period. Certainly, it gives up any pretense of honest observation in its suggestion that if secretaries were to take control of the office, utopia would be soon to follow. Writer-director Colin Higgins may have felt that the major problem of casting Lily Tomlin, Jane Fonda, and Dolly Parton would be making up for the shortage of material elsewhere, and he would not have been wrong. Tomlin, as the office old-timer passed up for promotion for twelve years, has the most to work with, and makes the most of it. Fonda plays dumb, as she tends to like to do, as a divorcee who has never worked a day in her life, and whose consciousness has nowhere to go but up. And Parton is simply, and beautifully herself, a person with a fine sense of humor and proportion despite the appearance of top-heaviness. 1980.

Reashome — A pregnant parable on truth and the eye of the beholder. The construction is neat, tight, and schematic. (Four conflicting points of view on a mysterious forest killing), whereas Kuratsawa's treatment is full-blown (fantastic, hysterical performances) and long-drawn-out. Toshio Mifune, Machiko Kyo, Takashi Shimura. 1952.

S.O.B. — Blake Edwards' splenic attack on his own home and place of business, Hollywood. But the Hollywood of his mind is a good dozen years out of date. The characters, true to the satiric intent, are all rather interestingly unpleasant (if all else rather generalized and overworked), with Robert Preston having more than his fair share of good lines as a disolute M.D. But the movie-within-a-movie is the one of the late 1960s, a thirty-million-dollar, cotton-candy musical called NIGHT WIND, with the song "Poly Woly Dooly" as its centerpiece production number. When this extravaganza bounces unexpectedly (?) at the box office, the disgruntled director's plan to salvage it is to shoot and splice in some new material, giving the audience what they want — namely, sex, sex, sex — and particularly an intimate look at the "boobies" of his real-life Andrews-like star and his wife, Julie Andrews, who is in his real life Edwards' wife. Nothing in it of this is quite as believable — in the most literal sense — as the revealed "boobies" themselves. Both of which give the viewer more to ponder in Julie Andrews' psyche than just her husband's immodesty. With William Holden, Robert Webber, Richard Mulligan, Robert Vaughn, and Larry Hagman. 1961.

Stripes — Army comedy with Bill Murray, Harold Ramis, Warren Oates, and P.J. Soles, directed by Ivan Reitman. (Center 3 Cinema 2, Clearmont, from 9:18; Power-Hill Cinema 3, from 9:18; Oceanwide 8, Poway Playhouse, from 9:18; Sports Arena 6)

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The Last Wave — A group of urbanized aborigines in Sydney, Australia, is defended on a murder charge by a white attorney who, by a lucky coincidence, happens to be plugged in to the aboriginal concept of "dream time" and whose investigation of the case, and of his unique psychic powers, brings him to a somewhat incoherent moment of truth, face to face with some awful take-prime cave paintings and a plaster-of-Paris mask in his own likeness. Peter Weir's Ring-quest thriller about the collision of two alien worlds has a good deal of technical flash and some carefully worked-out water imagery running (literally) throughout. With Richard Gere and David Campbell. 1978.

Lili Huxford — Reviewed this week with Hanna Schygulla and Giancarlo Giannini, directed by Rainer Werner Fassbinder. (Fine Arts)

Little Darlings — Two teenage girls from opposite sides of the tracks enter a virginity-bidding contest at summer camp. Mostly vulgar and vicious. (Ken, 9:18)

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THE FOUR SEASONS
1:00, 3:15, 5:30, 8:00, 10:15 (PG)

HOUD OF THE BASKERVILLES
12:30, 2:30, 4:15, 6:15, 8:15, 10:00 (PG)

STRIPES — PRIVATE BENJAMIN
12:30, 4:30, 8:40 (R)

AN AMERICAN WEREWOLF IN LONDON
12:40, 2:40, 4:50, 6:50, 8:50, 10:50 (R)

AN AMERICAN WEREWOLF IN LONDON
Mission Valley 1.8 at Stadium Way
12:30, 2:15, 4:05, 5:55, 8:00, 10:05 (R)

STRIPES — S.O.B.
12:30, 4:30, 8:50 (R) 2:30, 6:30, 10:45 (R)

CANNONBALL RUN 9 TO 5
12:30, 4:45, 8:35 (PG) 2:40, 5:00, 10:20 (PG)

ENDLESS LOVE — TARZAN THE APE MAN
2:30, 6:45, 10:55 (R) 12:30, 4:40, 8:55 (R)

CANNONBALL RUN 9 TO 5
12:30, 4:20, 8:15 (PG) 2:15, 6:15, 10:00 (PG)

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12:30, 2:30, 4:15, 6:15, 8:15, 10:00 (PG)

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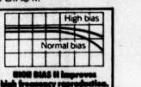
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