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Above: Betty Merutka, co-owner, John Durban, technical advisor

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# READER

VOLUME 11, NO. 25, JUNE 24, 1982 SAN DIEGO'S WEEKLY

## THE FIFTH PHOTOGRAPHY AWARDS EXHIBITION



**FIRST AWARD \$100**

*Plaid Shirt, 1981, color, Henry Cabala, Pacific Beach*

The Center for Photographic Arts and the *Reader* would like to thank San Diego County photographers who submitted entries to this contest. A total of 994 images was received from 426 photographers. Fifty-three percent of the entries were in color, forty-seven percent were black and white, and four percent were mixed media. All entries were judged by author and curator. The winning entries were selected for exhibition. The exhibition is open to the public. The complete photographs are presented in this issue of the *Reader*. The exhibition may be seen at Gallery G-1, 3847 Fifth Avenue, Hillcrest, from Friday evening, June 24, 1982, through Wednesday, July 28, 1982.

(continued)

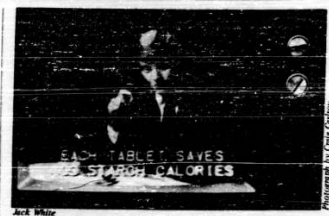
# City Lights

## Even Walter Cronkite Has To Eat

Channel 10's Jack White might be selling Veg-O-Matics at the Del Mar Fair if he doesn't learn to say no. White is Channel 10's Mr. Clean — handsome, calm, convincing, he's a viewer favorite on the station's evening news with his feature reporting and regular "Restaurant Row" dining reviews. When Harold Greene left to take a job in Los Angeles this month, the Channel 10 braintrust moved White into the anchor chair with Susan Farrell on the important, money-making, 5:00 p.m. newscast.

So it was with some embarrassment that Channel 10 executives saw a Los Angeles TV ad that features White extolling the virtues of "Starbuck's." "A controversial diet pill. Did you ever believe that corn on the cob could be part of a weight loss program?" White gleefully asks viewers. Well it can be, he insists. "You use a 'revolutionary new diet aid' that's zapping the country." White, attired in a dark blue suit, his arms stretching heavenward for emphasis, testifies that "I take one Starbuck's tablet shortly before meals and save 400 calories," and that "doctors know Starbuck's is safe because... it has been perfected by a prominent biochemist." For viewers who "order now by direct mail," White promises a "fabulous Starbuck's diet cookbook absolutely free" with their \$14.95 supply of the pills.

Television newscasters aren't seen pushing products because of an unwritten but understood agreement with their bosses that such commercial ventures, especially on television, could damage their journalistic credibility. White won't return phone calls, but his boss, Channel 10 news director Ron Mirra, says, "White took [the pill] with the assurance that it is shown only outside California." When the commercial showed up on Los Angeles's KHTV (Channel 9), which is transmitted to San Diego via cable, White mentioned Mirra he'd contact the diet pill company and demand the commercial be pulled from the L.A. station. Though Mirra claimed that the two-minute Starbuck's ad was no longer appearing on KHTV, it did in fact air at least once last week. Mirra also says that White did not request Channel 10's permission before he made the commercial. Station staffers are also amused that White's newscast colleague, consumer affairs reporter Irene Walker, has this year broadcast two segments questioning the effectiveness and safety of the controversial "starbuck's" medications. Walker challenged the diet



Jack White

regimen prescribed by the local Weight Reduction Clinic, and interviewed a researcher who is dubious about the effectiveness of so-called starch blockers.

P.A.

## Night Here In City Heights

Admins Taylor heard that homeless indigents were moving into City Heights, and she spread the word. She talked both to neighbors and shop owners in the cheerless, treeless community, which lies just south of Mission Heights and just east of North Park. A lot of the people alerted by Mrs. Taylor gathered one night last week in the basement room of the Assembly of God Church at Thirty-eighth and Wightman. First Mrs. Taylor took the podium and explained how she had been reading a recent newspaper account of downtown soup kitchens when she saw the headline: "The city's transient, eastward, into the midcity area." "I've heard from reliable sources that some of them are living in the ravine at the end of the street here," the pastor said. One resident contradicted him. "We don't really have that degenerate

doughnuts, to the neighborhood needy." "We are not going to transport people from downtown to here," Zachary asserted. One of his listeners retorted, "You're going to be providing alcoholics with a center to come to. And you'll attract them whether you provide transportation or not. They'll come and stay."

"Yeah, and where are they going to go?" another resident demanded. "They'll lay on our lawns," a third fired back. Zachary mildly offered the observation that downtown redevelopment was already forcing some of the center city's transients eastward, into the midcity area. "I've heard from reliable sources that some of them are living in the ravine at the end of the street here," the pastor said. One resident contradicted him. "We don't really have that degenerate

population here now."

"Why didn't you pick Ocean Beach? Or East San Diego? Or any other place?" another cried.

Last week's meeting was only one in a series being held in response to the news of God's Haven's relocation, according to Jim Bleisner. A five-year City Heights resident, Bleisner also presides over the City Heights Community Development Corporation, a group concerned with neighborhood revitalization. Bleisner comments that the advent of any remotely resembling a rescue mission in the neighborhood (bounded by University Avenue on the north, Interstate 805 on the west, Euclid on the east, and Home Avenue and Highway 94 on the south) is particularly irritating now, since "for the first time in a long time in City Heights, there's a community spirit emerging." He says in the last few months tree plantings and garbage clean-ups have been organized to counter the neighborhood's barren, unloved appearance. Recently, a demonstration block was designated on University between Forty-second and Forty-third streets, and several organizations promoting community pride and identity have been formed. "The neighborhoods aren't the proper dumping ground for downtown's problems," Bleisner asserts. "I see the danger of this as being part of a trend, a trend of downtown not dealing with the problem as it exists there but only wanting to get rid of it for economic reasons."

J.D.

## My Dinner With Miss Jones?

Will Ocean Beach's Strand Theater screen X-rated movies? Storeowners near the Newport Avenue moviehouse and members of the local town council were discussing that possibility last week when they learned that Walnut Properties, owners of Southern California's Pussycat theater chain, had purchased the Strand. Walnut spokesman Jim Johnson says speculation that the Strand will feature Pussycat titles such as *Between the Sheets* and *The Devil in Miss Jones* is premature, noting that several of Walnut's theaters "specifically show just general release." But Johnson also noted that "if the general release format doesn't work, sometimes we'll switch to X-rated."

Walnut, owned by Vince Miranda, purchased the Ocean Beach property from Great Western Theaters, which has had dismal luck with the Strand since 1981. The Strand was experimenting with a Ken Kesey, reputation-style schedule at that time, changing films twice or three times weekly and sticking to a mix of foreign, art, and revival films with a two-dollar admission price. On Christmas Day, 1981, the theater switched to contemporary films, screening recent releases including *Arthur* and *Rich and Famous* for \$3.50 per seat with a \$1.50 bargain hour. Attendance was poor, so the owners on February 19 invoked a "one dollar any time admission policy for double features including *Deathtrap* and *My Dinner with Andre*." Even that desperate maneuver failed. "Discount was really our last resort," admitted a spokesman for

Great Western, which officially handed over the Strand to its new owners last Friday night. "When you only get a dollar per seat, you're really trying to survive off the concession (food and candy) sales. But if you're not filling the theater, you're not going to sell concessions."

Walnut will retain the one-dollar admission for the present time. This week the Strand will show two horror films — *Visiting Hours* and *Wolfen* — both of which recently played at the Balboa. Walnut's downtown general release theater, should Walnut decide to convert the Strand to a Pussycat-style moviehouse or even show only an occasional X-rated film at the Ocean Beach theater (as it does at the downtown Casino and Artzco houses), it can expect a fight.

Members of the Ocean Beach Town Council met last week and pledged to "take powerful steps" and "look at the possibility of legal action" should the formal switch occur. "The Strand is our only theater, and it's a glowing black eye on O.B. If it showed adult films," reports town council member John Hensel, "the feeling was unanimous."

P.A.

## Any Place I Pick My Van Is Fine

Leland Cooper says he has been washing pots during the racing season at Del Mar for thirty-six summers. "I still see some of the same old pots that were there when I started," he notes with a grin. The rest of the year, Cooper, an easygoing fifty-two-year-old with a stubbly beard, collects unemployment and spends his time traveling. A few years ago he and a friend rode their motorcycles to the tip of South America, though more often his trips are confined to nearer realms, such as the Channel Islands off the coast of Santa Barbara, where he camps on Santa Cruz Island and dives for abalone.

Since 1956 Cooper has lived aboard the Dolphin, his twenty-four-foot sailboat which rests in the free anchorage off Shelter Island. But he has another home, which he parks nearby on the streets of Point Loma. It is a beat-up old yellow van with curtains between the front seat and the private area in back. Besides providing transportation, the van furnishes him with a base on land, and it makes him the envy of people, and although they are wary of publicity, fearing that police might force them from the street, most of them speak freely, even eagerly, of their chosen lifestyle. Estimates vary, but Cooper and others say there may be as many as ten or fifteen full-time van people living discreetly in the Shelter Island area. With the exception of Cooper, most of



Leland Cooper

the residents don't want their real names in print or their addresses described in detail. "There are lots of vans parked around here," says Terry, who claims to have resided for ten years in the back of his vehicle. "It's hard to identify which van is which, and that's to our benefit."

Once a painting contractor, Terry, who is forty-nine years old, says that he now gets by on about \$400 a month, the interest on his savings in a Tijuana bank. The well-appointed interior of his van includes a recessed bed surrounded by conveniences such as a television set and a propane stove. He calls himself a "land giraffe," whose tastes are in harmony with his income. "I'm not into saloons or drugs and my ladies are into the same shit I am — I don't want 'out and out' sex at the Charterhouse." Instead he makes the rounds of Shelter Island restaurants during happy hour, treating his dates to free hors d'oeuvres. For recreation he drives to Tijuana's Caliente racetrack, and in the winter he takes the van to Mexico.

He always returns to Shelter Island, although sometimes he visits his brother, a prosperous businessman living conventionally in East County. "I won't sleep inside a building," Terry says. "Not even when I visit my brother. I park this rig in his driveway and he says it embarrasses him that I don't stay in the house, but I haven't had a cold or headache for nine years and it's because I haven't been living in an artificial environment."

Other van people include George, a gray-haired graphic designer in his midforties who says he lost several hundred thousand dollars in a scheme to produce a pneumatic chair he designed to fit the individual form of anyone who sat in it. "This is an interim plan for me," he says hopefully, although he's devoted in his van for three years. "This lets you reflect on the real values of life are." As he speaks, another member of the van community walks over for a visit, carrying a bag of fruit. "We're all quite close," says George.

The van people appear to be successful in their attempts to avoid detection, according to San Diego police officer Nancy Hankins. "They don't present any specific crime problems," she says. "It isn't illegal to sleep in a vehicle, provided you move it once every seventy-two hours. Sleeping used to be illegal, but the law was repealed because we wanted to encourage people who drink too much to work out in the car instead of driving home." The San Diego Unified Port District, which controls Shelter Island, outlaws parking on the island after midnight, but many van people say that "it's law is rarely enforced."

The most salient opposition to the van people comes from occupants of the Roundtree, a five-floor, semicircular condominium complex at the foot of Shelter Island. Angie James, the manager there, says that many of the building's well-to-do residents object to the casual lifestyle of their more mobile neighbors. "It's more of an unsightly problem than anything else," he says. "They change clothes in the parking lot or leave their bathing dogs in the vans, or dump their dishwasher down a storm drain, so we call the police all the time, trying to get them to move out of the neighborhood."

M.P.

## The Sea Scouts Shall Not Have Them

The Sea Scouts were disbanded in 1970 and incorporated into the new Explorer Scout program, a co-ed organization managed by the Boy Scouts of America to broaden its appeal to young people. But Harry Huber remains a Sea Scout, his loyalties undiminished forty-four years after he first signed aboard and sailed the Great Lakes in a training vessel full of other city boys experiencing their first adventure on the water. Today Huber is chairman of Sea Explorer Post 6215, and worries that the old values of Sea Scouting he has nurtured

for so long may soon die out. "Believe it or not, hardly anybody has ever heard of Sea Scouting in San Diego," he says. "We just don't have the support of the community." Indeed, a fifty-eight-year-old attorney who says he was forced into premature retirement by cancer and diabetes, has several theories as to why the ranks of Sea Explorers have thinned considerably from the days thirty years ago when the San Diego Explorer Post 6215, which controls Shelter Island, outlaws parking on the island after midnight, but many van people say that "it's law is rarely enforced."

Although this is a Navy town, all the officers' kids belong to yacht clubs. "Huber complains," and so do I have the money or the leadership to get out and reach the poorer kids, who could really benefit."

What really bothers Huber, however, is what he calls the "hands-off" attitude adopted by the central administrative office of the Boy Scout Council here. "They don't seem to really care what is happening to us," he says. The most telling indication of this neglect, claims Huber, is the council's policy of keeping for itself the money it raises from boat sales. For the past five years the council has accepted boats

from donors who want to help the scouts and get a tax deduction besides. A few of the boats are retained and lent to the Sea Explorers, but most are sold to raise cash. "The Sea Scouts don't get a nickel from those sales," Huber grouches. "It was a real big shock to me when I found out all the money went into the council's general fund."

Tim Gorman, a spokesman for the Boy Scout Council, says such criticism is misguided. "The boat sales are not conducted by the Sea Explorers and the boat donors are not given the idea that the proceeds are going anywhere else but to the council." The money collected each year from the boat sales, an average of about \$45,000, is used to defray the \$1.5 million required to run the Boy Scout organization in the county, which presently numbers about 18,000 Cub Scouts, Boy Scouts, and Explorers. The Sea Explorers, says Gorman, "are an extremely minute part of the overall program. Thirty years ago they were a big part, but that has changed."

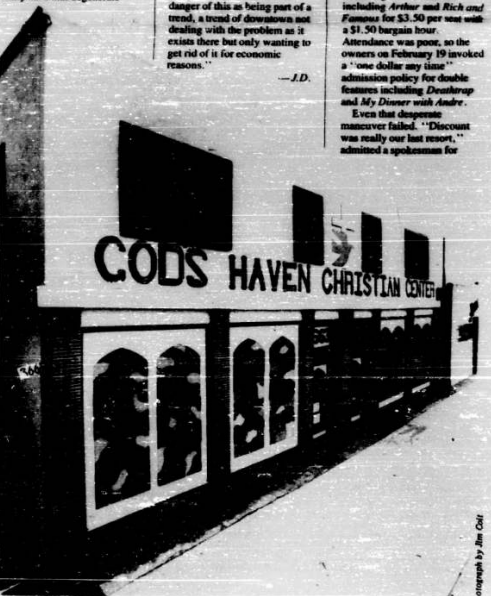
When the Sea Scouts became Sea Explorers, the Boy Scout Council also changed the nature of the Sea Scouts' pursuits, according to Gorman. "The emphasis of the Explorer program is on career goals," he says. The local Explorer organization, while acknowledging the declining membership in Sea Explorer posts, reports that more than 180 young people have signed up for posts dedicated to surfing, and more than a thousand belong to snow skiing posts. These, of course, are not exactly professional pursuits, and their popularity only irritates Sea Explorer leader Huber, who bemoans what he perceives to be a waning interest in seamanship on the part of the young. "You get guys in the Navy now, all they know how to do is push a button."

M.P.

—Jeanette DeWitt, Matt Krueger, and Paul Potter



Harry Huber



Photograph by Jim Cox









## THE INSIDE STORY

BY PAUL KRUEGER

EVERYONE CAN HEAR DOUG MANCHESTER complaining, but no one thinks it will do him any good.

Manchester built the Columbia Center office tower downtown and now he wants to build a new city convention center next to his hotel projects on Navy Field near Seaport Village. For two weeks, though, Manchester and Kent Williams, his vice president for public affairs, have been ravaging the process and personalities that will decide whether Manchester or one of two other competing developers will build that convention center.

Manchester argues that the Center City Task Force, which is reviewing the convention center proposals, is predisposed to favor the Santa Fe Company, a major downtown landowner that wants the city to put a publicly financed center on land surrounding its Santa Fe Depot. Manchester's belief rests in part on a strong suspicion that Mayor Wilson and Santa Fe executives struck a deal last winter when the mayor turned down several million dollars in state and federal money that would have allowed the city to buy and refurbish the depot. The depot remained Santa Fe's, but Manchester thinks Santa Fe made the mayor a promise in return. Manchester's spokesman, Williams, speculates that "Santa Fe told Wilson, 'If you give us a break by declining to use funds for the purchase, we'll hire a local architect and come up with a convention center design that will be a knockout!'"

So Manchester and Williams believe that the Center City Task Force— which they say was formed "to get the convention center issue off

Pete Wilson's neck"— is now carrying out the agreement between the mayor and Santa Fe. They see the task force as being dominated by Wilson allies, including its chairman, attorney John Davies, and member Dean Dunphy, whose resignation was called for by Williams in a letter published last week in the *Daily Transcript*. They note close ties between the supposedly independent task force and the Center City Development Corporation (CCDC), of which Dunphy is president and which Williams and Davies feel favors the Columbia redevelopment area, site of Santa Fe's proposed project, over the Marina redevelopment area, where the Manchester center would go. (Long-term plan for the downtown area shows heavy building in the Columbia area; it is also dominated by unattractive uses, including bus stations and parking lots.)

Facing these odds, Manchester took to the attack in addition to demanding Dunphy's resignation. From the task force, he and Williams have chosen CCDC boss Jerry Trimble as a target, noting that "there are just two people we're concerned about... Dunphy and Jerry Trimble."

Williams is also complaining publicly about how task force chairman Davies "stood up" Manchester, himself, and their architect, Frank Hope, at a planned June 9 dinner at the Westgate Hotel. Manchester, though, has visible allies. Supervisor Roger Hedgecock, himself a task force member, has expressed some sympathy for Manchester, but Hedgecock does not believe the charges of bias. Furthermore, he and Manchester still disagree strongly about Hedgecock's plans for county-sponsored



Kent Williams, Doug Manchester

development adjacent to the harbor, a project Manchester feels would undercut private enterprise, such as Manchester's own development at Navy Field. Manchester and Williams can count on support from port commissioner Maureen O'Connor, who strongly opposed the Wilson-Santa Fe Depot agreement and has harshly questioned Santa Fe executive during their presentation to the San Diego "Port of the Future" O'Connor's influence with the task force, however, is very limited.

Still, Manchester seems committed to continue talking loud and tough in a city where deals are made quietly and arguments settled without public bloodletting. "This is hardball," says Williams, "and we can play a pretty good game of it. Look who we've got. Manchester, [Frank] Hope, and Richard Burt [Manchester's attorney—a senior partner with the prestigious law firm of Gray, Cary, Ames, and Frye]. None of these guys are chopped liver."

Governor Jerry Brown got an early start in finding out what he could learn about U.S.

Senate challenger, Mayor Pete Wilson. When Wilson's name started clubbing in the polls, even before the June 8 vote, the Brown campaign hired a local researcher to spend two weeks at the downtown library photocopying several years' worth of newspaper articles on Wilson's tenure in the mayor's office. "I just sent them the Brown campaign everything I could find and they decide what to use and what to do with it," explained Paul Miller, a freelance, six-year-old USD law student who did the research work and who previously aided Brown's 1978 gubernatorial re-election campaign.

Meanwhile, a more in-depth investigation was handled by Frank Brannan, who visited San Diego for two days during primary election week. Brannan and those who spoke with him, are circumspect about what was discussed—perhaps because Brannan is on the state payroll as Brown's "director of research." He stresses that his visit here was taken on vacation time and that he "only did two or three hours of chatting" with local Brownophiles. "I figured as long as I was here, I might as well seize the opportunity," says Brannan, who managed

to squeeze in a lot of chatting in his two or three hours. Among those Brannan talked to were Si Casady, who ran for mayor against Wilson in 1979, Democratic activist Jim Skelly, and Matt Potter, who last year helped engineer the defeat of a Wilson-supported, taxpayer-secured convention center measure. Local Brown campaign manager Bobbi Quick says she was never told of Brannan's visit here.

Brannan won't say what he talked about, and neither will the Wilson foes with whom he spoke. But a Brown campaign source pointed out issues that may come into play later in the Senate campaign, though they seem unlikely to carry much political punch: the growth of Wilson's mayoral staff during his 16 years in office; his recent poor council attendance record as documented by the Young Americans for Freedom, his promises to prevent Los Angeles-style urban sprawl, and his refusal to make public, his office calendar, provoking a court fight with *Nesbitt* publisher Larry Renner. Brannan was supposedly intrigued, too, by Wilson's recently divulged tax write-off in a Midwest sewage diversion project.

Photograph by Jim Gier

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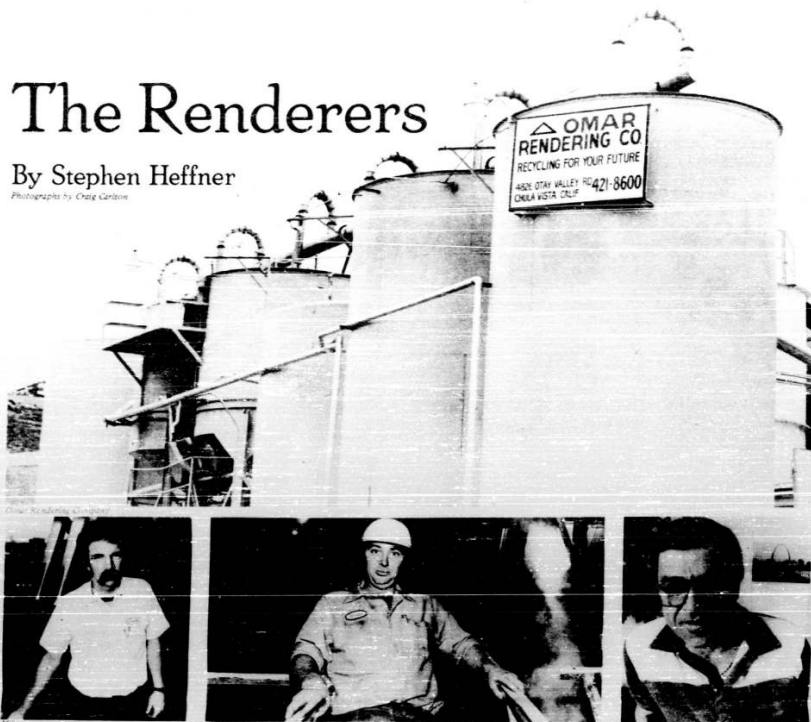
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# The Renderers

By Stephen Heffner

Photographs by Craig Carlson



Mike  
It seemed innocent enough at first, a routine inquiry into the workings of an old San Diego business institution, the Pacific Soap Company on Market Street. And when it was learned that the company manufactured two kinds of laundry soaps — Citrus soap and Vogue detergent — there appeared little risk in asking about the differences between the two. So much for the benign costume.

"Vogue is a detergent," said the pleasant woman who answered the phone at Pacific Soap, "and Citrus is a natural soap made with tallow."

"Tallow," she answered. "From the Omar Rendering Company in Chula Vista."

Rendering? Like in an artist's rendering?

"No," the woman answered patiently, "like in guts, and I don't mean courage. Animal fat. Grease. Guts."

Rendering. Random queries revealed

that people knew little about the business in general and even less about Omar Rendering in particular. And it turned out that the ignorance was not just a local one. Four years ago Frank Burnham of Riverside, under the sponsorship of the Pacific Coast Renderers Association, published a book titled *Rendering: The Invisible Industry*. It was an attempt to report the history of rendering and to advertise the modern industry as an invaluable national resource. The blurb on the book jacket describes rendering as "an industry that touches virtually every facet of our twentieth-century life; yet an industry that is virtually unknown to most of society. . . . It isn't even listed in major encyclopedias."

The book goes on to point out that rendering is one of humankind's oldest activities. Long before the first Noel, certain inventive bipeds learned that by melting animal fat together with wood ashes they could produce something that would help them wash their clothes cleaner in the river

than if they used just the river. Later they learned that the fat could be wrapped around various types of fibers to create portable firesticks that were easily lit and controlled. For centuries after, tallow soap and tallow candles were staples of earthly civilizations.

Burnham writes that there are around a thousand rendering plants operating in America, turning out billions of dollars worth of products, including meat and bone meal, livestock feed supplements, and tallow, a cylindrical vent stacks, and tall storage tanks rise from behind a high fence. A sign atop the largest building identifies the plant and states that it is "Recycling For Your Future," though it doesn't mention what is being recycled. A metal building to one side of the plant houses the administrative offices, including that of plant manager Ed Stare.

Stare is casually but smartly dressed, wearing traces of gold and the kind of eyeglasses that show a designer's touch. The powder-blue '56 Mercedes convertible in the yard is his, as is the new video equipment in his office, which he bought for taping films while he pilots his small plane. He is gracious with his visitor.

"Why the hidden industry?" Stare repeats the question of the hour. "Because of the stink. Rendering's always had to

operate on the wrong side of the tracks — doesn't now, but it used to. In the old days, you couldn't run a rendering plant near where people lived because the stink was too much. When this place was built in '46, wasn't anything out here. It's just the last few years that these houses were built up on the hill behind us. Thirty years ago, people wouldn't have lived here." Lines of single-family tract houses peek over the north rim of the valley, like Indians about to swoop down on the wagon train.

"But the business has changed," Stare continues. "It's been cleaned up. We got all kinds of pollution controls now, and nothing goes out the plant that's not purified. You'll see. Marty here will show

you around." A short, stocky man stands at the door of Stare's office. "Get him a coat, Marty," Stare instructs. "So he don't get no smell on him."

A cheerful, round-faced man, Marty leads the way into the plant. Tanks and pipes and conveyors fill the cavernous space. Belts and gears turn, steam blows from valves, great metal boxes shake and groan with internal activity, long and tall machines crisscross each other and are painted in bright blues, greens, and reds. Marty preps and pushes knobs on the control panel and takes readings from a rotating temperature graph. He talks about presses, separators, melting points, air scrubbers, and tallow gradations. His vis-

itor's first impression is of well-organized technology on the march.

Then other things begin to appear, and the first is the smell, which drifts slowly into the consciousness. It is not immediately a foul or coarse smell, but something more profound, if the word can be applied to aromas. It is a thick smell, almost sweet, or rather, beyond sweet, and it is thickest by the steel pit called the raw material bin.

The bin is eight feet deep, a dozen feet across, and thirty feet long. The left-hand side is half-filled with what appears at first to be a homogeneous mass of pinkish, wet tissue. Shortly, the eye begins to distinguish and identify individual elements — lungs, intestines, hoofs with hair,

stomachs, skulls and necks.

"That's called offal," says Marty. "A fancy word for guts. Cuts out from the packing houses. It's everything they can't sell as meat. Offal goes in the left side and butcher scraps from the grocery stores go in the right side. Scraps make the next tallow. Less acid. If we ran notin' but scraps, we'd be makin' extra-fancy tallow all the time. That's the top grade. The offal in there now is fresh dead. Still warm."

At the bottom of each half of the pit are parallel drive screws designed to move the loads toward the center of the bin, where a single large screw picks up the material to carry it up to the cooker. The screws turn

(continued on page 12)

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## The Renderers

(continued from page 11)

very slowly and the hill of guts slithers almost imperceptibly through the pit, as if it is alive, creeping like a huge, fat animal at the urging of a great, slow, internal muscle.

Among the guts, the eyes are the most distinct. They seem intact, the only things not radically different from how they would appear on the live animal. The life has somehow not gone out of the eyes. They are still dark, liquid, and round—rounder, in fact, than before the slaughter, as in this state there are no lazy eyelids to interrupt. There are many eyes, and they are bold, dark spots of life in the pile.

A brush against the steel rail of the pit reveals that it is slick with animal grease. The concrete floor is slippery underfoot in the same way. It is easy to imagine that everything in the building is coated to one degree or another. A metal trash can beneath the giant cooker overflows with solidified grease from a leaking joint above. Here and there, stalagmites and stalactites of fat reach for each other beneath pipes, like gnarled fingers seeking some unholy union. Barrels of indecipherable debris stand nearby, and seams of overhead conveyor chutes are marked with dark residues of their contents. A sign on the walls reads,

"Good Housekeeping Is Everyone's Business—Keep Your Area Clean." The plant may be as clean as it needs to be, but the relative possibilities of the adjective suddenly seem vast.

Near the control panel, a woman's purse and its contents are spread out on the floor. "Come outta the magnets," says Marty. "The magnet pulls any metal from the raw material before it gets ground up for the cooker. Wasn't any wallet or ID in this one. If there's an ID, I always call and tell 'em we've got their stuff." He picks up a small address book and thumbs through the greasy pages. All the writing is dissolved. "Whenever you find something like this, it means it was snatched. We leave barrels behind restaurants for their cooking grease. Whoever stole this took out the wallet and threw the rest in the grease barrel."

The heavy smell seems to grow thicker with time, and breathing becomes difficult. Marty appears unaffected by the atmosphere as he explains the mechanics of the air scrubber, required as a pollution control device by the EPA. The scrubber is a tall, broad stack that sucks in ambient air from the ceiling and circulates it through an atomized mix of chlorine and water before allowing it to escape through the roof. "The air that comes out that stack has no smell," Marty says. "You can stand up there and put your nose right over it and it'll smell neutral."

As Marty seems completely oblivious to the dense, sickening aroma of the plant, the unspoken question is whether he has any reliable recollection of what "neutral" air might actually smell like. Mercifully, he leads his guest from the plant for a tour of the outside, where idle machinery, spare parts, and scrap metal compete for space. Amid a cluster of barrels, Marty begins poking at something through a swarm of flies. It is the head portion of a large fish. "Thresher shark," he says, flipping it and pointing out the rows of white teeth. "From Sea World. They send us stuff now and then—whatever dies. Today they gave us this and two seals." He lifts a rag from a small oil drum and pulls at

two brown carcasses. "We'll take it all. The hogger can chop any kind of animal into pieces an eighth of inch small, bones and all. The cooker melts out the fat for tallow and feed fat, and the solids get separated and pressed for meal for dog food."

A large truck hauling a long cargo bin pulls into the yard and backs up to the roll-up metal doors that front the raw material pit. A frizz-haired, mustachioed man in tall rubber boots and rubber gloves climbs out. This is Mike, with his guts truck and a 15,000-pound load of offal from the C&M packing house in National City.

The motorized metal doors slide open with a grating screech. Mike backs the truck to the lip of the pit, unbolts the cargo bin gates, and activates the truck's hydraulic pump. The trailer tilts slowly and a plopping avalanche of offal slides into the pit. Guts that fall short of the pit Mike shovels in with a broad coal shovel. "If you want to see where this all starts," Marty says, "you should ride with Mike to the packing house." Mike is agreeable, and in a few minutes he has a passenger on the trip to C&M.

The truck is an International Loadstar 1850, with ten forward gears, two reverse, and a round tin of Skoal tobacco snuff on the dashboard. Mike's mustache is red and thick, and so long that he could strain soup through it, drinking only the broth and catching the chunks in the hairs. "I've got the job nobody wants," he says as he guides the truck onto the freeway. "I work from eight in the morning until eight at night. If they kill on Saturday, I work on Saturday. They usually kill the last animal by 4:15, but it's at least an hour after that until the cutting's done. Then, I have to come back, unload, and steam clean the truck. And I've got to be on time to pick up my loads. If I'm late, I hold up everything."

Mike collects offal from two packing houses in National City, C&M and its immediate neighbor, Cuyamaca. He leaves one cargo trailer at each plant and keeps one with him. When a trailer is full, Mike is there to haul it away and replace it with

an empty one. C&M is the more mechanized of the two houses, and Mike will collect eight or nine loads a day from them; he will take an average of three from Cuyamaca, where more work is done by hand.

At C&M the slaughtering of beef happens outside, while inside the carcasses move in assembly-line (disassembly-line, actually) fashion from one cutting table to another. Rewash the tables in a linked series of channels in the floor, drive screws push discarded offal out to a single screw that feeds the guts into Omar's cargo trailer.

Mike wheels carefully into the yard and parks. He jumps from the tall cab and ducks through a small side door in the garage that houses the guts trailer. The trailer is half full. Mike uses a long steel hook to distribute the pile evenly. The feed screw continues to turn, now carrying a bunch of half-legs and hoofs, now a dripping bundle of intestines. Blood settles to the bottom of the trailer and trickles steadily out through two drain holes and down into a large sewer drain in the pavement. "This'll be all right for a while," Mike says. "Let's go have a look around."

Inside is all steam and stainless steel. Blood-splattered men work with knives and saws over gleaming steel tables. Cattle corpses hang by hooks and chains from an overhead track that snakes around the ceiling. The farther along the track the dead animals travel, the less they look like cattle and the more like meat. Underfoot, steel plates cover the silent screws and the moving guts. On the way out to where the slaughtering is taking place, there is a station where a man uses heavy, mechanized scissors to clip off the thick legs as easily as if he were pruning a rose bush.

Outside, the killer is a silent man who is all business. He wears the dark hood from his sweatshirt under his hard hat, probably to keep blood out of his hair. His weapon is roughly the size and shape of a fat pepper grinder, and it breaks in the middle to accept a small caliber charge. The charge drives a blunt steel rod out of the bottom of the weapon. (continued on page 14)

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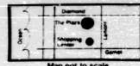
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## The Renderers

(continued from page 10)

When he's ready, the killer prods animals from the holding pen up an ever-narrowing chute until they reach the killing place, where their movement is restricted by being tightly boxed in on all sides, including overhead. The killer leans over the chute, holding the gun upright, looking for the spot, then drops the weapon almost delicately onto the skull. The charge cracks with its small shot sound, the dull rod crashing invisibly into bone and brain, and immediately the large animal slumps, a small hole showing, issuing blood and whitish tissue.

He reloads, kills two more, then lowers himself on a small electric elevator to a level below the chute, where he hooks a chain around one dangling rear hoof of each dead beast. A conveyor pushes each carcass from the chute, sending it crashing down a steel slide, but simultaneously the chain and hooked leg draw the animal up above the floor and ease it, head down, into the line of others waiting to enter the plant.

The killer then takes up a very sharp knife, parts the hide at the throat as if he were slicing a soft avocado, and reaches up inside the body cavity to sever the major vessels. Gallons of purple blood crash out of each animal like small violent water-

falls, and the blood swirls into drains in the floor.

Mike's trailer is finally loaded, and after a stop at the weigh station, he points south on the freeway with 13,000 pounds of off-fal. His passenger wonders about the consequences of having an accident with such a load in tow. "I've never had a crash or anything like that," Mike says, "but I did lose part of a load on this freeway once. One of the gate latches broke, and the weight was too much for the other two and they broke. Three thousand pounds of guts hit the road. Luckily, the CHP was right there, but it was really a mess. It's a good thing there wasn't anybody right behind me." The picture of driving directly behind the guts truck when the load blew out is less than appetizing — guts on the windshield, guts on the hood, guts on the grill. "They called out a skiploader and a dump truck from Caltrans to clean it up," Mike continues, "but when the guys got there, they refused to put the stuff into their vehicles. I mean, it was a mess."

Back at Omar, Mike unfolds as before. The stinky smell from the inside of the plant drifts out through the open doors and discourages a last look around. Marty passes by on his way home to dinner. He points out his house, a small dwelling among some trees, not 150 yards from the plant. Omar's cooker will run into the night, and Marty will be near to check that it is doing so without problems. "This is an interesting business, isn't it?" he asks rhetorically. "I like it. Matter of fact, today's my anniversary. I started here eleven years ago today as a truck washer."

Ed Stare is also about to call it a day and head home in his Mercedes. "Rendering's a good business," he says. "We're recyclers. We're good for the environment. Rendering's had a lot to live down, and we're still fighting the old image. But you can see there's no need to hide anymore." He kicks a tire of his shiny classic car. "You know that two percent of the stuff this rubber's made from comes from calves?" He smiles and drives away on his fat radial.

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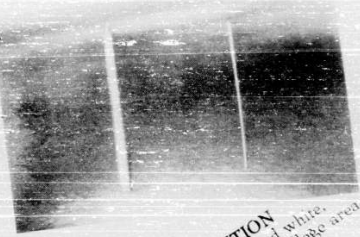
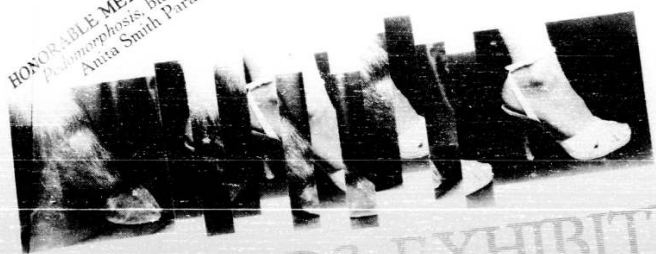
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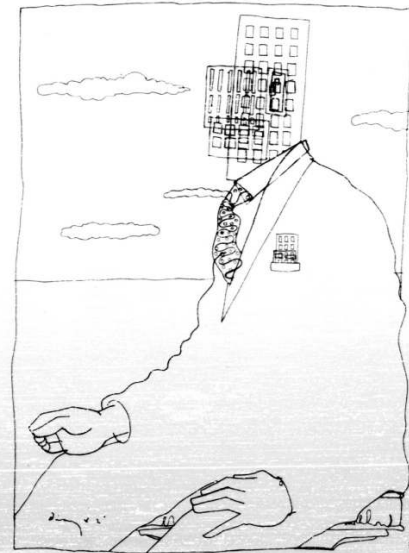
# A G R O W I N G D O U B T

By George Bergmeister

A horror movie has been on location in production in San Diego these past score years and hardly anyone has noticed it, and that is half the horror of it. The other half of the horror of it is that the story line is not a fiction. In the plot, the town has been devoured and digested by a ravenous amoeba called *metropolis gigantica*. As the movie fades to an end, the obscure amoeba keeps getting bigger and bigger and bigger.

The thing about living in California (soon to be a major motion picture) is that so much of it is never here anymore. Everything changes, of course, but California accelerates; no matter which way you look, or when, it's been transformed. We came to San Diego on old 101, then a venerable but lively double highway that clasped your hand and led you through the small communities on the northern flank, as you approached the city. Now you beam down I-5, a sterile but speedier successor, which saves time but loses flavor. God was examining San Diego through a loupe that July day when we first saw this city. It was so bright and clear, it was a work of art. Now, however, it is often saddled with the same horse blanket of smog that vengefully smothers Los Angeles.

Streets that were once casual are now traffic battlefields, days that were sweet now smell of exhaust, a town that was quaint is now adoned with cheap dime-



store glass jewelry — those hard, mirror highrises that silently scream out the faceless creativity of our time. Blank is better. Gone are the innocent, provincial days, and with them that neat little ballpark in the valley; the downtown Marston's, a pleasant place to visit during lunch hour; the downtown upstairs Sheng Hwa Low that sold a plate of spaghetti and meat sauce for fifty cents; the Union Street sandwich shop where you could buy two tuna salad sandwiches for twenty-five cents, and, of course, the ferries (if someone wrote of driving on a ferry to cross a channel, you would think they were describing horse and buggy and Civil War days).

Two structures eminently symbolize the changes time has wrought in our little city. One is the El Cortez, that old king of the hill that once dominated the downtown scene but now often cannot even be seen. Observed from a vantage point such as the top of California hill, the El Cortez now appears stunted, a runt among giants. The other structure is that dowdy senior, the old Federal Courthouse, which is to the new Federal Courthouse what the old national debt is to the new national debt.

It is, of course, is not without redemption. There is the zoology and biology, the arts and the museum of Balboa Park, the beaches, the view from Soledad, and the jacarandas in bloom. There is the climate — which they have as yet been unable to ruin. There is the mix of people, souls who strayed in from everywhere to enrich the cultural

soil. There is Mexico to the near south, Los Angeles. There is the little old lady who feeds the abandoned cats of Columbia Street who share the street with the grease spots in huddling under parked cars. "I couldn't go to sleep," she says, "if I knew they were hungry." There is sanctuary in the quiet of St. Joseph's Cathedral during the day.

To some, San Diego is strictly beach area; everything else is forbidden hinterland. The mighty ocean is a touch of spiritual renewal, awesome in its tumbling waves, tranquilizing in its purring roar, pleasant in its refreshing coolness. If you have any sense, you make it to the beach sooner or later, if only to gawk and, if incoherently, to fathom its strange, mystical lure; but the beaches are mecca especially for the young. A god who created a world that includes beaches can't be all vengeful, can't be the exclusive captive of all those thundering preachers who make a livelihood of titillating sin and damnation. The surf is sufficient to itself, a fervent fire of primal ecstasy that transcends mundane religions. It is an experience that needs no hyping, a widow on eternity. When you can't stand the nonsense anymore, go to the seashore.

The same day in San Diego is not necessarily the same day everywhere in San Diego. The same day, exactly the same moment in San Diego, can be chilling at the beach, warm in Mission Valley, pleasantly breezy in Mission Hills, and uncon-

fortably hot as you travel eastward. Downtown daytime has its myriad sights: bums sleeping in flower beds, confident looking young professionals in three-piece suits, girls in almost any attire (I once saw a woman strolling up C Street garbed in only a see-through gauze dress), drivers who threaten your life if you insist on taking pedestrian rights at street crossings, shoppers of all ages milling in Long's drugstore, and all the crazy auto traffic, a living monster bred by those ridiculously short blocks. And now we have that new Christmas toy, the bright red trolley, with its right-of-way that the drivers continually violate, all part of the fun and games that stretch from lower Hillcrest to Seaport Village.

In other, longer-settled parts of the nation, where the great cities sprang to life a century or two ago and the immigrants rooted generations ago, there is a sameness to the people and their mores that isn't found in the restless West. Here the blender is still whirling and the human ingredients are still simmering, a porridge that yields the unexpected, a factor that sometimes takes its toll because of its very volatility. Certainly there is history here as well as anywhere, but it always seems to be someone else's history. The bum on the beach is not necessarily the spiritual heir of the trekking friars. It makes for the nervousness of the lost dog, the hunger of the stray cat, the dismay of the unattached anywhere. "It's Lucky When You Live in the West," Lucky Lager said, and old Lucky Lager is not around much anymore. Neither is Bulldog Ale, which I used to buy in the liquor store now occupied by a burger station in Old Town. When you uncapped a quart of Bulldog Ale, every bug in the house immediately expired.

There are meaningful statements for those who seek such things. Palm trees are sometimes fingerprints against the sky. The lack of severe cold is something to plan on. The stimulus of perpetual strangers is that you know others share the same problems and fears that you endure. And though it is something of a sadness, the very fact that the place continues to grow shows either that everyone can't be all wrong or that we are all making the same mistake. After all, birth doesn't guarantee anything, particularly that you will do anything right.

It would be nice, though, to understand the code of things, to see the clarity and not just the movement, to appreciate the whole of it in the same way you can appreciate a good piece of writing, say, for instance, that splendid paragraph in which you first meet Gatsby. It would be rewarding to know a lot of things. It would be astounding to know everything. But then, if God had wanted man to know the secrets of the universe, then God would have given speech to cats.

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## Letters

(continued from page 4)

job: 2500 in 1982 as opposed to 800 in 1979. Second, to paraphrase Shakespeare in *King Lear*, cabbies are "more sinned against than sinning." Last month there were twenty-two robberies, several stabblings and assaults, and one murder. If Mr. Krueger will send me his personal address, I will send him the time and location of the funeral for the next cabbie who dies. Maybe Mr. Krueger would like to throw a little dirt on the grave.

Richard Thompson, owner  
Rio Cab

Paul Krueger replies:  
Mr. Sober noted that he started American Cab in 1979. There was no reason to doubt his explanation at the time of our interview.

## Erratum

In last week's "City Lights" section, an editing error led to the incorrect statement that Columbia Pointe condominiums had paid a fee to display advertising signs on downtown property owned by the city. In fact, as of last Thursday, Columbia Pointe had not paid any fee. The Marina Park Condominium complex, built by Shapell Government Housing, is also displaying signs downtown and has paid the required fee to the city. The Reader regrets the error.

## Long Not Drummer

Any Chu's article, "The Slow Manatee" in your June 10 issue, stated that Baron Long (part owner of the Vieja Reservation property) was a Civil War drummer.

As a relative of Mr. Long's, I wish to correct Mrs. Chu's statement. Baron Long was not in the Civil War, having been born in 1853. During the 1920s and 1930s, Long, familiar to San Diego, owned and operated the U.S. Grant Hotel and the Agua Caliente resort and racetrack in Tijuana. At Virgin he bred racehorses for the Agua Caliente racetrack. The lush valley was similar to the Kentucky bluegrass country.

In 1931 he sold the Alpine property to the U.S. government for use as an Indian reservation. Kathleen Kelley-Markham  
Old Town

## And Deliver Us From Liquor

Any Chu's article on alcoholism and its horrible effects among Native Americans really hit home.

The problem is so complex, and yes, it is our own people who frequently lead us down the path of destruction. And the young do follow the lead of their elders. However, there is so much more. We simply have different values than that of the majority (including most non-Indians) in that we are not money-oriented and willing to do anything to achieve "success." Also, we don't care for money, money's mine! And so we escape to the waiting arms of alcohol.

The solution is within ourselves. Alcoholics Anonymous, whose example of our own people who are teetotalers, and the most important of all, God. He will take away the awful desire to drink, if we approach him honestly and humbly. We must admit to being helpless in the desperate presence of alcohol and ask for deliverance. Name withheld by request  
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## Gifted Miser



JONATHAN SAVILLE

There are two kinds of great acting. One involves a detailed rendering of a complex personal reality. The actor uses a wide repertoire of physical signs — both in the body and the voice — to reveal the character's inner life. All the actions, gestures, movements, and vocal intonations are finely nuanced, shaded, blended, so that they form an infinitely supple fabric, shaped precisely to the contours of the underlying characterization. The character seems real because he is presented as complicated and deep, the way a real person is complicated and deep. And like a real person, such a character remains ultimately mysterious, with various sources of energy, motives, conflicts, and intentions forever hidden from our perceptions and only to be guessed at.

This is the sort of great acting we can see at the Old Globe these days, in Ellis Rabb's brilliant characterization of Prospero in Shakespeare's *The Tempest* (see Jeff Smith's review in this issue). But there is another kind of great acting: a splendid example of which is currently on view only

a few yards across the Old Globe's green, on the outdoor Festival Stage. This is Paxton Whitehead's stupendous performance in the title role of Molière's *The Miser*. Complex, subtle, nuanced, depth, mystery — you will find none of them here. Instead, there is an immense, unstrained caricature, in which a few gross traits are inflated to the point of bursting and repeated with utter shamelessness. The squinting eyes; the crooked grin, creeping up one cheek and baring a row of wolfish teeth, as though undecided whether to turn totally into a high-spirited snarl; the head thrust forward, sniffing out money to be made, money to be saved, and other people's supposed designs on the miser's money; the twitching hands, unconsciously counting coins; the rich, resonant, sour voice, like a juicy orange that has purified, the abrasive, repetitive, descending melody of the actor's phrasing, like a culture continually dropping from a height to bounce on a corpse; the long-draw-out, buzzing, booming final syllables, as though this paragon of avarice were unwilling to part even with his own utterances; the quadrupling of consonants in significant words, such as "monnney" — all this is so excessive, so outrageous,

so hammy, so beyond all sense of proportion and propriety in manipulating the devices of acting, that its overwhelming success in creating a thoroughly vivid and unforgettable characterization teaches us something crucial about the actor's art that we cannot learn from Ellis Rabb's Prospero. It is the simplicity and excess of Mr. Whitehead's style in this role that makes his Harpagon (the miser) so memorable and so much alive. For rather than seeking complexity and depth to give the illusion of a real character, an actor may fix upon a few decisive quirks and give them such magnitude that they force a sense of living personality upon us quite against our rational judgment of what ordinary real people are like. It is like the difference between Dickens and Henry James. James traces every ripple in the flow of consciousness to make the characters of his novels seem like unique, individualized human beings, while Dickens paints in the boldest of colors and the crudest of outlines to create type characters that loom like the released energies of life itself. Dickens dares to be shallow and succeeds in being grand — and so does Paxton Whitehead.

Of course, Prospero and Molière's Harpagon demand different acting styles by the very nature of the plays they are in. Prospero is the creator, the artist, the serious activist and contrapuntist, the man who struggles with his own intellectual and moral problems, the human soul in its complexity and variety. Harpagon (his name means "the rapacious one") is the embodiment of a single human vice. Prospero shows us the full potential of what we are; Harpagon shows us what we might be like if one of our normal impulses, the desire to possess wealth, were to become the totality of our character, dominating our every expression and action, swelling up all other impulses, and turning all relationships into questions of money. His traits are simplified and exaggerated to begin with, and when Molière himself acted the role in 1668, he must have interpreted it with the same sort of ludicrous comic grandiosity we see in Mr. Whitehead's performance. The chief problem in bringing such a role to the stage is that the hamminess must go beyond all normal limits for good acting, and it is only a sure but indeterminate instinct of the actor that makes him know just how far he dare go and where he must stop if he does not want to destroy his character's credibility. Mr. Whitehead goes very far indeed, but he has the great actor's intuitive

knowledge of what an audience can take. He may dare to be shallow, but he is never so shallow that you can see through him. He stands before us, grimacing and twitching, descending on his coals, as solid a piece of pasteboard as one could conceive of if Harpagon is to remain the ridiculous comic figure the playwright clearly intended him to be.

Miserliness is, of course, a disease, and it might be possible to act Harpagon so as to bring out the unconscious emotional torment that leads to his symptomatic vice and the compulsive bleakness of the life his nervous creates. Mr. Whitehead and director Joseph Hardy will have none of this — the Festival Stage's miser is a figure of grotesque fun, not a quasirealistic neurotic — and they are right. The plot of Molière's play, most of it taken from *The Fort (et Gold)* by the Roman playwright Plautus, is filled with stock comic situations and populated by the stock characters of traditional comedy. There is a good deal of satire of certain social attitudes (the playwright is particularly interested in the vice of flattery), but it is lighthearted, witty mockery rather than satire of the dark, devastating kind. The comic muse presides over everything in *The Miser*. Consequently, there is no attempted trickiness about genre in the current staging (comic plot with tragic hero, etc.), and the entire production has the same exuberant comic verve we see in Paxton Whitehead's interpretation of the principal role. Other characters are naturally less vivid (because less schematic and grotesque) than Harpagon, but in every case the remarkable cast has managed to infuse these lesser roles with the ebullient liveliness and brightness of outline which Mr. Whitehead's performance is so notable for. There are especially striking characterizations by Victor Garber, as the handsome romantic lover somewhat comically adept at hypocritical flattery, and Tom Lacy, in the wonderfully clownish role of Harpagon's voluble coachman.

Director Hardy has achieved a high degree of unity in the style of acting and the inventive stage business, and the set and costumes (by Steven Rabin) have the same harmonious polish. But the best thing there is to say about this sensationally good production is that it is extremely, consistently, and breathlessly funny. If the lesson the production teaches us is that it is possible to do great acting without the slightest subtlety or depth, the pill of instruction is sweetened by an immense amount of laughter. □

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# Conjured



The Rabb from Christopher Brown

JEFF SMITH

At the beginning of the Old Globe's remarkable production of Shakespeare's *The Tempest*, actor Jeff Smith moves gracefully down to the edge of the stage. He stands in a small promontory at the margin between the audience and the illusory world of the drama about to begin. Only his eyes move. They gaze outward, then inward. Without uttering a single word, Rabb's captivating presence transforms the few lingering conversations in the crowd into complete silence. Then he does the multi-faceted cloak of Prospero, Shakespeare's sage magician and temporary ruler not only of a small island but also of the ocean of nature. A second transformation occurs. Followed by a lone spotlight, Rabb becomes Prospero as he recedes to the rear of the stage, luring the audience into the realm of Shakespeare's

drama. His eyes ablaze, Prospero conjures up an awesome maelstrom designed to swirl back his approaching enemies. And just as Rabb had silenced the audience, so Prospero will later convert the storm into a serene calm. Both Rabb the actor and Prospero the magician control their respective worlds. And both wear their mantles of power with commanding dignity. The initial appearance of Rabb-Prospero is not in Shakespeare's script, which begins on a ship, midtempest, with the agent of the storm as yet unacknowledged. Thus to commence the play with Prospero undercuts the dramatic revelation of the storm's mysterious source. A different tension emerges, however, one that stands at the core of the play. Prospero's enemies approach. They have committed "high wrongs" against him. Alonso, King of Naples, and Prospero's brother Antonio, Duke of Milan, usurped Prospero's dukedom twelve years ago. They set Prospero and his daughter Miranda on a raft, with-

out food or water, and left them to die. Now Prospero has the power to dispense ultimate justice to his enemies. Will it be the brutal vengeance a part of him yearns to inflict? Or will it be a "rarer action" that allows his "nobler reason" to exercise the virtue of forgiveness? In one concrete, nonverbal image, Rabb's act of silencing the audience prefigures the course of the entire play, from disorder to harmony. His entrance also signals the overall intentions of the production itself. From the start, the focus is on Prospero, on the tensions in his own mind, and all else is subordinated to his aim. The imaginative choice is striking. The achievement, by director Jack O'Brien and the Old Globe Theatre is equally so.

Written around 1611, *The Tempest* is believed to be Shakespeare's final effort as a playwright. It is also one of the shortest and more dramatically compressed of his works, the entire action occurring in a period of three hours. Prior to the beginning of the play, Prospero and his daughter Miranda drifted to the island. They were aided by Gonzalo, an "honest old Counsellor," who saved their lives by stocking the island with food, clothing, and Prospero's books on magic. With the latter, Prospero was able to assume control of the island. He placed Caliban, the hideous offspring of the witch Sycorax, in bondage, and he secured the service of the island's spirits, formerly held captive by the witch. Chief of these spirits is Ariel, who has vowed to serve Prospero in exchange for the promise of an eventual freedom.

Prospero has a fragile alliance with his powers and, in Elia Rabb's splendidly detailed interpretation, with his own motives as well. Throughout the play, he is an uneasy magus, both surprised that his spells are working and, at the same time, ever ready to abandon his cloak and abjure the precarious responsibilities it grants him. One of his many strengths of Rabb's performance is his ability — through precise, subtle gestures, brief glances — to communicate in depth the multiple shadings and nuances of his character. Unlike

most readings of *The Tempest*, which confer on Prospero the same supreme skills hand-layers attribute to Shakespeare himself, Rabb's Prospero is far less assured of his capabilities and actions. His character, more human than most readings, understands that his power is as symbiotic and contractual as it is magical. The spirits, beasts, and forces of nature follow his bidding, but they also threaten to revolt if he fails to maintain his part of the bargain. Just as Rabb begins the Old Globe's production on the margin between the audience and the stage, so too his character remains on a borderline throughout most of the drama, wavering between the destructive and redemptive impulses not only in nature but also in his own mind.

Prospero's control over the events on the island is in doubt (or most of the production). It is an illusion (or just a bit that is, to ask about the play as having something to tell us about the nature of drama — we might say that Prospero's relationship to the island is similar to the playwright's wrestling with his own medium. Each attempts, for a brief period of time, to control a host of diverse, often recalcitrant, elements. Shakespeare has often acknowledged that in order for his plays to achieve magic on the stage, the audience must supply its own imagination to complete the picture. Similar to Prospero's alliance with Ariel, Shakespeare has a contractual agreement with his audience. The author provides words, scenery, and the illusion of emotions; the audience, in turn, pieces out the play's imperfections with its thoughts, as Shakespeare's prologue says in *Henry V*, thus lending credibility to his dramatic "villains." *The Tempest* is Shakespeare's final attempt at an imaginative collaboration with his audience. And if Prospero's struggle to harmonize the elements of a small island in three hours is any indication, then Shakespeare's similar struggles with the medium of drama, implied in this analogue, have been a consistent throughout his career.

Like the bearer of the magic cloak, the bearer of the laurel of drama has had his doubts as well.

At the end of the play, when Rabb speaks Prospero-Shakespeare's famous farewell to the stage ("Now my charms are all o'erthrown"), he has returned to the small promontory where he began the play. A cycle is completed in this act. Both Prospero and, indirectly, Shakespeare ask to be allowed to leave the island/stage and to return to the worlds from which they came — retirement to Milan and to Stratford-on-Avon. Both also seek release from the imaginative "spell" of the audience. The worlds of illusion and reality here coalesce, with the audience requested to forgo its own hold on the play. On three occasions the speech seems to end, but Prospero and Shakespeare return, adding more to the epilogue as if reluctant to retreat from the source of their respective powers. Rabb recites the final lines: "As you from crimes would pardon'd be let your indulgence set me free," and both character and playwright abandon their cloaks of magic, as well as their reciprocal

relationship with the audience. But the spell cast by the Old Globe's production remains. The technical aspects of the production achieve equal harmonies. Dan Dugan's roaring sound effects conjure up the urge to grab an umbrella and curse all local weather forecasters. With the exception of Ariel's reading of "Full fathom five thy father lies," majestically projected through the distortions of a synthesizer, Bob James's accompanying music adds an evocative electronic aura to the background. The clean, majestic set design by Douglas W. Schmidt is a wonder. An elongated, sweeping seascape that resembles a breaking wave, Schmidt's set is at once Prospero's cave and an emblem of the tempest — both the shelter and the storm in one image. And David F. Segal's lighting dances across the seascape's virtuous surface, and the stage at large, in always haunting ways.

In individual performances, Christopher Brown is an intense Ariel, mirroring his master's every move. Monique Fowler and Francisco Laguarda are appropriately innocent as Miranda and Ferdinand, the affianced lovers whose union promises to heal old family wounds. Clever Jonathan McMurry has some fine comic moments as Stephano, one part butler, nine parts lush. But Kenneth Campbell's Caliban, the monstrosity here made to look like a turtle, seems out of place. Campbell turns Caliban into a counterforce — projecting false strength on the surface apparently to conceal inner weaknesses. It is an unusual reading of the part, which works well in the comic scenes but reduces the impact of his character's more threatening side. The other actors are in keeping with the emphasis of the Old Globe's excellent production. They play subordinate roles, leaving the focus on Prospero and, in the end, on the "rarer action" of virtuous forgiveness which, after much wavering, he has chosen.

— has the overall sense of artistic fusion one would expect to find in the sympathy of a mature composer.

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5:30 p.m. to 9:30 p.m.

One should be wary of stereotypes. I

was surely the victim of one when I resist-  
ed going to Desmond's in a shopping cen-  
ter in Oceanside. A shopping center is not  
a place I visit with expectations of exciting  
gustatory experiences. Even the restau-  
rant's name gave me no clue to the type of  
food or the wonders of its cuisine. Des-  
mond's is an Indian restaurant, and for  
lovers of good Indian food Desmond's will  
prove a singular experience despite its  
location.

The drive out there from San Diego is  
long, there is no denying, and the room  
itself is evocative of a coffee shop. The  
tables are covered with paper doilies and  
napkins, both of which are jarring (except  
at breakfast), and virtually nothing has  
been done to the decor to transform the  
tedium of the original design. But the food  
is wonderful — the best Indian cuisine  
now available in San Diego County. Mr.  
Desmond, who comes to us from Pakistan,  
does the cooking along with his wife, so  
that this is strictly a family-operated res-  
taurant. Desmond himself tours the shops  
of Los Angeles for some of his herbs and  
spices, but he was not permitted to install a  
tandoor oven, such as existed at the Bom-  
bay Bicycle Club in San Diego. For this  
reason there are no tandoor dishes, but the  
curries, the breads, and the side dishes  
more than compensate.

As it happened, I went to Desmond's  
with two couples who had lived in India for  
extended periods. When I made my initial  
reservation, I was asked whether my party  
had any desire for specially prepared dishes.  
I called back a few days later and or-  
dered *biryani*, which is not on the menu,  
and *murg masala*. I also told Desmond to  
prepare us a feast, and he did. Every item  
that we had is available to you if you call in  
advance. But the printed menu is so broad  
and variegated that you will do well if you  
order just from it.

We began our meal with *pokaras* (two  
dishes per person), which may be de-  
scribed as the tempura of India. Fresh  
vegetables are deep-fried in a butter pre-  
pared with lentils. The result is a deep  
yellow fritter encased in a crunchy butter.  
The best type of *pokara* was the eggplant,  
in which the crisp batter harmonized per-  
fectly with the soft, naturally oily egg-  
plant. The cauliflower and potato were  
good, but the eggplant was outstanding.  
There was so much of this dish that I won-  
dered how we would get through the rest.  
We were able to do so because of the vari-  
ety of tastes and the uniqueness of every  
dish.

Ironically, the two dishes that we or-

dered in advance were deemed the least  
successful by my friends. One of these was  
beef *biryani*. *Biryani* are elaborate rice  
dishes prepared with special basmati rice,  
which is steamed and layered with poultry,  
meat, fish, saffron, and lots of *ghee*  
(clarified butter). The dish may be en-  
hanced with shredded almonds, raisins,  
fresh coconut, and sometimes with rose  
water. Basmati rice has a nutlike flavor  
and a delicate aroma. The *biryani* that we  
had at Desmond's consisted of chunks of  
beef, which tasted somewhat dry, the rice  
itself, and tamarind sauce. I liked it be-  
cause it was mild and thus a good accom-  
paniment to some of the spicy dishes. My  
friends, who had prepared this in their  
homes, regarded it as somewhat lacklus-  
ter. Moreover, it was the costliest dish —  
fifteen dollars for enough to feed at least  
ten people. Our other advance order, *murg*  
*masala*, was a spicy chicken dish made  
with coriander, cumin, cardamom, saf-  
ron, chilis, and mace. It was much too hot  
for me, but the consensus of everyone at  
the table was that it was too dry. And, as  
with the *biryani*, it lacked the enhance-  
ment of nuts, fresh tomatoes, coconut, or  
chopped egg. The price of this one chicken  
dish was ten dollars, but please bear in  
mind that these dishes were ordered for six  
of us and that they were served family-  
style, so that we could serve ourselves.

The highlights of the meal were the  
lamb dishes, of which we had three: lamb  
curry, lamb riblets, and *rogan josh*. Be  
aware that in India, curry merely refers to  
any dish with a highly spiced sauce. The  
lamb curry had a wonderfully rich sauce,  
similar to that of lamb stew, and it came  
with small dishes of condiments. The  
*rogan josh* was cooked with yogurt sauce  
and the lamb was ground, as compared to  
chunks. We could have consumed two or-  
ders each of the curry and *gosh* dishes  
(\$6.50) because of their succulence and  
tenderness. The lamb riblets were also per-  
fect (nine dollars), and though we left  
grazing as each new entrée arrived, we  
managed to polish off all three lamb dishes

in short order.

No feast, or in fact any Indian meal,  
would be complete without Indian  
"bread." We had *parathas*, a flaky fried  
bread. *Parathas* are used to mop up gravy.  
At the last moment we asked for some  
yogurt, which really is a necessity when  
you are eating dishes with spice and sauce.  
The yogurt at Desmond's is homemade  
and served with fresh mint. Be sure to ask  
for it.

Though we were quite sated, we did  
have two desserts — the rice pudding,  
called *sheer*, which is highly redolent of  
rose water, and *gulab jamun*, a brown,  
round sweetmeat made from powdered  
milk and served in a honeyed sauce. This

with crisp onions. Since so many people in  
India are vegetarians, *dhal* (or *dal*) is often  
eaten as the main course along with bread.  
It may be prepared from lentils or yellow  
split peas and as spicy or mild as you like.  
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dessert is so sweet that it set my teeth on  
edge. Frankly, you would do well to forego  
either of these and, to end with yogurt,  
which is a wonderful palate cleanser.

The regular menu at Desmond's offers a  
variety of kabab dishes, curries including  
shrimp, and several chicken dishes. Vege-  
tarians should note that a vegetarian dinner  
is available for \$4.99.

My friends and I had an excellent ex-  
perience at Desmond's. The owners are  
helpful, personable, desirous of pleasing.  
If you desire any special Indian dishes,  
order them a day ahead of time. My advice  
is to go with a large party as I did, to order  
many dishes, and to ask Desmond for  
suggestions. The feast that we had cost

seventeen dollars per person but we could  
have made do with less. Since the most  
expensive item on the menu is \$7.50 for a  
shrimp curry, it is possible to dine there  
inexpensively. A buffet lunch is available  
weekdays. Since the restaurant itself is  
small, before driving out there be sure to  
call to ascertain whether or not tables are  
available.

Apart from the distance, the absence of  
cloth napkins (finger bowls are served at  
the end of the meal, but the effectiveness is  
mitigated by the sopping paper napkins), and  
the lack of Indian atmosphere, I can find  
no fault with Desmond's. In fact, this is the  
Indian restaurant that we have all been  
waiting for.

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Firefox

### DUNCAN SHEPHERD

Everyone, of course, will have his own idea as to the front-runner in this summer's movie sweepstakes, although an almost serene percentage of people (if the critics are a fair sampling) seem to be coming up with the same idea. For the present I will not go into the reasons why I don't share this idea, there being no particular hurry on my part to make any new enemies. However, the near unanimity of this idea can't get away without mentioning it by name: it seems to me to increase the worthwhileness of saying that my own best idea—and I would hope to do better before summer is out—is Clint Eastwood's *Firefox*.

One of the minor side effects of the Soviet Union's continued bad behavior in public is that, despite the moral chaos in-

other than on the political spectrum: in the right as opposed to on the right), or we mustn't question the propriety, or diplomatic repercussions, of the CIA resorting to outright thievery and open aerial combat in order to preserve the Balance of Power; obviously the Russians can't be permitted to have a plane that can fly at six times the speed of sound, and can thus turn "invisible" on radar screens. The lengthy casualty list of Jewish freedom fighters ought to endear Eastwood even to persons, or especially to persons, very much on his left. The gaudy flashbacks to Vietnam atrocities, and especially to a napalmed Vietnamese girl, are perhaps a concession to post-*le Carré* moral fuzziness; but what's important for melodramatic purposes, is that once Eastwood has slipped into the Darth Vader-esque Russian pilot's outfit and has taken off in the hijacked MIG, we must feel he's right in a sense



Star Trek II

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fans who prefer him in Dirty Harry form and are not interested in how much range and intelligence he can manifest as a filmmaker. *Firefox* is in the grim mold of *Escape from Alcatraz*, and a bit grimmer, even than that one.

The hero's shakiness is exposed immediately by the arrival of an Army helicopter in the wilds of Alaska, bringing with it the flashback to Vietnam, and this unheroic attribute will be severely tested amid the paranoid paraphernalia inside Russia: two-way mirrors, concealed listening devices, surveillance cameras, highway check-points, sleek black sedans lurking in the rear, and so on. But if Mitchell Gant is not a very good spy he can be rattled into lashing out at a KGB agent, and then being obliged to kill the man in a messy fight in a subway restroom, he is nonetheless a great pilot — "the best there is," in his own candid appraisal. The disparity between these two roles gives the movie its clear-cut structure. The slow, steady pace and dim, claustrophobic lighting are so designed as to set up and lead off the almost ecstatic climax, when Gant, after a seemingly endless night, ascends at dawn into the whitest and bluest clouds ever seen. At that point the special effects of John (Star Wars) Dykstra take over for three-quarters of an hour of aerial derring-do, and I must say that while I see the structural point of all that, I am more interested in the sort of filmmaking that goes on in the movie's darker half.

A frequently heard reaction to the second *Star Trek* movie, which is not really a



Roberta

sequel, but merely another installment as in the James Bond series, is that it is better than the first. So I find myself having to be disagreeable even when I have every intention of being cheery. As much as I enjoyed *Star Trek II: The Wrath of Khan*, it does not impress me as anywhere near as good as its predecessor. The larger scale and contemplative tempo of the earlier one seemed perfectly suited to a ten-year reunion party and to the unveiling of the new suits and hardware. With those formalities out of the way, the follow-up can just get on with business. (The mention of the Bond series was not arbitrary, as did the first installment, this second one gets off to a very good start; specifically, *From Russia With Love*—and *For Only Live Forever*.) The storyline, for my taste, is a little too

much in the shoot-em-up mode which the 1974 movie seemed such a welcome backlash against. But it still has the other movie's rich sense of character—or of one character anyway.

Admiral Kirk is celebrating an unspecified birthday, and taking in such semi-humorous gifts as an antique pair of wire-rim spectacles and a tarted edition of *A Tale of Two Cities*. His monogamous avocets seem to seep into every corner of the movie: there is the crew of callow cadets he gets stuck with on an emergency mission, there is the hypothetical contemplation of a "no-win situation" and its attendant issues of mortality ("How we deal with death," Kirk remarks in his glibest manner, "is as important as how we deal with life"), and there is the experi-

mental secret weapon code named "Genesis," with its power of simultaneous destruction and regeneration. Not everything that bears upon the central theme works equally well. A story thread involving an old flame of Kirk's and a bastard son he has never met is not very fully developed, and is abruptly resolved. Active embarrassment is achieved when the old flame, taking hold of Kirk's hand, implores: "Let me show you something that will make you feel young, as when the world was new." What she has in mind turns out to be a sort of Maxfield Parrish grotesque. And the wonderful Khan (Ricardo Montalban), revived from a 1967 episode of the TV series, which perhaps makes this movie a sequel after all, hardly seems a worthy foe. Although his prolonged cat-and-mouse game with Kirk is always entertaining, especially a spaceship chase around a planetoid and into a nebula, he is so regularly outwitted as to become almost pathetic. And it was a definite oversight not to include a shot of Khan's facial reaction when he realizes, a split-second before being blown to kingdom come, that he has missed his last chance at revenge. (Nicholas Meyer, the director, is not the meticulous craftsman that Robert Wise is.) A bigger quibble has to do with the focus of attention being too much on Kirk to do justice to Spock's much publicized demise (and strongly suggested Draculoid resurrection from a flag-draped coffin). In this, the movie relies overmuch on our past feelings for Spock, and fails to do its own proper work. Except for his mock-death in the introductory sequence

(continued on page 29)

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## Win, Place, and Glue Factory

(continued from page 27)

(a bit of foreshadowing, there), Spock isn't implicated enough in the movie's mortality issues for his death to have quite the meaning that, say, Kirk's would have, nor for him to deserve the big send-off, with Kirk, evidently having found time to finish his birthday book, amid all the excitement, reciting the far better thing quotation. ("Is that a poem?" inquires his old flame, indicating a rather steep decline in Dickens's reputation by the 23rd Century.) I was a little doubtful, in addition, about the applicability of that quotation to Spock, whose prior record of public service does not quite parallel Sidney Carton's. And although I could see how his self-sacrifice fits with the no-win motif, I was not so sure about the applicability of his oft-repeated logical proposition: "The needs of the many outweigh the needs of the few." This sounds a bit sentimental to me. Logic, I should think, would want to know something about who those many are, and what their needs are, and it might finally conclude that the proposition isn't applicable here anyway. Everyone's needs on the doomed Starship Enterprise are pretty much the same, and it takes no summoning-up of superhuman Vulcan logic for a good soldier to decide, in effect, to throw himself on a live hand grenade. But I leave these philosophical questions to be thrashed out at Trekkie conclaves.

Any logic applied to *Polltergeist* would be a waste of effort, an effort the movie-makers themselves were clearly not disposed to make. It would be unfair to hold the movie to its pre-release promises of careful research and quiet terrors, but it is not unfair to take it to task for internal contradictions and confusions. In what has been billed as "the first real ghost story,"

the titular poltergeist is somehow allied with ghosts of the white-sheet variety, with zombies and skeletons, with Satan himself and various sub-demons, with animated dolls, with octopus-like trees, with I don't know what all. One minute you have a sirlon steak inch-worming its way across the kitchen counter, turning into ground beef and sprouting maggots before your very eyes, or anyway before the eyes of the lone observer, who then begins to strip the flesh from his own face (this, or some part of it, proves to be a hallucination), and the next minute you have a chorline of diaphanous ghosts parading down the central staircase. There is no connection, no logical sequence, no way of digesting events as they come along and trying to figure out the governing laws. Quite apart from the necessary intelligence, the movie hasn't the simple patience to develop the sense of moral-spiritual-psychological threat that features in the best (and "realist") ghost stories; it understands physical threat only, and it emerges as just another monster movie, whose menagerie of monsters is dictated by an overworked and undersupervised special-effects department.

It starts right off, before any sort of suburban normalcy can be established, with unknown beings lurking in the "snow" of the family TV, communing exclusively with the family's five-year-old daughter, and the battle escalates fast. From playful tricks with the kitchen chairs (when the wife shows this to her husband, she does an about-face from her earlier alarm and reacts like a cheerleader), we quickly move on to a tree breaking through a second-story window and snatching a boy from his bed, while the bedroom closet simultaneously develops a suction-force powerful enough to swallow up anything that isn't nailed down. Somewhere along the line, a papier-mâché devil's head large enough for a Mardi Gras float pokes out of the same closet, as an army of stock skeletons begins to emerge from unmarked graves, etc. The overall tends to cramp your capacity for fright, but not always your capacity for laughter. The

same can't be said for the movie's sophomore sense of humor, which tends to cramp both capacities. An instrumental version of "The Star-Spangled Banner" accompanying the credits establishes a tone of irony which would be dimly discernible from as far away as Uranus, and it never lets up; there's the all-male beer party around TV football (for some reason broadcast in slow-motion), the deceased cary named Twenty who is saved in the nick of time from a toilet burial, the bedtime reading of *Reagan, the Man, the President*, and the voiced concern that the poltergeist will land the household on 60 Minutes or, horror of horrors, *That's Incredibly*. (The five-year-old daughter being held captive inside the TV set might

be seen as an additional satirical comment, but you would have to articulate that thought on your own.) This sort of treatment effectively removes the suburban family what you expect or want in a tale of terror, particularly not when the terrorizers (who, it turns out, have a pretty good grievance) offer no alternative for your sympathy. The inexperience and ineptitude of the parapsychological "experts" is more occasion for mirth. "The determination as to whether your house is haunted is not easy," speculates one of them, as a coffee pot, in apparent answer, glides unaided across the table. A joke will pop up even in the midst of a climactic horror sequence in which a mad scientist (a

joke in herself, although Zelda Rubinstein brings a certain dignity to the role) successfully retrieves a raspberry-jello-covered mother and daughter from the netherworld.

One of the sorrier aspects of the entire affair is the *ex post facto* attempt of co-producer and co-screenwriter Steven Spielberg to wrest the director's credit from Tobe Hooper. It reflects badly enough on Spielberg, whose career is pretty secure, that he would try to nudge out the upward-striving Hooper. It reflects worse on him, of course, that he would see this movie as worth claiming. Certain internal evidence favors Hooper, whose movies, from *The Texas Chain Saw Massacre* to *Eaten Alive* to *The Funhouse*,

have been notable for the lack of sympathy solicited for terror-victims. I am not, however, unresponsive to the idea that Spielberg, with his indispensable storyboards and his presence in the editing room, is the prime force here. Whoever is responsible for the thing, for its bodyspillage of terrors and its infernal joke-making, he (or they) can be diagnosed as deficient in that capacity the true artist is alleged to share with the child: a capacity to commit oneself seriously to make-believe. In this regard, *Polltergeist* ought to do nothing to enhance Spielberg's reputation as the *Peter Pan* of filmmakers. But there will be ample opportunity to pursue that topic when I get around to the unnamed movie of paragraph one.

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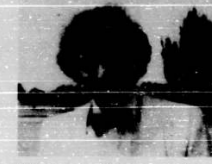
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## Off the Cuff

Somebody ought to invent.



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A chewing gum dispenser that gives you individually wrapped pieces of decent stick gum like Wrigley's Spearmint or Orbit. I chew gum a lot. Almost every day. In junior high school we weren't allowed to chew gum. In high school it was okay and I became a gum addict from that time on. As long as it's good gum, I can chew the same piece all day long. If you get gum from a dispenser it's usually a big glob of something that is coated with a lot of thick sugar. You chew it for a few minutes and it loses its flavor. You're forced to go to the store and buy a whole pack of good gum.



**Mary Ann Maher**  
Registered Nurse  
La Mesa

A better way to take care of the elderly in our society. We've got to have a better way. Old folks are human too. If people would stop long enough to realize that even though your body ages your mind doesn't necessarily change, it would be a far better culture. It's important to keep people active and useful all their lives, not stick them away somewhere in a home. I really believe in some sort of extended family where people help each other out their entire lives. There are finally several good facilities in town that are similar to apartments where older citizens can be active and it's encouraged. They also get the medical care they need. Convalescent homes are generally pretty sad places.



**Dan Grant**  
Musician  
Kearney Mesa

Guitar strings that stay in tune and last forever. I go through a lot of strings. When you buy a set, it doesn't mean that they're going to be in tune. If I'm playing a concert and the strings go sour, it matters quite a bit. If it's a casual job, nobody listens half the time anyway so it's not quite as frustrating. Even minor things affect guitar strings — changes in room temperature or playing for just a few minutes. An invention like perfect strings would save a lot of people a lot of money and a lot of pain. Unfortunately, it would probably put the guitar-string industry out of business.



**Byron Barrett**  
Student  
University City

Vast amounts of cheap energy. Energy is the strange hold that government has on the people. With cheap energy we would only need government to control social problems rather than economic issues. People could have all of the toasters, microwaves, and big cars that they wanted. Once you have all you want of material goods for a while, it isn't any bigger. It no longer becomes a goal. I think people would finally place more emphasis on spirituality and helping their fellow man. I don't know how feasible it is, but once oil runs out there will be a dire need for someone to come up with something. I think it will probably be invented in someone's garage.



**Linda Warren**  
Registered Nurse  
Helix Heights

Cars that are noiseless and don't pollute. Something that eliminates smog. Food that isn't fattening but you could eat all you want of it, including breads and sweets. Weather that is slightly cool but sunny and a little bit warm. A cure for cancer. A cure for stroke victims, at least a way to repair the damage done afterward. Automatic conscience for people who don't have any and seem to throw trash around without guilt. Instant transport machines that would allow us to go anywhere anytime with very little effort. A cure for allergies for my dog and myself. Something that would block out noise pollutants in the park, like those big radios that a lot of military men carry, so that we would only hear sounds like birds, water fountains, and children playing.

—Lin Jakary

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## Bigfacts

With a penis that is not only double-jointed for grasping and thrusting in all directions but also endowed with bony ridges for traction during mating, the rule of the legendary Bigfoot species (*Gigantus erectus robustus*) should have little trouble, one would guess, in performing his procreative duties and producing goodly numbers of pitter-patter little Bigfoots. So why is the Bigfoot mammal so scarce? Why are there not thousands of them roaming our forests and mountains?

Ah, the tickle rib-of-evolution! Double-jointed, yes, but it is the very flexibility of that considerable organ (nearly a foot long) that prevents it from being the prolific tool, the gartling gun of life, it might be. As Nature would have it, the hairy member can and frequently does double back on itself during mating, making a U-turn of sorts and preventing the proper release of Bigfoot sperm, which are the size of guppies. And it is this built-in birth control feature that is to be blamed for the relatively small population of Bigfoot animals, the infrequent sightings, the attendant mystery, and the utterly false speculation that the species may not, in fact, exist at all.

Utterly false! Absolutely, and the proof is available to anyone who cares to visit Dr. Gladstone's Bigfoot Museum on the ground floor of the Natural History Museum in San Diego. Faithful Bigfoot watchers will remember Dr. Gladstone as the paleontologist and kladologist who made the early digs at the Bigfoot burial ground in Port Costa, California, in 1971. It was then that the first Bigfoot fossils were discovered and that Gladstone postulated the highly unorthodox concept of the Bone Age, an epoch preceding the Stone Age during which Homo erectus inhabited the planet. Gladstone is also the pioneer researcher of kladism, a remarkably rapid process of fossil

formation that closely resembles the chemical reactions involved in the firing of clay in modern ceramics.

Though but a small portion of his extensive kladistic collection, the San Diego exhibit brings forth convincing evidence of the existence of Bigfoot, including a huge reconstructed foot, a fossilized dropping the size of a soccer ball, and the three-boned remains of the aforementioned penis. In addition, Gladstone has included some of the tools of his trade, among them a lubricant injector and extractor tongs for gathering samples of Bigfoot droppings.

It starts in the museum, another special exhibit can be seen, this one a titled Hawaiian shirt: *Flora on Fabric*. It is a presentation of more than a hundred "aloha shirts" or "silks" from the collection of Jack and Mary Ford of Oakland, the sort of garish garb that, at one time, seemed like required dress for Americans on vacation. The Fords began buying the shirts for penises twenty years ago, when silks were out of vogue, but as so often happens to colorful kitsch, the shirts are

(Continued on page 4, col. 4)

## Pyroscription

There are some who say Harold Biswell is after Smokey the Bear's hide. But Biswell, a fire ecologist at the University of California, claims this is a distortion of his attitude toward the bear's superior fire-fighting skills. Biswell should be aggressively prevented. "Not yet," Biswell said recently, "Bare I recommended that Smokey Bear be butchered and barbecued." Instead, he argues, we should consider the judicious use of intentional fires—known as prescribed burns—in conjunction with fire prevention and suppression. It is just this use of prescribed burning that is now being tested in William Hesse County Park near Julian, in a management plan developed by Biswell.

The philosophy behind prescribed burning has as a basic tenet the idea that fire is, as Biswell states, "about as important as rain and sunshine" to the well-being of our wildlands. Much of the vegetation here in Southern California, especially the chaparral, is in fact dependent upon fire if it is to thrive. Some plants need high-temperature shock to initiate germination, while other plants spread new shoots from a burn just beneath the fire-scorched surface. Fire is equally important in cycling nutrients, preserving the diversity and stability of different vegetation systems, rejuvenating plant communities, and creating useful wildlife habitats. But if fire is eliminated as a shaping force in an environment, as it has been over much of the public parkland in this country during this century, the entire ecosystem is disrupted. A dangerous build-up of vegetation can occur, and when this vegetation dies, or conditions are just right, destructive and uncontrollable fires can result. The 1970 Laguna fire burned 176,000 acres in three days, and tens of millions of dollars were spent combating the blaze. Twelve years later there are no new pines in areas that were previously well-forested with pines.

It is this accumulation of vegetation, or fuel, as ecologists think of it, that is the main target of prescribed fires. Using low-intensity fires in a carefully controlled manner that is much like a natural wildfire in reverse, fire personnel in effect sculpt a new environment out of the old. Small areas are burned, using fires that travel against the wind (instead of with it, as natural fires do), move downhill "not uphill," and are cool and slow-moving (not intensely hot and rapid). Even such factors as the height of the flames are carefully monitored.

Proponents of prescribed burning have fought a long and very arduous battle to have their views accepted. Official policies

set by the U.S. and California forestry departments in 1905 and 1924, respectively, advocated strict fire exclusion from both public and private lands, and ignored research being conducted mostly in the South that demonstrated the beneficial effects of fire. Not until 1939 did the government begin to acknowledge that prescribed burning had potential merit; studies by the forest service reinforced this possibility, and eventually led to projects such as intentional burning in Yosemite in 1965 and the local

(Continued on page 4, col. 5)

## Legendary Drama

Las charlas las jernan janes/Pena almorzar la bella/Pena almorzar a Cortez/Pena almorzar una estrella

They set the bloodhounds on him to overtake his trail. But overruling Cortez/Was he reaching for a star

Victor Villaseñor, who lives



in Oceanside, was a child when he first heard "El Corrido de Gregorio Cortez" ("The Ballad of Gregorio Cortez"). His father often sang the song, which tells the story of a young Mexican-American cowhand who killed a Texas sheriff. Like other border ballads, it is a story of heroic struggle against a stronger force, of nearly overcoming, and of ultimate triumph. The song can still be heard on jukeboxes in Mexican restaurants. And next week, on PBS's nationally broadcast "American Playhouse," Villaseñor's teleplay, *The Ballad of Gregorio Cortez*, will be dramatized locally on Channel 15.

On June 12, 1901, the sheriff of Conchos, Texas was looking for a Mexican horse thief of medium height, wearing a red hat, who was supposed to be heading his way. He never saw that Mexican with a red hat, but he noticed that a local cowhand, twenty-five-year-old Gregorio Cortez, had a new horse. He asked Cortez if he had traded for that horse. Cortez told the sheriff No, he hadn't traded a horse, an abuelo, he had traded a mare, una yegua. Not understanding, and trusting his own eyes more than Cortez's words, the sheriff pulled his gun. Cortez's brother Romando called out for the sheriff not to... but the sheriff shot Romando... and Gregorio shot the sheriff.

It was a time when land was still being grabbed, cattle raided and horses stolen. Many herds and cattle were unaccounted for. Anglos were "acquiring" wild cattle and building empires, while Mexicans were "horse thieves" and got hung. It was a time of racial prejudice, when it was not illegal to kill a Mexican. In the fourteen days following the shootings, Gregorio Cortez was chased by the biggest posse in Texas history, and eight other Mexicans were hung for his misdeeds. At the border, with safety in sight, Cortez turned himself in, to stop those other killings, to save his family who had been arrested, and because he thought a fair trial would find him not guilty. It took five trials, and five juries of all white men, but in the end he was sentenced to fifty years imprisonment for horse stealing. After twelve years, he was pardoned by the governor of

(Continued on page 4, col. 5)



## READER'S GUIDE

Contributors to **READER EVENTS** must be received by mail no later than the Friday preceding the Thursday on which the event is held. Send complete information and photos to: **READER EVENTS**, EDITOR, P.O. Box 8020, San Diego, CA 92108.

### Dance

"Dance Jam," an alternative chance to dance, will be held Friday, June 25, 8 p.m. to midnight. Interval Foundation, 862 Third Avenue, downtown. 238-1713.

"Sinfonia," a ballet choreographed by Michael Caporaso, will be performed by the National Ballet Company of San Diego. Saturday, June 26, 1 p.m. and 8 p.m. San Diego Stage, Southern California Expo, Del Mar Fairgrounds. 528-5475.

### Music

Original Songs and Guitar Show will be performed by soprano Ellen Lawson and guitarist James Twining. Thursday, June 24, 7:30 p.m., Carlsbad City Center, 1263 Elm Avenue, Carlsbad. 438-5614.

Appalachian and Irish Dance Music will be performed by the Tennessee folk dancers Guy and Candice Carawan. Sunday, June 26, 7:30 and 9:30 p.m., Old Time Cafe, 1644 North Highway 101, Encinitas. 436-0330.

Baroque and Romantic Era Organ Music will be performed on the Spreckels Organ. Sunday, June 27, 2 p.m., Organ Pavilion, Balboa Park. Free. 259-6000.

Vocal Music from the Sixteenth

though Twentieth Centuries will be performed by the chamber Siblings and Friends. Sunday, June 27, 7:30 p.m., St. Mark's Methodist Church, 1522 Claremont Drive, Chatsworth. 270-5427.

Flute and Keyboard Concert, with Ann Erwin on the flute and Muri Henderson on the piano and harpsichord, playing selections by Bach, Fux, and Prokofiev, will be presented Tuesday, June 29, 8 p.m., Union Congregational Church of La Jolla, 1216 Cave Street, La Jolla. 438-5241.

### Film

"The Last Epidemic: The Medical Consequences of Thermomolecular War and Weapons," a documentary of a symposium of Physicians for Social Responsibility in which health experts describe what can be expected if a nuclear bomb is dropped on an American city, will be screened Thursday, June 24, 7:30 p.m., Grand Reef Cultural Center, 1947 Thimble Street, Golden Hill. 232-5029.

"The Girl Friday," a 1940 comedy about a newspaper reporter, starring Cary Grant and Rosalind Russell, will be screened Tuesday, June 29, 7 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 435-4187.

"The Fire Within," an account of the last forty-eight hours in the life of a man marked for suicide, directed by French director Louis Malle in 1964, will be shown in French with English subtitles. Wednesday, June 30, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-3541.

"Inner Spaces," a film exploring the human mind, and *The Ultimate Mystery*, a film about the essence of all living things, both featuring former astronaut Edgar D. Mitchell, will be screened Thursday, June 24 through Saturday, June 26, 8 p.m., Laughing Man Institute,

2160-A Avenida de la Playa, La Jolla. 459-9109.

"Castles of Clay," a documentary about the life cycle and ecology of the African termite, a blind insect related to the cockroach that builds structures that provide shelter and food to other organisms, will be shown Saturday, June 26, and Sunday, June 27, 1 and 2:30 p.m., Natural History Museum, Balboa Park. 232-8821.

Ocean Film Series continues with Not So Solid Earth: Plate Tectonics and The San Andreas Fault. Saturday, June 26, 1:30 p.m., Scripps Auditorium, 8602 La Jolla Village Drive, La Jolla. 452-4287.

"Family Film Series" of the National City Public Library continues with a screening of *Rebecca of Sunnybrook Farm*, a 1918 movie that features Shirley Temple as a precocious youth aspiring to radio stardom. Monday, June 28, 6:30 p.m., National City Public Library, 200 East Twelfth Street, National City. Free. 474-8211.

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screened up to nine times a day through October. Reuben H. Fleet Space Theater, Balboa Park. 238-1168.

### Lectures

"The Status of the Desert Tortoise: Population, Habitat, Politics," will be discussed by Karen Berry in slide-illustrated presentation sponsored by the San Diego Herpetological Society. Thursday, June 24, 7:30 p.m., Otto Center, San Diego Zoo, Balboa Park. Free. 232-8872 or 264-3352.

Chinese Yoga and Meditation Exercises, including Tai Chi, will be discussed and demonstrated Thursday, June 24, 7:30 p.m., Otto Center, San Diego Zoo, Balboa Park. Free. 232-8872 or 264-3352.

"Guilt in an Age of Unreason: The Insanity Defense," will be the topic of a lecture by SERSU's Kathy Bulmash, as part of the "Ethics for an Uncertain Age" series. Monday, June 28, 7 p.m., room 302, chemistry/geology building, SERSU. Free. 265-5152.

"New Developments in Behavior Pathology" lecture series continues with a discussion of "Sleep Apnea and Related Disorders in the Elderly" by Sonia Anacollari of the UCSF School of Medicine. Tuesday, June 29, 7:30 p.m., room 100, social science building, SERSU. Free. 265-5152.

"Health Care in China" will be the topic of a discussion and slide show presented by Whitfield Reeves, a La Jolla acupuncturist who is interested in Peking. Wednesday, June 30, 7 p.m., La Jolla Recreation Center, 615 Prospect Street, La Jolla. 454-3605.

"Alcohol . . . the Destruction of Life and Career" will be the topic of a speech by former congressman William Mills at a banquet sponsored by the National Council on Alcoholism. Saturday, June 27, 7 p.m., Al Bahr Shrine, 5440 Kearny Mesa Road, Chatsworth. Reservations: 234-7381.

Life in a Nazi Concentration Camp will be discussed by actor Robert Clay, who is best known for his portrayal of Louis LeBeau, the French prisoner on *Hogan's Heroes*, and who as a teen-ager was interned at Buchenwald during World War II. Sunday, June 26, 8 p.m., Temple Beth Israel, 2512 Third Avenue, Hillcrest. 239-0149.

"The Sexual Revolution," a video, will be shown and discussed by Patrick Pines of the Humanism Center. Sunday, June 27, 7:30 p.m., Bud Hall, First Unitarian Church, 4100 Forest Street, Hillcrest. 222-9477 or 298-9987.

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## TO LOCAL EVENTS

stitution of Oceanography. Wednesday, June 30, 7:30 p.m., Summer Auditorium, Scripps Institution of Oceanography, 6602 La Jolla Village Drive, La Jolla. Free. 452-3624.

"Everything You Wanted to Know About a Healthy Pregnancy and Forget to Ask," will be discussed by Dr. Michael L. Renick in a program sponsored by the Claremont Community Hospital. Wednesday, June 30, 7:30 p.m., La Jolla Village Inn, La Jolla Village Drive and Interstate 5, La Jolla. Free. 278-8100 x407.

### Special

Holistic Massage and Body Therapies will be demonstrated by the Institute of Psycho-Structural Balancing at an open house. Thursday, June 24, 7 p.m., third floor, California Theatre building, Fourth Avenue and C Street, downtown. Free. 235-6662.

Community Review of Proposed Del Mar Design, presented by the Del Mar Project 2000, will be held Friday, June 26, 6 to 11 p.m., MiraCosta auditorium, Ninth Street and Stratford Court, Del Mar. 765-6475.

Book Sale will benefit the San Diego Public Library. Friday, June 25 and Saturday, June 26, 10 a.m. to 4 p.m., Security Pacific Bank Plaza, Second Avenue and B Street, downtown. 236-5800.

Self-Expression for Children, through movement, fantasy, and music, will be demonstrated by Karla Christian, marriage, family, and child therapist, to benefit the Del Mar Day Care Center. Saturday, June 26, 9:30 a.m. to 11 a.m., and 12:30 p.m. to 2 p.m., Del Mar Day Care Center, 1407 Strand Court. 755-1022 or 454-1340.

Pony Tricks will be performed by Misty the Magnificent, a pony who plays basketball, dances, and does magic tricks. Thursday, July 1, 10

a.m., Point Loma Branch Library, 2130 Foinerista Drive, Point Loma. Free. 223-1041.

Acrobatics, performed by the Chinese Acrobats troupe from Taiwan, displaying feats that include a handstand atop a tower of five chairs perched on four wine bottles, will be presented through September 6. Tuesdays through Sundays, 11 a.m., 2, 4, and 6 p.m., Weyerforth Bowl, San Diego Zoo, Balboa Park. 231-1918.

Arts Festival, featuring music by the SERSU Musical Theatre Showcase, displays by local artists, a bake-off contest, and various foods, will be held Sunday, June 26, 10:30 a.m., Old Town State Park. 237-6771 or 583-5664.

"Evening Escapes," tour of the Galtung Quarter designed to acquaint the public with the culture and history of the district, will be held Sunday, June 25, and Saturday, June 26, 7 to 10 p.m., Unicorn Company Arts and Antiques Mall, 110 Fifth Avenue, downtown. 233-5227.

Comedy about Women's Issues will be performed by Hot Flashes, a women's comedy team. Saturday, June 26, 7:30 and 9:30 p.m., Wing Cafe, 2753 B Street, Golden Hill. 783-6648.

"A Celebration: Women's Rights and Nothing Less," marking the deadline for ratification of the Equal Rights Amendment, will include music, speakers, a parade through downtown, and a candle-lighting ceremony. Wednesday, June 30, 5 to 9 p.m., Community Concourse, Third Avenue and B Street, downtown. 295-5669.

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Seccer, between the San Diego Sockers and the Jacksonville, Florida team, will be played Saturday, June 25, 7 p.m., and between the Sockers and the Montreal, Canada team. Wednesday, June 30, 7 p.m., San Diego Stadium. 282-0041.

### Radio/TV

"Steve," a radio drama adapted from the stage play about Steve Smith, a poet obsessed by life, love, and death, and starring Glenda Jackson, will be aired Thursday, June 24, 7 p.m., KFRS-FM 89.

"Inland: A Television History," a thirteen-part series that chronicles Ireland's 800-year history, will debut Thursday, June 24, 10 p.m., Channel 15.

"Mayport and All That Jazz," performances from the Mayport, Florida jazz festival, including Dory Gillespie, the Phil Woods Quartet, and Marcus Roberts, will be televised Wednesday, June 30, 8 p.m., Channel 15.

American Civil Rights Movement is recounted by novelist James Baldwin in *I Heard It Through the Grapevine*. Wednesday, June 30, 9 p.m., Channel 15.

Photography Contest, the Fifth Photography Awards Exhibition, sponsored by the Center for Photographic Arts and the Reader, will display thirty juried photographs opening with a reception Friday, June 25, 8 to 10:30 p.m., and running through July 28. Gallery Graphics, 1847 Fifth Avenue, Hillcrest. 295-3538.

One Woman Show of sketches and solo by Joe Toppingham McNamee will open with a wine and cheese reception Friday, June 25, 5:30 to 8 p.m., and run through July 25. Gallery

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## Expo '86

Southern California Exposition  
Del Mar Fairgrounds June 18 - July 5

The Expo is alive everyday on centerstage: 2pm and 8pm.

|                   |         |                     |           |
|-------------------|---------|---------------------|-----------|
| Tennessee State   | June 24 | Della Brown         | June 28   |
| Foot              | June 24 | Delmar Brown        | June 28   |
| All American Boys | June 24 | Chick               | June 28   |
| Chick             | June 24 | Jerry Reed          | June 28   |
| Tower of Power    | June 25 | Bob Jones only open | July 1    |
| Mid Tills         | June 26 | Bobby Vinton        | July 1    |
| Lafayette Brown   | June 26 | Righteous Brothers  | July 2, 3 |
| Twisting Bear     | June 27 | Peaches & Herb      | July 4    |
| The Countess      | June 27 | Louella Kelly       | July 4    |
| Thelma Houston    | June 27 | John Ford Coley     | July 4    |
| Be Dillards       | June 27 | Andy Williams       | July 5    |
| The Diamonds      | June 27 |                     |           |

Entertainment subject to change.

General Admission \$4.00 Children \$1.50 to 12.00 Elderly \$3.00 Seniors \$2.00 Free Parking

Hours: 10:00 a.m. to 10:00 p.m. (except on Friday and Saturday: 10:00 a.m. to 11:00 p.m.)

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Please call 697-2121 for information or directions.

Presentations describing our services will be given at 2:00 and 3:30 p.m.

Date: July 11, 1982 - 1:00 PM to 5:00 PM

Place: 2318 Tampa Ave., El Cajon, CA

Please call 697-2121 for information or directions.

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## GO ON A VACATION!

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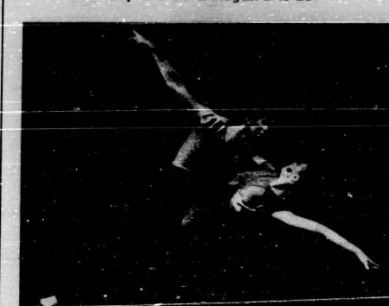
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## STAGE SUMMER SYMPOSIUMS

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## A celebration WOMEN'S RIGHTS AND NOTHING LESS!

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# READER'S GUIDE TO LOCAL EVENTS

lers of Two Sisters, 1248 Prospect Street, La Jolla, 439-7119.

"Apollo and Dionysus: Structure, Chaos, and Metaphor," a collection of photographs by Michael Br.inger and Mark Roland, will be on view through Wednesday, June 30 (Darkroom Etc., 6612 E. Capon Boulevard, San Diego 286-7821). Posters from World War I, Hollywood films, and French Renaissance art will be on view through Wednesday, June 30, Art Collector, 4351 Taylor

Street, Old Town, 249-3232. Prints by members of the Los Angeles Printmaking Society will be on view through June 30, Multicultural Arts Institute, 425 Market Street, downtown, 230-1521.

"Ten Years of Progress: A Salute to Our Original Members," a show honoring the work of some of the artists who joined the "Many Hands Creative Arts Cooperative" at its inception ten years ago, will be on view through Wednesday, June 30, Many Hands, 6532 El Cajon Boulevard, San Diego, 287-7150.

**HAWAIIAN LU'AU**  
SALVAGUATAMA  
15-7  
714-789-0659

Aquarium and Sculpture by George Seidl, in his first solo exhibition in Southern California, will be on view through July 2, Decca Art Gallery, 1234 Prospect Street, La Jolla, 454-1555.

"10 by 10," a national touring exhibit of one hundred photographs by ten internationally recognized Mexican photographers will be displayed through July 4, Centro Cultural de la Raza, Balboa Park, 235-0335.

Figure Studies and Portraiture by David Aldrich, a Tennessee artist who received a Canadian Arts Council grant to show his drawings in the United States, will be on view through July 5, Robert Miles

Dicker Studio, 1920 Front Street, San Diego, 230-8324.

Abstract Progressions in Mixed Media by Merri Mechanica-Lerman, plus the works of fifty regional artists, are on display through July 5, Knowles Gallery, 7425 Grand Avenue, La Jolla, 454-0326.

Contemporary Figurative Art by Nancy Grossman, Milane Karam, John Mandel, and Pierre Poot will be on view through July 12, Baker Gallery, 628 Prospect Street, La Jolla, 454-0326.

Paintings by Gary Lang will be on view in a one-man show through July 10, Quint Gallery, 7521 La Jolla Boulevard, La Jolla, 454-1952.

Acrylic Paintings by Belgian artist Hugo Duchateau, including six works done as an homage to Mondrian, will be on view through July 11, Winger Gallery, 4681 Cass Street, Pacific Beach, 454-4414.

"About Women," a portfolio of ten lithographs by Los Angeles artist John Alston, will be on view through July 15, Old Town Circle Gallery, 2501 San Diego Avenue, Old Town, 296-1296.

"Made in U.S.A.," a multimedia show featuring the works of nine

American craftsmen, will be on display through July 24, Gallery West, 2404 Grand Avenue, La Jolla, 454-0781.

Contemporary Art from the collection of Carolyn and Jack Farris, spanning forty years, and including works by Hans Hoffman, Francis Bacon, Joseph Cornell, Andy Warhol, and others, will be on view through July 25, La Jolla Museum of Contemporary Art, 720 Prospect Street, La Jolla, 454-1541.

Photographs by European photographers Jaap VanderPlas and Lo Zellen will be on view through July 25, Cafe in the Valley, 911 Camino del Rio South, Mission Valley, 296-6329.

**Bigacts**  
(continued from page 1)  
now collectors' items and worth dough.

While the Fonds own 400 silks in a great variety of designs, this show confines itself to comparing floral designs with the Hawaiian plants and flowers that they seek to copy, and it is interesting for the color photos of the flowers and the

accompanying botanical data for the shirts themselves.

Both exhibits run through August 1, and more information is available at 232-3821.

—Stephen Heffner

## Pyroscription

(continued from page 1)  
Laguna-Morena Demonstration Area in 1977. Yet there is still vocal opposition to prescribed burning, and valid objections are often made. Much of the disagreement arises out of the lack of research on long-term effects of intentional burning.

The historical frequency of natural fires is poorly understood, if at all, and few if any studies exist that examine the burn areas both before and after a fire—a serious breach of the scientific method. Nevertheless, it is difficult to refute the argument that fire suppression is ultimately more detrimental than prescribed burning.

Heide County Park is an almost ideal place to study the effects of prescribed burning. The ongoing program there is an attempt to defuse a volatile situation caused by a seventy-five-year silence of fire. The 1000-acre park consists of lush pine and oak woodlands, and slopes covered with dense chaparral. The goal of the plan is to remove much of the undergrowth from the pine-oak woodland, reducing the fire danger and restoring the park to a more natural state. This far, between two and three hundred acres have been "fireproofed" by controlled burning.

This Saturday, June 26, the county's office of fire services will sponsor a field trip through the park. Harold Bissell will discuss the park's fire restoration program and, if weather conditions permit, a demonstration burn will take place. The park can be reached by taking Highway 78/79 to Pine Hills Road west of Julian, going south two miles, then east on Friess Drive for two miles. Meet at the park entrance at 8:30 a.m., with lunch and water. For further information, call 565-3495 or 565-5376.

—Dennis Parker

## Legend

(continued from page 1)  
Texas and released, not yet forty years old, but old, sick, and worn out. He died three years later.

Victor Villaseñor spent two and a half years researching the legend of Gregorio Cortez and writing a teleplay based on the true story of the man. The teleplay won first place out of 450 entries in the 1981 National Endowment of the Arts television drama competition. With money from that award, and additional funding from the Corporation for Public Broadcasting, the teleplay was made into a television drama directed by Robert Young (Short Eyes, One Trick Pony), starring Edward James Olmos (El Pachuco in the play and the film Zoot Suit).

The Ballad of Gregorio Cortez will be on repeat Tuesday, June 29, at 9:00 p.m. on Channel 15. The program will repeat on Wednesday, June 30, at noon. For further information, call the station at 265-6415.

—Amy Chu

# READER'S GUIDE TO THE THEATER

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

**ANYTHING GOES**  
The Lawrence Wells Village Theatre offers the "alleged world record" musical, with book by Guy Bolton,

P.G. Wodehouse, Howard Lindsay, and Russel Crouse—and music and lyrics by Cole Porter. Gary Davis directs the production, which includes such songs as "It's a Delovely," "How Gabriel Wrote," "I Got a Rock Out of You," and "The Song." Members of the cast include Gary King, Rob Barron, and Bonnie McPherson. A professor dinner is available at the Village Restaurant, across from the theater. (Sm.)

Lawrence Wells Village Theatre, 8860 Lawrence Wells Drive, eight miles north of Escondido, through July 25. Wednesday through Sunday, dinner at 6:00 p.m. Matinee Tuesday, Thursday, and

Saturday at 1:40 p.m. For information call 749-3448.

**BELL, BOOK, AND CANDLE**  
The New Ensemble West Repertory Company is staging John Van Druten's comedy, which contends that there are certain disadvantages to being superstitious. Gilbert, a "good" witch with a social conscience, puts a spell on Shepherd Henderson, a publisher, and then falls in love with the theater. (Sm.)

Baron Theatre, 780 Main Street, Ramona, through July 3. Wednesday through Sunday, dinner at 6:00 p.m., curtain at 8:00 p.m. For information call 789-1506.

**BO, BAD BURLER**  
The Fiesta Dinner Theatre offers the return of Don Brockert's comedy and musical salute to the "golden days of burlesque." Since it opened at the Orpheum in New York in 1979, the show has toured the East Coast and the Midwest. Notable comedienne Clarence Lyons is the top banana. Other featured members of the cast are Jack Milo and Wendy Clay. The music is directed by Gary Bartholomew, with percussion by Jim Stevens. Clive Barnes of the New York Times described the show as "adorable from tip to toe." (Sm.)

Fiesta Dinner Theatre, through July 18. Tuesday through Sunday, dinner at 6:15 p.m., curtain at 8:15 p.m.; Sunday, dinner at 5:15 p.m., curtain at 7:15 p.m. Matinee Wednesday and Sunday, buffet at noon, curtain at 1:15 p.m.

**BILLY BISHOP GOES TO WAR**  
As part of its Festival '82, the Old Globe Theatre is staging the mini-musical by John Gray and Eric Peterson, that follows the exploits of a World War I flying ace from training camp to the royal court. Craig Host directs Harry Gomer, who performs seventeen different roles during the

course of the evening. The social design is by Mark Donnelly, the costumes are designed by Dianne Holly, and the lighting is designed by Robert Pinner. David Colebrook provides the piano accompaniment for the production. (Sm.)

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p.m., Via de la Valle, Del Mar.

**The Dead Remains and Battalion of Sables:** Fairmount Hall, Thursday, July 1, 8:00 p.m., 3695 Fairmount Avenue. 281-3657.

**Richard Greene Band:** Old Time Cafe, Friday, July 2, 7:30 and 9:30 p.m., 1464 North Highway 101, Leucadia. 436-4030.

**Highway Band:** Del Mar Fairgrounds, Friday and Saturday, July 2 and 3, 7:35-11:61.

**Shed Annual Bluegrass Jam:** Featuring the Spoons, Tins 65, the High Street Bluegrass Band, Canyon Grass, Sonoma Sound, Piedmont Choppers, Chopped.

**Shoemore, and the Sweet Wing Children:** Thibault Terrace, Saturday and Sunday, July 3 and 4, 11 a.m., 1200 Yale Terrace, Vista. 726-3496.

**Ricky Shogren:** Big Oak Ranch, Sunday, July 4, 3 p.m., 1723 Habington Canyon Road, El Cajon. 571-0881.

**Pradon and Herb and Leslie, Kelly, and John Paul Coley:** Del Mar Fairgrounds, Sunday, July 4, 7:35-11:61.

**Andy Williams:** Del Mar Fairgrounds, Monday, July 5, 7:35-11:61.

**The Pseudonyms, and the Brat:**

**Tijuana Tiller's:** Friday, July 9, 9:00 p.m., 8th and Revolution, Tijuana. 281-3657.

**The Whippers, and Richard "Dimple" Fields:** Civic Theater, Thursday, July 15, 8:30 p.m., 202 C Street. 296-6593.

**Ben Verblum, and Dream Syndicate:** Sprint, Friday, July 23, 9 p.m., 1130 Buena Vista Avenue. 276-3993.

**Club listings are compiled by Linda Neri. If you wish to be included,**

please call 234-2508 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

## North County

**The Anchorage:** 1945 Caribbea Boulevard, Carlsbad. 726-3370. Lynn Cherry and Zane, jazz and contemporary, Tuesday through Saturday.

**Billy Up:** Racco, Leo Dabek, rock and roll, the Paladins, western and pop, Thursday; the Rebel Rockers, rock and reggae, Friday and Saturday; Johnny Dyer and the L.A. Jukes, rock and rhythm and blues, Sunday through Tuesday.

**Sunday:** the Paladins, western and pop, Country Dick and the Struggle Barriers, country rock, Monday and Tuesday; country honky tonk, Wednesday; club for information, Early Evening Concerts: Tall Cotton, country honky tonk, Wednesday; the Corvilles, bluegrass, Thursday; the Chicago Sox, Disturbed, Friday and Saturday; the Hall-Highes Swing Band, big band swing, Saturday.

**Bobby C's:** 405 First Street, Encinitas. 436-7397. Prophet, rock and roll, Wednesday through Saturday; Steve 6, rock and roll, Sunday through Tuesday.

**Burn Store Saloon, East Valley Parkway at Midway, Encinitas:** 743-6422. The Movies, rock and roll, Dirk Debonaire, rock and roll, Friday and Saturday; California Express, country, Sunday.

**Charlie's Country:** San Marcos Boulevard at Highway 78, San Marcos. 744-4120. Dallas Express, country, Tuesday through Saturday.

**The Chopping Block:** 1740 East Vista Way, Vista. 726-8770. Sly High, rock and roll, Thursday through Saturday; No Exit, rock and roll, Sunday and Monday; Rumen, rock and roll, Tuesday and Wednesday.

**Country Creek, North Rancho Santa Fe Road and Highway 78, San Marcos:** 744-0730. The Dunes Well Show, country and oldies, Thursday through Saturday.

**The Country Side Restaurant and Lounge:** 650 Douglas Drive, Oceanside. 757-0800. New Country, country rock, Wednesday through Sunday; the Lone Star Country Band, country, Monday and Tuesday.

**Distillery East:** 755 Metcalf Street, Escondido. 741-5583. Dirk Debonaire, rock and roll, Thursday; three to revolved music with Rockin' Steve W., Friday and Saturday; Jerry Kat, rock and roll, Sunday.

**Sunday: Battle of the Bands** featuring four bands including the NoNames, rock and roll, Wednesday.

**Distillery Highschool:** 140 South Sierra Boulevard, Solana Beach. 755-6733. Incognito Nuclear, new wave, Thursday; the Horos, rock and roll, Friday and Saturday; Dirk Debonaire, rock and roll, Sunday; the London Brothers, rock and roll, Monday; the Monks, rock and roll, Tuesday and Wednesday.

**Firehouse Lounge:** 439 West Washington, Escondido. 745-1931. Planet, rock and roll, Thursday through Saturday; Dirk Debonaire, Tramps, rock and roll, Tuesday; Four

Eyes, rock and roll, Wednesday.

**Fogdollar:** 2650 Carlsbad Boulevard, Carlsbad. 729-3189. Mayhem, rock and roll, Thursday through Saturday; Incognito Nuclear, new wave, Sunday through Tuesday.

**Gentleman's Choice:** 1020 West San Marcos Boulevard, San Marcos. 744-5215. Phil Butler, contemporary and easy listening, Thursday through Sunday.

rock and roll, Sunday through Wednesday.

**Zaney's Little House:** 264 Elm Street, Carlsbad. 729-9244. Ray Orter and Chico Cocinero Octet, jazz, Monday.

**HE House:** 2730 Via de la Valle, Del Mar. 755-6618. The Pop Boys, rock and roll, Tuesday through Saturday; Fredell, jazz, Sunday and Monday.

**Hungry Hamster:** 1221 Vista Way, Oceanside. 433-2633. The Russ Kirkpatrick Band, rock and country rock, Tuesday through Saturday; the Russ Kirkpatrick Band, contemporary, Sunday and Monday.

The Triton presents



Tuesday through Saturday playing through June

**BRUCE CAMERON & HOLLIS GENTRY ENSEMBLE**  
Sundays & Mondays




CARDIFF-BY-SEA

2630 South Highway 101, Cardiff-by-the-Sea  
575-6440 toll free from San Diego 436-6577 North County

EXPERIENCE  
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IN SIGHT AND SOUND

JULY 11  
LISTEN FOR DETAILS  
**91X FM**  
"San Diego's Rock Radio"

RED-79 and VHS & MICROWAVE COOKERS AVAILABLE...



**TED NUGENT**

special guest **BLACKFOOT**

THURSDAY, JULY 22 - 8 PM **WORLD SPORTS ARENA**


All seats reserved, \$12.00, \$18.00

Ticket available at Red Jug's Travel Center, All First World Travel Agencies, All Travel Ticket Agencies and The Sports Travel Office.

PRODUCED BY WOLF & ROSSMILLER CONCERTS

PROPHET PRODUCTIONS presents

Reggae-The Sound of the 80's  
Just back from Africa-Starting their U.S. Tour



The Ital Vocal

**STEEL PULSE**

with **Barbara Poite** and the **International Reggae Allstars**

Friday, July 16, 8:30 pm at the California Theater  
4th & C St., downtown San Diego

RESERVED SEATING - \$9.50 in advance - \$11.00 day of show  
Advance tickets at: Off the Record, Lyr's Records (Cardiff), Sound Spectrum (Escondido), Chameleon Records, Lyr's Plaza (Pacific Beach), Music Plaza (Dana Point), Florida Sports Arena, Barbados and Prophet - ITAL FOOD - For info call 233-4271 or 283-1666.

Save some THIRD WORLD, JULY 31  
GREGORY ISAACS, August 22



**Jamaican BEGGAE**  
Hotel San Diego  
Chameleon Records  
presents the first San Diego appearance of  
**JOHNNY OSBOURNE**  
Small Axe Band  
Orthodox Hi-Fi  
In association with  
June 27th, 8:00 pm, must be 21, cocktails served  
Hotel San Diego Chameleon Room  
339 West Broadway, San Diego  
Tickets \$6.00 in advance, \$7.00 at the door  
Available at: Chameleon Records, Lyr's Records, El Yunque Records,  
Off the Record & at the door. For additional information call 283-3762.

**HEADQUARTERS NIGHTCLUB PRESENTS**

Tonight **REGGAE** with special guests  
By Prophet Productions - Opening night FREE

MAJESTIC JONES BAND This Friday **PALADINS PHUN**

This Saturday **X-OFFENDERS**  
Ladies' night-Ladies with L.D. 1-price **MOOSE BOYS DROPOUTS**


Every Sunday & Wednesday 8:00 p.m. **RHYTHM 'N' BLUES**

Monday **BATTLE OF THE BANDS**  
\$100 cash prize, admission only \$2.00

PREDATORS, FIXED, THE SEVEN, THE ROCKIN' DOGS, & MORE

Tuesday, Dubs presents  
**THE SMALL CYLON BOYS CHOP. POTATOES**  
Coming attractions: One of L.A.'s top heavy metal bands **SARGE**, July 2

CONCORD RECORDS



**JAMES TAYLOR** FRI 8 PM  
AUG 87

**OPEN AIR AMPHITHEATRE**  
SAN DIEGO STATE UNIVERSITY

MARC BERMAN CONCERTS AVALON ATTRACTIONS

**Chicago Music Bag**  
presents in concert



**B.B. KING**

world great **Millie Jackson**  
(live and unaccompanied)

**Bobby "Blue" Bland**

**Open Air Amphitheatre S.D.S.U.**  
July 1st, 7:30 pm.

Tickets: \$11.75 & \$13.75, available at Ticketron, Select-A-Seat, and all the usual places.



**Normandy**, 215 North Hill Street,  
Oceanside, 722-4724; Foreign

Oakdale Lodge, Lane Wetherford  
749-3193: White Lightning Express,  
country western, Friday and  
Saturday evenings, Sunday

**Oakvale Resort, Lake Wohlford**

**Old Time Cafe, 1464 North Highway 101, Tarasburg, 438-4000:** The Two Magicians, Irish music, Thursday; Maddie MacNeil, mountain music, Seth Austin, finger-picking guitar, Friday; Guy and Candie Carawan, Tennessee folksingers, Saturday; the Unstrung Heroes, bluegrass, Sunday; Old Time Hood Night, Tuesday; an

**Pancho's, 1204 Camino Del Mar, Del Mar, 481-0414:** Phil Becker, contemporary and easy listening, early evening Monday.

**Pomerada Club, 12237 Pomerado Road, Poway, 748-1135:** The Big Stone Band with Bob Mosley, country rock, Wednesday through

**Rogue Stills**, 9850 Carmel Mountain Road, Penasquitos, country rock, Sunday through Tuesday.



**MARC BERMAN KGB-FM 101 AVALON ATTRACTIONS**  
**PROUDLY ANNOUNCE**

**JUST WHEN YOU THOUGHT IT WAS  
SAFE TO GO BACK TO A CONCERT..**

**TONIGHT!  
GOOD SEATS  
STILL AVAILABLE**

**ZZY  
BOURNE  
DIARY  
OF A  
MADMAN  
TOUR**

## SPORTS ARENA

**THURSDAY**  
**JUNE 24** WITH VERY  
SPECIAL GUESTS  
**AXE**

tickets reserved \$12.50 & \$10.50  
at SPORTS ARENA BOX OFFICE  
MAD JACKS all ARENA TICKET  
OUTLETS info 224.4171

SELECT SEATS MAY NOT BE AVAILABLE FOR PUBLIC SALE

FROM **Marc Berman** CONCERTS *Avalon* AND ATTRACTIONS

DRESS FOR THE  
OCCASION

PARENTAL  
GUIDANCE ADVISED

EATING BEFORE  
CONCERT NOT  
RECOMMENDED

**ZERRA CLUB**  
660 55th Avenue (at Market)  
239-4272

**END OF AN ERA**  
Club to close by mid-July

Thursday, June 24  
\$2 cover, \$1 for muscians  
60¢ drafts all night

Friday, June 25  
**CLEAR SPOT**  
and **XIVS**  
Saturday, June 26  
Dance to the Revolution  
in the Mask of  
**TROWERS**  
Trowers cassette tape  
Society's cassette tapes  
\$1 cover, \$1 for muscians  
60¢ drafts all night

Sunday, June 27  
Rockin' South Competition  
Trowers cassette tapes  
\$1 cover, \$1 for muscians  
60¢ drafts all night

**STREAMERS**  
\$1 cover, \$1  
\$3 cover charge

AS YOU SPIRIT IT

Ocean Beach's  
New Cafe

featuring:

- Oyster
- Sandwiches
- Salads
- Soups
- Desserts
- Fine Coffees
- Espresso
- Pastries and  
Sweets

Chamber  
Music  
Jam  
Session.

Bring your own  
Finger Tunes and  
Singing.

1000 Santa Monica Ave.  
Ocean Beach. 223-5717

Open every day  
10:00 - 10:00

**The Old Time** Restaurant  
Coffin House  
426-4030  
Reservations recommended

1464 N. Hwy. 101, Leesport  
Thursday, 26 7:30 & 9:30  
IRISH MUSIC & SONG

**THE TWO MAGICIANS**  
Friday, 25 7:30 & 9:30  
MOUNTAIN & HAMMER  
DULCIMER

**MADDIE M-NEIL**  
FINGERSTYLE GUITARIST

**SETH AUSTIN**  
Saturday, 26 7:30 & 9:30  
TENNESSEE FOR KINGSNERS

**GUY & CANDIE  
CARAWAN**  
Sunday, 27 7:00 & 9:30  
PRIZE WINNING  
BLUEGRASS BAND

**THE UNSTRUNG  
HEROES**  
Wednesday, 30 7:30  
OLD TIME HOOT NITE

**POETRY & SONG**  
PATTI O'DONNELL &  
BOB SHERMAN  
COVER CHARGE NIGHTLY

**Providence**, 1690 Coast Boulevard, Del Mar 755-9045. Moving Targets rock and roll, Thursdays through Saturday. Stone's Throw, vintage rock and roll and jazz, Hula Hula and the Bomb Shelters, vintage rock and roll, Wednesday.

**Poway Mine Company**, 12375 Poway Road, Poway 738-7296, 568-2010. Johnny Almond Rhythm Revue, rock and blues, Wednesdays through Saturdays.

**Ramada Inn**, Society's Park 2500 South Escalante Boulevard, Henderson 747-3000. Friendship, variety dance music, Tuesdays through Saturdays; Dick Verdini, variety, Sunday, Sunday, Sunday.

**Red Couch Inn**, 125 North Pine corner of Centre City and Valley Parkway, Henderson 743-9796. Midnight Delight, contemporary, Wednesdays through Saturdays; Rick Backus and Harmony, progressive

**The Shepherds' Club**, 1126 South Highway 101, Encinitas, 723-1124.  
Lisa Kanny, classical pianist.  
Thursday: Adrienne Jackson, cello.  
Piano: Friday and Saturday: Peter Paul and Millie, contemporary.  
Sunday: Jeff Gregorio, folk guitar.  
Monday: Rick Erlens, blues.  
Tuesday: Jeff Gregorio, contemporary.  
Wednesday: live classical and folk guitar during lunchtime.  
Thursday: country days, including Laura Jackson, Wednesday.  
**Stage Coach Inn**, 1965 Vista Way, Vista, 774-9000. Carter Jazz, country rock, Tuesday through Saturday, Wednesday through Saturday and Sunday afternoon.  
**Tripoli Taps**, 3206 Mission Avenue, Oceanside, 757-7757. Dancets, country rock, Tuesday through Saturday; rock and roll, Sunday and Monday; call club for information.

SAFE TO GO BACK  
**ZZY**  
**COBURN**  
**DIARY**  
ALL

**TONIGHT!  
GOOD SEATS  
STILL AVAILABLE**

# MACHO'S

5224 2401  
Midway & Roscorane

**Tonight** June 24 **4 EYES** and **COUNTRY DICK**  
**FOUR EYES** **DICK SNUGGLE BUNNIES**

**Fri.** June 25, the song awaits return of  
**BIG M.R. & THE PLEASURE BARONS**

Featuring members of Promoters, Easons, Heard, Knights of Soul, Purgins, D.F.S.,  
Singer, and Rock & Band, Roscorane, Savage Bunnies, & Young America,  
and Rock L.A.

**BLUE RUIN** with **THE PALADINS** and  
Spotting members of the **TEX REILLY**  
Savage, and Roscorane, and  
& Wierda & Tribute to James Dean

**Sat.** June 26, Bomp recording artist from L.A.  
**THE UNKNOWNNS**  
With the tubular  
**EVASIONS**  
& L.A.'s  
**WHIRLYBIRDS**

**Tues.** June 29 **THE NEW AMBER BAND** and **ROMEO**  
8-10 p.m. 60¢ well & draft

**Wed.** June 30, **MAJESTIKS & PALADINS**  
drill, Co. machine  
Two for one all drinks 8-10 p.m.

Thursday, July 1 **PALADINS & COUNTRY DICK**  
Friday, July 2 **REBEL ROCKERS**  
Saturday, July 3 **DEVOCEAN**



**SALMON HOUSE**  
presents

**MICHAEL EDWARDS**  
*Wired, ready, through*  
*(Sundance)*

**OYSTER BAR**  
*Now open in*  
*the lounge*

*Reverendina*  
*deposed for Lamb &*  
*Dinner & Sunday*  
*Bay's & Brunch*

*Harper's Justice*  
*Nov. 27, 2007*

*10th Queens Hwy*  
*at Marine & Bay*  
*(Just off the Hudson)*  
*Box Office*  
*525-2274*

SEL

**OF A  
MADMAN  
TOUR**




**SPORTS ARENA**

**THURSDAY  
JUNE 24** **WITH  
SPECIAL  
AX**

tickets reserved \$12.50 & \$10.50  
at **SPORTS ARENA BOX OFFICE**  
**MAD JACKS** all ARENA TICKET  
OUTLETS info 224-4171

**SELECT SEATS MAY NOT BE AVAILABLE FOR**

FROM **Marc Berman** **CONCERTS**



EVERY  
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DRESS FOR THE  
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PARENTAL  
GUIDANCE ADVISED

EATING BEFORE  
CONCERT NOT  
RECOMMENDED

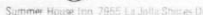
PUBLIC SALE

*Avalon*

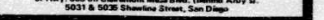
AND ATTRACTIONS







**Indrose**, 1935 Quivira Road,  
Marina Village, Mission Bay Park.



741-9394

84-3262: Gary Sherwood  
contemporary. Wednesday through  
Friday.

143 S. Cedros, Solana Beach - 481-3331  
(Located in the Belly Up Tavern)

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5031 & 5035 Shawline Street, San Diego

741-9394

143 S. Cedros, Solana Beach - 481-3331  
(Located in the Belly Up Tavern)

1992 9

# Wind rose

You talk. You laugh. You drink. You listen. You dance. You watch over the sailboats as the pelicans swoop for another fish. You order dinner, knowing it will be fresh from mouthwatering seafood to our specialty baby back ribs. Whatever you want. Practically whenever you want. Windrose... a great place for food, spirits, and good times.



## SALAD BAR

We Fix it Fresh Daily  
Over 45 Greens, Veggies & Things

**\$3.95**

Only \$1.50 with Sandwiches,  
C.C., M.M., O.O. or Fresh Fish

### Tostada

Your Choice of All White Chicken or Beef on a Crisp Corn Tortilla, Covered with Monterey Jack and Cheddar Cheese, Green Salad, Tomato Wedges, Egg Slices and Topped with Guacamole, Sour Cream and Garnish. Served with Our Special Salsa or Your Choice of Dressing

**\$4.75**

### Soup

New England Clam Chowder  
Served with Hot Cheese Bread

**\$1.95**

### Soup & Salad Combo

A Bowl of Hot Soup, Our Salad Bar and Hot Cheese Bread

**\$4.95**

### Seafood Combo

A Giant Seafood Delight of Shrimp, Crab and Tuna, Served on a Bed of Shredded Lettuce, Garnished with Tomato, Egg, Asparagus and Loose Dressing

**\$6.95**

## SANDWICHES

All Include Choice of French Fries or Cole Slaw

### Guacamole Burger

It's Loaded and Meaty, Served on Grilled Sourdough with Lettuce, Tomato and Grilled Onion

**\$3.95**

### Windrose Delight

Ground Beef, Onion, Green Peppers, Topped with Shredded Cheddar Cheese, Hollandaise Sauce

**\$3.95**

### Teriyaki Burger

Ground Beef Broiled to Your Taste, Served on Grilled Sourdough with Lettuce and Tomato and Grilled Onions

**\$3.95**

### Grilled Ham & Cheese

Thin Sliced Ham Stacked High with Cheese, Served on Grilled Sourdough with Lettuce and Tomato

**\$3.95**

### Bacon Cheeseburger

Ground Beef Broiled to Your Taste, Strips of Bacon, Double Cheese, Served on Grilled Sourdough with Lettuce and Tomato

**\$3.95**

### Beef Dip Sandwich

Tender Slices of Beef Stacked High on a French Roll, Served Au Jus

**\$3.95**

### Windrose Sandwich

Tomato, Avocado and Strips of Bacon, Topped with Cheddar Cheese and Anchovies on Toasted Cheese Bread

**\$3.95**

## CLUCK CLUCK

### Bar-B-Qued Chicken

A Whole Large Boneless Breast, Cooked with Our Special Sauce

**\$6.95**

### Teriyaki Chicken

A Whole Large Boneless Breast, Smothered in Our Homemade Teriyaki Sauce

**\$6.95**

### Top Sirloin

Thick and Delicious Char Broiled to Your Taste. (If You Want Our Baseball Cut - Don't Forget to Ask) Teriyaki Top Sirloin Upon Request

**\$7.95**

## MOO MOO

What Do They Come with?  
Baked Potato (After 4:00 P.M.) Or Our  
Special Fries, Cole Slaw and Hot Cheese  
Bread

Loaf of our famous  
home style fresh  
onion rings  
**\$2.50**

### Potato Skins

Baked Potato Skins, Deep Fried and Filled with Your Choice of Toppings. Served with Sour Cream and Chives

### Crab Skins

Crab Meat Covered with Melted Cheddar and Jack Cheese, Topped with Chopped Onions

**\$4.45**

### Artichoke

Fresh Artichoke, Served with Melted Butter and Mayonnaise

**\$2.25**

### Sauteed Mushrooms

Skillet of Fresh Mushrooms, Sautéed in Butter with Wine

**\$2.25**

### Steamed Fresh Vegetable Platter

A Variety of Garden Fresh Vegetables, Steamed to the Peak of Flavor, Smothered in Cheese

**\$5.25**

## OINK OINK

### Bar-B-Qued Pork Ribs

The Best Baby Back Pork Ribs You've Ever Had. Slowly Smoked with Our Special Sauce

**\$7.95**

### Prime Rib

Choice Aged Beef, Seasoned and Cooked Slowly For Full Flavor, "Best Deal in Town"

**\$7.95**

### Steak Neptune

Filet Mignon Cooked to Your Liking, Topped with Crab and Asparagus Spears, Covered with a Berraine Sauce, "Second Best Deal in Town"

**\$8.95**

### Combination Skins

Combination of All Selections

**\$4.45**

### Cheese Skins

Melted Cheddar and Jack Cheese, Topped with Bacon Bits

**\$3.45**

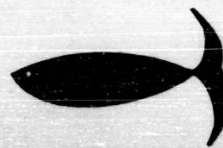
### Quiche

Low line Taught Us How; with Tender Chunks of Ham, Cheese and Onion, Served with Fresh Fruit

**\$4.75**

## THE DIFFERENCE

At the Windrose it's the Little Things That Make the Difference, That's Why We: Use Real Cream and Butter in Our Recipes - Use Prime Blended Coffee - Serve Fresh Fish - Serve Our Fries with Skin On - Make Our Salad Dressings from Scratch in House - Make Our Soup from Scratch Daily - Serve Fresh Produce on Our Salad Bar - Serve Fresh Fruit on Our Fruit Bar - Pour a Good Stout Drink. Quality Prepared as Fresh and Wholesome as Possible at Very Reasonable Prices. That is the Difference.



## FRESH FISH

We Serve the Following When Available, with Baked Potato (After 4:00 P.M.), Or Our Special Fries, Cole Slaw and Hot Cheese Bread

Sole **\$5.95**

Shark **\$5.95**

Pacific Red Snapper **\$5.95**

Sea Bass **\$7.95**

Swordfish **\$9.95**

Trout **\$5.95**

Halibut **\$8.95**

Salmon **\$8.95**

Yellowtail **\$6.95**

Ask About the Daily Fresh Lunch Fish Specials

## WINDROSE FRY

All Deep Fried with Our Special Batter and Served with Cocktail and Tartar Sauce. Fresh Lemon, Our Special Fries, Cole Slaw and Hot Cheese Bread

### Fish & Chips

Tender White Fish, Deep Fried to a Golden Brown

**\$5.95**

### Scallops

Delicate and Moist, Done to Golden Brown

**\$7.95**

### Shrimp

Flavorful Deep Fried Shrimp

**\$7.95**

### Seafood Combo

Fried shrimp, Scallops, Oysters and White Fish

**\$7.95**

## DESSERTS

Don't Stop Now! You Must Try One of Our Great Desserts

### New York Style Cheese Cake

Thick, Rich and Deliciously Textured Like They Baked in New York

**\$1.95**

With Strawberries **\$2.50**

### Schooner Sundae

Two Large Scoops of Vanilla Ice Cream, Hot Chocolate Topping with Whipped Cream and Nuts

**\$1.50**

### Fresh Strawberries Romanoff

Large, Fresh Strawberries - Our Secret Recipe, Lightly Blended with Cream, Rich Vanilla Ice Cream. Tastes Fresh and Fantastic without That Strong Liqueur Taste

**\$2.75**

### Chocolate Blackout Cake

The Richest and Best Chocolate Fudge Cake Made Anywhere, Big Noise

**\$2.75**

### Old Fashioned Vanilla Ice Cream

**.75**



Tuesday, June 29  
through  
Saturday, July 3



Sunday, June 27 and  
Monday, June 28



Tuesday, June 29  
through  
Monday, July 5



Sunday, July 4, and  
Monday, July 5



Wind rose



**Monk's**, 10475 San Diego Mission Road, Mission Valley, 961-0900: RPM, top 40, Monday through Saturday.

**Monterey Whaling Company**, 857 Camino del Rio South, Mission Valley, 291-1038: Shuffle, rock and roll, Tuesday through Saturday; Jim Hawley, contemporary, Sunday and Monday.

**The Moonflower**, 4615 Claremont Drive, Claremont, 273-1022: Sandy Stewart and Co., contemporary, Tuesday through Saturday; Jimmy Nixon and Powerhouse, country, Sunday and Monday.

**Navejo Inn**, 8515 Navejo Road, San Carlos, 465-1730: Blues, rock and roll, Tuesday through Saturday; rock and roll, Sunday and Monday; call club for information.

**Pat Joey's**, 5147 Waring Road, Alred Gardens, 286-7873: Pro-Birmingham Preservation Band, Drexel, swing, and oldies, Friday and Saturday.

**The Patriot Game**, 3333 Mission Center Road, Mission Valley, 296-8711: Cuddahy, Irish music, Wednesday through Saturday; Jim and Theresa Horton, Irish music, Tuesday.

**The Pavilion Lounge**, Town and Country Hotel, 500 Hotel Circle North, 291-7331: The Naki Kattam Trio, contemporary international dance music, Tuesday through Saturday.

**Shenanigans**, 7160 Miramar Road, Mira Mesa, 693-0900: Jack Johnson, country, Wednesday through Saturday; contemporary international dance music, Tuesday through Saturday.

**Sonoglier's Inn**, 402 Fashion Valley, 297-7170: Stephen Cox, contemporary, Tuesday through Saturday; with Tonya Manos, contemporary, Friday and Saturday.

**Spirit**, 1130 Tucson Avenue, Bay Park, 275-3903: The Fairfield Fats Band, rock and roll, Thursday; Red Zone, rock and roll, Blue de Jour.

rock and roll, Mind Set, rock and roll, Friday; Boachie and the Beachnuts, rock and blues, the Party Kings, pop rock and reggae, Irish, rock and roll, Saturday; Musician's Choice Night featuring local bands: Sunday: Allegiance, rock and roll; the Backs: Bluebelles, rockabilly, Pig and the Bombers, rock and roll; Tuesday: Country Dick and the Struggle Barones, country rock; the Heard, rock and roll, Wednesday.

**Springfield Wagon Works**, 5255 Kearny Villa Road, Kearny Mesa, 565-5772: The Drai Lancers Trio, contemporary music for dancing, Thursday through Saturday.

**Stadium Club**, 6065 Fairmount Extension (at Twain), Mission Gorge, 282-3286: Diamond Ben, country honky tonk, Friday and Saturday.

**Tio Leo's/Mira Mesa**, 10787 Camino Ruiz, Mira Mesa, 695-1463: Joe Stewart, country and

contemporary, Monday and Tuesday; Melissa McCracken, contemporary, Wednesday and Thursday; Peaty Spive, contemporary, Friday and Saturday.

**Tio Leo's/Mission Gorge**, 6333 Mission Gorge Road, Mission Gorge, 280-9944: Bill Frey, contemporary, Monday and Tuesday; Peaty Spive, contemporary, Wednesday and Thursday; Melissa McCracken, contemporary, Friday and Saturday.

**Wrangler's Roost**, 6608 Mission Gorge Road, Mission Gorge, 280-6263: E. Zane Wood and Blaming Saddles, country, Wednesday through Saturday.

**Anthony's Harborside**, 1955 North Harbor Drive, downtown, 232-6388: Gary Packett, rock and

roll, Tuesday through Saturday; **Cafe del Rey Miro**, 1549 El Prado, Balboa Park, 234-8531: Raggle Taggle, new Renaissance variety, Tuesday evening and Sunday afternoon; West Coast, reggae, country rock, and jazz, Thursday through Saturday.

**Calligro's**, 2927 Meade Avenue, North Park, 281-2610: Plamenon music and dancing, Thursday.

**Cosmopolis**, 245 Market Street, downtown, 233-7896: The Daniel Jackson Quartet, jazz, Friday and Saturday; jazz jam session, Sunday.

**Doc Masters**, 2051 Shelter Island Drive, Shelter Island, 233-2572: Portland Makai, rock and roll, Tuesday through Saturday; San Antonio, contemporary, Sunday and Monday.


**Dewey Maggle's**, 3147 Street and University Avenue, North Park, 298-8084: Ed Henry, blues and originals, Thursday; Ben and Judy



**Jesse Davis**  
La Hacienda's proud to present  
JESSE DAVIS starting June 29th,  
Tues - Sat  
beginning at 8:30 p.m.

Mission Valley Inn  
875 Hotel Circle South  
206-6881


**LA HACIENDA**  
RESTAURANT



**"Dansations"**  
LAS VEGAS STYLE DANCE SHOW  
Wednesday, June 30  
Shows at 10 & 10:45 p.m.  
Happy Hour 4 - 9 p.m. (Hors d'oeuvres)

**Crystal's Emporium**

Town and Country Hotel  
500 Hotel Circle North  
294-9010



**All This Jazz !!**

|                 |                       |
|-----------------|-----------------------|
| June 3, 5, 5    | Gary Music Co.        |
| June 6, 9       | Storm                 |
| June 10, 11, 12 | Gary Music Co.        |
| June 15, 16     | Birdie Carter Quartet |
| June 17, 18, 19 | Joe Marillo Quartet   |
| June 22, 23     | Gary Music Co.        |
| June 24, 25, 26 | Joe Marillo Quartet   |
| June 29, 30     | Mel Goot Quartet      |

The finest contemporary jazz in Mission Valley  
Tuesday through Saturday, 8:30 p.m. 'til 12:30 a.m.  
Don't miss our Champagne Hour weekdays after work.

**Gold Coast LOUNGE**

Town and Country Hotel  
500 Hotel Circle North  
294-7191

A Rose by any other name...

**Rose & The Arrangement**

Tues - Thurs 8:30 - 12:30  
Fri & Sat 9:00 p.m. - 1:00 a.m.

**THE ISLANDS**  
Hawaii Hotel  
2270 Hotel Circle North  
297-1101



**NITELINE**  
Sun. & Mon. 8:30 - 1:00

**NEW BAND!!**  
**NIGHTRUNNER**  
Great Country Music

9 p.m. to 1:30 a.m.  
Tuesday - Saturday  
Happy Hour 4 - 9 p.m.  
with Giant Cocktails

Don't forget our Sunday  
Country 5:00-10:00 from  
10 a.m. to 2 p.m.

**ABILENE**  
Town and Country Hotel  
500 Hotel Circle North  
291-7131



**HALCYON**  
4253 W. 84th Street 225-9669

Our remodeling is complete—at last! Drop by and take a look at the new club—bigger dance floor, more room for everyone.

Thursday-Saturday, June 24-26



Friday-Saturday, June 27-28



Sunday-Monday, June 29-July 3

Two bands every night




Tuesday-Saturday, June 29-July 3

Thursday, July 1  
B-100 Weekend Warm-ups  
**HERMES & Danny Holiday**  
25c drafts & wine til 8:30 \$1 Kamikazes  
Two bands from 6:30 no cover til 8:30


**ON THE BEACH IN PACIFIC BEACH**

Thursday, Friday & Saturday 9-1  
**HIGH BEAMS**



Happy Hour Mon.-Fri. 5-7  
Well drinks 75¢ Hors d'oeuvres  
Beachfront Dancing - Patio Dining  
Beachfront patio open for breakfast, lunch & dinner  
— 8 a.m. - 10 p.m.  
Located on the boardwalk at the foot of Pacific Beach Drive.

**KEY LARGO**



270-6272



**Bacchanal**

**BIGGEST WET T-SHIRT CONTEST**

**SUPER LADIES' NIGHT**



**FOUR EYES**

**MOTHERS OF BLUES**



**ETTA JAMES**  
**BIG MAMA THORNTON**

**ICED TEA NIGHT**



**THE WEED SMOKERS**

**STEPHANE GRAPPELLI**



**PURL**

**MAGNETS**



**GARCIA BROS. BAND**



**ROY AYERS**



**ASLEEP AT THE WHEEL**



**GATO BARBIERI**



**Red Coat Inn**  
Tuesday-Saturday  
June 22-26

**THUMPER**

Sunday & Monday  
June 27 & 28

**ROX**

Sun., Mon., Tues. **'I Drink Night**  
Wed. **Kamikazes 2 for '1**  
Thurs. **91X Night** 50c drinks  
8-10 pm  
Sunday-Thursday, no cover.  
Enter payment 7 nights a week.  
5933 University Avenue  
Just west of College  
593-0670

**THE OLD BONITA ROAD RESTAURANT**

**JIM MOORE**  
Rock & roll to country  
Thursday, Friday & Saturday  
8 pm-closing

**OYSTER BAR**  
Friday 4-7  
Clams, Shrimp, Oysters  
4 for \$1.00  
Saturday night Ladies' Night  
Long Island Ice Tea, Margaritas,  
Wet drinks \$1.00  
4014 Bonita Road • Bonita  
479-3537

**Portland Makai**

Tuesday-Saturday, 9 pm-1 am.

**San Antone**  
The best in easy listening  
Sunday & Monday, 9 pm-1 am.

**DOC MASTERS**  
at the Shelter Island Marina Inn  
Phone 223-2572

Carlstrom, folk music, Friday.  
Bachstret, folk music, Saturday.  
Gary Lehman and Robert Wade, folk  
and bluegrass, Sunday. Old Time  
Hill Night with Lou and Virginia  
Curtis, Monday. Starns Gail Coll  
Band, traditional Irish music.  
Tuesday. Early Evening Show: Jim  
Spens, jazz guitar. Thursday: Don  
Stranberg and Mike Posell, blues  
guitar. Friday: Dennis Dobler and  
Gail Grissom, folk, country, and  
originals. Saturday: Richard  
Freeman, folk and bluegrass.  
Tuesday: Lee Tru Shells, folk and  
originals, Wednesday.

**Fat City/China Camp**, 2137 Pacific  
Highway, downtown, 232-0686.  
The Birkle Carter Trio, jazz, Friday  
and Saturday.

**Grass Roots Cultural Center**, 1947  
30th Street (at Grape), Golden Hill,  
232-5099. Paddy Watson and Lou  
Ann Gurney, folk and blues,  
Saturday.

**Humburgessa**, 4016 Wallace Street,  
Old Town, 265-0584. Duany Bruce,  
country and contemporary, Friday  
and Saturday.

**Harpson Henry's**, 2725 Shelter  
Island Drive, Shelter Island.  
234-8242. Bahama, contemporary  
and Latin, Friday and Saturday.

**Holiday Inn/Embarcadero**,  
Portofino Lounge, 1555 North  
Harbor Drive, downtown.  
233-2851. Spring Fever,  
contemporary, Tuesday through  
Saturday.

**Jolly Roger**, 907 West Harbor  
Drive, Seaport Village, 233-4306.  
The Amber Band, rock and roll,  
Wednesday through Saturday.

**King's Road Cafe**, 4034 30th  
Street, North Park, 464-1081.  
284-8603 (after 6 p.m.). Dance to  
recorded international new music.  
Thursday: Social Distortion, punk.  
Cruelty, punk. Personal Conflict,  
punk. Friday: James Brett and the  
Rockin' Shadows, rockabilly. The  
Paladins, western and pop.  
Saturday: cornish nights, Sunday  
and Monday, featuring Don Victor  
Monday.

**King Food**, 2449 Fifth Avenue,  
Hillcrest, 238-7302. Llama, classical  
guitar, early evening Tuesday and  
Wednesday. Julio Aguirre, classical  
guitar, early evening Thursday and  
Friday. Doug Hewitt, folk guitar,  
early evening Saturday.

**Musicals Wind**, 308 University  
Avenue, Hillcrest, 297-3017. "The  
Chris Spencer Band," "The...story  
of the Blues," Tuesday and  
Wednesday. King Biscuit Blues,  
blues and pop, Thursday and  
Friday. Tuesday through Saturday.

**Reginald's**, Travelodge Tower, 1960  
Harbor Island Drive, Harbor Island.  
294-6700. T & A, contemporary,  
Tuesday through Saturday.

**Red Coat Inn**, 5933 University  
Avenue, East San Diego, 593-6670.  
Thumper, rock and roll, Tuesday  
through Saturday. Rex, rock and  
roll, Sunday and Monday.

**Sheraton Harbor Island**, 1780  
Harbor Island Drive, Harbor Island  
291-2800. Sundowner Lounge, live  
entertainment, Tuesday through  
Saturday, call for information.  
Leslie Gold, contemporary and  
standards, Monday and Tuesday.  
Butterfield's Cakes, with Joanne  
Chatham, Harry Smith, and Patsy  
Parker, jazz, Tuesday through  
Saturday.

**Sheraton Inn Airport**, Sandpiper  
Lounge, 1590 Harbor Island Drive,  
Harbor Island, 291-6810. The  
Johnson Twins Trio, contemporary  
and variety, Monday through  
Saturday; jazz jam session with  
Joanne and Jimmy Chatham,  
early evening Sunday.

**Sidney's Cafe**, 3753 Inna Street,  
downtown, 265-9485. Backstreet  
folk music, Friday; the Steve  
Pieraband Jazz Quartet, jazz,  
Saturday; Radio Free Sidney,  
representational comedy,  
Wednesday.

**Sulbada's**, 425 West B Street,

**Happy Hour** All  
Margaritas  
99¢  
Draft Beer  
99¢

**EL TORITO**

Free  
Mexican  
Nachos

Monday-Friday 4-7, in cantina only

Coming Soon  
**D.J. & Dancing**  
8910 Villa La Jolla Dr. La Jolla  
453-4115

**Bobby G's**  
Thurs.-Sat., June 24-26  
and Wed., June 30

**Prophet**

Sun. & Mon., June 27-28

**Size 6**  
Kamikazes \$1.00 7 days a week  
The "IN" spot in beautiful downtown Encinitas  
Home of the Junes Gang  
485 First St. 436-7397

770-3270  
4302 Mission Blvd.  
Pacific Beach

**JOE MALLOY'S**  
IRISH PUB

Entertainment Nightly

**David Bradley**  
and  
The Valley Girls

Back by popular demand  
the  
**Homads**

**Dancing**  
Thursday-Saturday  
Sunday-Wednesday Night

downtown, 232-7588. P.P. Flynn,  
jazz and contemporary, Wednesday  
through Saturday.

**Tom Han's Lighthouse**, 2150  
Harbor Island Drive, Harbor Island.  
291-9110. Duany and Melissa,  
contemporary, Wednesday through  
Saturday.

**Triton**, 6011 El Cajon Boulevard,  
East San Diego, 583-3240. Bruce  
Cameron and Hollie Gentry  
Ensemble, jazz, Wednesday  
through Saturday.

**Trigon House**, 6179 University  
Avenue, East San Diego, 582-1079.  
Crash Kaliber, rock and roll,  
Thursday through Saturday; rock  
and roll, Sunday and Monday; call  
club for information; Sky High,  
rock and roll, Tuesday and  
Wednesday.

**Tuba Man's**, 2551 University  
Avenue, North Park, 295-9426.  
Hardtimes Bluegrass Band,  
bluegrass, Thursday; Iris Cobb's  
Jamblo Oldtime Band, Oldtime,  
Thursday.

**Wing Cafe**, 2733 B Street, Golden  
Hill, 239-9906. Tuna, jazz, Sunday  
brunch.

**Zebra Club**, 560 Fifth Avenue,  
downtown, 239-4222. Clear Spot,  
rock and blues, Thursday; rock and  
roll, Friday and Saturday; call club  
for information.

### East County

**Alley's**, 1185 East Main Street, El  
Cajon, 447-4340. Bruce Robbins,  
contemporary and easy listening  
guitar, Thursday through Saturday.

**Antonia's**, 700 North  
Johnson, El Cajon, 442-9827.  
Lionie Huston and Dusty Best,  
contemporary, Thursday.

**Bauer's**, 1025 Fletcher Parkway, El  
Cajon, 442-9072. Charlie Hewitt,  
variety, Tuesday through Saturday.

**Bobby G's**, 1377 Woodside  
Avenue, San Marcos, 448-3402. Country  
Justice, country, Thursday through  
Saturday.

**Caliente Resort**, Highway 79,  
Caliente, 765-4736. Legend, rock  
and roll, Friday and Saturday.

**Lakeview Hotel**, 2540 River Street,  
Lakeview, 443-5991. Dehena,  
country, Thursday through Saturday.

**Joe Old Springs Resort**, Highway  
80, Bonderick, 768-6298. The  
Grand River Band, country rock,  
Friday and Saturday.

**Joe Old Springs Resort**, Highway  
80, Bonderick, 768-6298. The  
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Friday and Saturday.

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Friday and Saturday.

**Joe Old Springs Resort**, Highway  
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Grand River Band, country rock,  
Friday and Saturday.

**Joe Old Springs Resort**, Highway  
80, Bonderick, 768-6298. The  
Grand River Band, country rock,  
Friday and Saturday.

**Big Oak Ranch**, 1723 Harbor  
Canyon Road, Dehesa, 443-3947.  
Country music, Sunday afternoon,  
call club for information.

**Black Angus**, 1000 Graves Avenue,  
El Cajon, 440-5655. Quare, top 40,  
Tuesday through Saturday.

**Harney Stone II**, 7059 El Cajon  
Boulevard, La Mesa, 583-2263.  
Sean McVicker, Irish music,  
Wednesday through Saturday; with  
Tom McVicker, Friday and  
Saturday; Brian Connolly, Irish  
music, Sunday.

**Carters**, 10757 Woodside  
Avenue, San Marcos, 449-8100. Rock  
and roll, Thursday through Saturday;  
country rock, Friday and Saturday;  
Saturday, call club for information;  
the Blits Brothers, rock and roll,  
Sunday through Wednesday.

**The Diamond Lounge/Aunt  
Emma's**, 1532 East Main Street, El  
Cajon, 442-7286. California  
Country Band, country, Friday and  
Saturday.

**Diamond Lounge**, 5286 Baltimore  
Drive, La Mesa, 462-9533. Carl  
Strawman and Southern Comfort,  
country, Tuesday through Saturday;  
Country Justice, country, Sunday  
and Monday.

**Drum Club**, 560 Fifth Avenue,  
downtown, 239-4222. Clear Spot,  
rock and blues, Thursday; rock and  
roll, Friday and Saturday; call club  
for information.

**El Cajon**, 442-7286. California  
Country Band, country, Friday and  
Saturday.

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Saturday.

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Country Band, country, Friday and  
Saturday.

**El Cajon**, 442-7286. California  
Country Band, country, Friday and  
Saturday.

**Leven's**, 596 Broadway, El Cajon.  
232-7588. Jack Pollock and Coast to  
Coast, contemporary dance music,  
Tuesday through Saturday.

**Magnolia Mahoney's**, 8861  
Magnolia Avenue, San Marcos.  
448-5550. Bramble, country,  
Wednesday through Saturday.

**Mama's Mink**, 533 East Main  
Street, El Cajon, 442-5372. Jimmy  
Nixon and Debrahara, country  
rock, Tuesday through Saturday;  
the Grand River Band, country  
rock, Sunday and Monday.

**The Office**, 1439 Old Highway 80,  
El Cajon, 561-4522. Bitter Creek,  
country rock, Friday and Saturday;  
Thursday through Saturday;  
Ducktail Revue, 50c rock and roll,  
Sunday and Monday; Larry Previtt  
and Cinnamon Ridge, country,  
Tuesday and Wednesday.

**Organ Power Plaza**, 3459 Imperial  
Avenue, Lemon Grove, 463-6977.  
Tommy Stark, family musical  
entertainment, sing-alongs, seven  
nights, with puppet shows by Retha  
Friday and Saturday.

**Park Plaza**, 1280 Fletcher Parkway,  
El Cajon, 448-4111. Emergency  
Exit, rock and roll, Tuesday through  
Saturday; Tobias, rock and roll,  
Sunday and Monday.

**Rebels**, 5435 Grossmont Center  
Drive, La Mesa, 465-3464. Barrow  
Moran, contemporary and folk  
music, Tuesday through Saturday.

**Sutton's**, 7253 El Cajon Boulevard,  
La Mesa, 460-5248. Steve Mosses  
and Finest Action, contemporary  
dance music, Tuesday through  
Saturday; Frick and Frick, big band  
swing and jazz, Sunday and  
Monday.

**Strom Hall Plaza**, 3637 Avenida  
Boulevard, Spring Valley, 462-6295.  
Bard Delivery, bluegrass and  
ballads, Friday.

**The Tempesto Lounge**, 5975  
Severin Drive, La Mesa, 465-1525.  
Arizon, rock and roll, Tuesday  
through Saturday.

**Van Winkle's**, 1405 Mission Gorge  
Road, San Marcos, 449-0060. Johnny

West and the Chaparrals, country,  
Thursday through Saturday.

**Wily Coy's**, 240 West Main Street,  
El Cajon, 440-9247. Stargate, rock  
and roll, Thursday through Saturday.

**South Bay**  
**Black Angus**, 717 E Street, Chula  
Vista, 438-0900. Summerwine, top  
40, Tuesday through Saturday.

**Country Bumpkin**, 1862 Palm  
Avenue, Imperial Beach, 428-1861.  
Country Casanova, country,  
Thursday through Saturday;  
Ducktail Revue, 50c rock and roll,  
Sunday and Monday; Larry Previtt  
and Cinnamon Ridge, country,  
Tuesday and Wednesday.

**Dance Machine**, 1862 Palm Avenue,  
Imperial Beach, 428-1861. Faggi  
and the Billa, top 40, Tuesday through  
Saturday; top 40, Sunday and  
Monday; call club for information.

**Duck's Cocktails**, 317 Third  
Avenue, Chula Vista, 422-1566. Live  
entertainment, Tuesday through  
Saturday; call club for information;  
Earline Reeves, piano bar, Sunday;  
Bill Dancy, country, Tuesday and  
Wednesday.

**El Compadre Hotel**, Boulevard  
Agua Caliente 700, Tijuana.  
1-710-661-6801. Bass String  
Fusion, contemporary, Friday  
through Sunday.

**Hick's**, 1863 Palm Avenue,  
Imperial Beach, 423-3179. Leather  
and Lace, country, Thursday  
through Saturday.

**La Mesa**, 1441 Highland Avenue,  
National City, 474-3222. Bob  
Macdonald, piano bar, Thursday  
through Saturday; El Hall, piano bar,  
Tuesday and Wednesday.

**Old Bonita Shave Parlor**, 4014  
Bonita Road, Bonita, 479-3537. Jim  
Nixon, contemporary, Thursday  
through Saturday.

**Royal Vista Inn**, 632 E Street,  
Chula Vista, 426-2506. Eddie  
Proctor, contemporary and  
country, Thursday through  
Saturday; Ron Taber, contemporary,  
Sunday through Wednesday; John  
Lewis, contemporary, Tuesday  
through Thursday happy hours.

**Taproot Inn**, 1069 Broadway, Chula  
Vista, 427-1304. Bach-a-la featuring  
Eddie Resney, contemporary,  
Tuesday through Saturday;  
the Missing Oldies Band, vintage rock  
and roll, Sunday and Monday.

**Westerner**, 22 West Seventh,  
National City, 474-2319. Legend,  
rock and roll, Monday; Tony Mills  
and Crosscut, rock and roll, Tuesday  
through Sunday.

**Wild Turkey**, 5090 Bonita Road,  
Bonita, 367-2550. Dallas Collins,  
rock and roll, Thursday through  
Saturday; Olympia, rock and roll,  
Sunday through Tuesday; dance to  
recorded oldies, Wednesday.

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

**Country/  
Country Rock**

**Rich Barlow and Hammer**; Valley  
Center Inn Saloon, Red Court  
Inn

**The Big Stone Band**; Pomeroy  
Club

**Blindside**; The Office  
Blindside; Magnolia Mahoney's  
Cactus Jule Stage; each has  
California Country Diamond

**Le Chalet**

**DANCING**  
Nine Nightly!  
Never a cover charge

June 24, 25, 26

**UNTOUCHABLES**

ROCK 'N' ROLL music of the '60s is the rock 'n' roll of the '80s. The Untouchables, Joe Lunge plays a beautiful keyboard. Lead guitarist is Tom Farret. Dutch Bottino beats hell out of the bass and Dave Hume pounds the drums. Remember the heyday of the Stones, Beatles, Animals and Doors listening to the Untouchables.

June 4

**Ocean Beach Fourth of July  
Fireworks Festival**

Plan now to attend the OB fireworks spectacular at sundown July 4. Merchants are offering outstanding values in many sidewalk sales. Le Chalet will feature early morning 550 pool tournaments, 25-cent hot dogs and live bands from 2 p.m. to 2 a.m.

**5046 Newport Ave. Ocean Beach 222-5300**

June 27

**SOUNDDEVICE**

Led by guitarist and keyboard player David Shine, SoundDevice plays music of the Beatles, Stones, Go Go's and Lovebois. It's a dancing rock with a distinctive beat. Janet Treisman alternates guitar and keyboards. Ritchie Poor is featured on drums and Stan Nelson plucks the bass.

June 28, 29

**HURRICANES**

San Diego's dynamic rhythm and blues band featuring Pro. Billy Sweet, guitar; Blonda Bruce Thorpe, guitar and slides; Tim (Spider) Webb, drums; Ralph "O" Lewis, bass; and Sir Douglas Buchanan, woodwinds. All bring the Play Chi-style blues in a classic style. Also boogie woogie, reggae, swing and contemporary jazz. Definitely one of the future great bands in the Southland tradition of fine entertainment.

June 30, July 1

**Crash  
Kaliber**

OB will rock June away and break July in with the lyrical rock of Crash Kaliber—featuring outstanding vocals and authentic renditions of a wide range of rock 'n' roll hits. They play music that's easy to listen to and tremendous to dance to.



Lounge: Aunt Emma's  
California Express: Burn Silver  
Saloon  
The Constables: Billy Up Tavern  
Country Casanova: Country  
Bumpkins, Mustang Club  
Country Dick and the Snaugle  
Bummers: Spirit, Macho's, Billy  
Up Tavern  
Country Justice: Kentucky Stud,  
Dirt and Lounge  
Coyote: Whiskey Creek  
Dakota: Tequila Flats  
Dallas Express: Charlie's Country  
Bill Daniels: Jack's Cocktails  
Dehesa: Lovers' Hotel  
Diamond Run: Salsador Club  
Kurtis Fargis and the Spicers  
Kurtis: Resort  
Richie Gary and Sandwits

Musky Club  
The Grand River Band: Mama's  
Mink, Live Oak Springs Resort  
Hardlines Bluegrass Band: Tulsa  
Main  
Sander Hirsch: Road House  
Jack Johnson: Shomassan  
The Russ Kirkpatrick Band  
Hungry Hunter: Occasional  
Leather and Lace: Hutch's  
Roberta Linn and the Gamblers:  
Miami  
Don Livingston and Timberline:  
Whiskey Flats  
The Lone Star Country Band: The  
Country Side Lounge  
Ron Martin: The Laguna Lounge  
New Country: Country Side Lounge  
Nightrunner: Unknown Lounge  
Jimmy Nixon and Downhome

Mama's Mink, the Moonlight  
Paladins: Macho's, Billy Up Tavern,  
King's Road Cafe, Headquarters  
Nightclub  
Lanny Prevett and Cinnamon  
Ridge: Country Bumpkins  
Donny Rose: Hamburgers  
Rural Delivery: Stray Hat  
Pizzu: Spring Valley  
Carl Simmons and Southern  
Comfort: Driftwood Lounge  
Joe Stewart: Two Lows: Mini Motel  
La Presa del Sol: La Jolla  
Tall Cotton: Billy Up Tavern  
Don Tension and Country Plus:  
Red Dog Saloon  
The Unstrung Heroes: Old Time  
Cafe  
The Duane Wall Show: Country  
Creek, Regal 5555

West Coast: Cafe del Rey Motel  
Johnny West and the Chaperals:  
Van Winkle's  
E. Zee Wood and Blazing Saddles:  
Wynsler's Room  
**Rock & Roll**  
Alliance: Spirit  
Johnny Almond Rhythm Revue:  
Pony Wine Co.  
The Amber Band: Jolly  
Roger: Support Village, Macho's  
Artisan: Burroughs Lounge  
Automobile: Ranchard  
Beachie and the Beachbums: Spirit  
The Beckett Band: The Lost Ark  
Blackberry Winter: Mom's Saloon

The Blitz Brothers: Mom's Saloon,  
Cockatoo, Vista Entertainment  
Center  
Blue Hair: Macho's  
The Ron Rolton Band: Windrose  
Bratz: Rudeo, Windrose  
Burning Bells: Normandy  
Clear Spot: Zebra Club  
Country Dick and the Snaugle  
Bummers: Spirit, Macho's, Billy  
Up Tavern  
Crash Kallher: Trojan Horse, Le  
Chet  
Crescent: King's Road Cafe  
Dallas Collins: Wild Turkey  
Dark Debonaire: Burn Silver Saloon,  
Coyote, Driftwood Lounge  
Ducktail Revue: Country Bumpkins  
Lee Duple: Billy Up Tavern  
Johnny Dyer and the L.A. Jokers

Hula Hoop and the Bomb Shelters:  
Phantom  
Illusion: Sandy Inn  
Incognito Rockers: Piggyback  
Occult: Vulpix  
James Inatt and the Rockin'  
Shadows: King's Road Cafe  
Jenny Katt: Driftwood East  
The Russ Kirkpatrick Band

Heavy Nation: Occasional  
Lady and the Tramps: Phoenix  
Lounge  
Legend: Occasional, Lakeland  
Forest  
London Brothers: Driftwood  
Nightclub  
The Majestics: Headquarters  
Nightclub, Macho's

No. 1000 Program  
Trout Hill and Crosscut: Occasional  
Mind Set: Spirit  
The Missing Oldies Band: Topol  
Topol  
The Movies: Burn Silver Saloon,  
Driftwood, Nightclub, Hillyon  
Moving Targets: Phantom, Pikes  
No Exit: Chipping Block

## Dine in an undersea grotto...

Come early and enjoy...  
• **Fresh Catch of the Day**  
• **Fresh Pacific Red Snapper**  
• **Harpoon of Beef**  
• **Hawaiian Chicken**  
• **Mahi-Mahi**

your choice  
\$5.95

The Triton Presents Live Jazz  
Wednesday through Saturday 9-11

**BRUCE CAMERON &  
HOLLIS GENTRY  
ENSEMBLE**

**The Triton**

8011 El Cajon Blvd. (at College)  
Reservations for dinner 525-3240  
Closed Mondays

... a truly distinctive seafood restaurant

**Anthony's Harborside**

ANTHONY'S SEAFOOD HABIT-  
THE SAN DIEGO  
FAVORITE!

THE SUNSET LOUNGE-  
GARY  
PUCKETT  
SHOW

Back for  
3 smash weeks  
Make your plans now.  
Daily Happy Hour with  
100's of ounces  
Lunch 11:30-4:00  
Dinner 4:30-10:30  
Entertainment from  
9:00 P.M. Tues. thru Sat.

ANTHONY'S HARBORSIDE  
RESTAURANT reflecting the  
quality and tradition of fine  
weekend dining that has made  
Anthony's world famous. Fresh  
seafood cooked to order from  
local and world recipes, plus the  
renowned "land of the sea"  
sides. A unique  
blend of restaurant in Anthony's  
family of fine restaurants.

Specializing in  
Businessmen's lunches.  
Res: 232-6358

**LESTAL LANT  
BLUE PARROT  
Live Jazz**

Great Lunches & Dinners

Thurs. **John Rekevis** Quartet  
Fri. **Charlie Shoemaker**  
Sat. **Bill Kyle & Shep Meyers**  
Sun. **Berry Jones & The  
New Tuxedo Jazz Band**  
Mon. **Gary Music Co.**  
Tues. **Shep Meyers Trio**  
Coming July 2, 3 DON MENZA  
July 23, 24 SHELLEY MANNE

1298 Prospect, La Jolla—opposite the Cove 454-9131

**Firestone**

Thursday-Saturday  
June 24-26

**PLANET**

Tuesday, June 25  
**LADY & THE TRAMPS**  
City City Pkwy. at Washington, Escondido 745-1921

**AMERICAN  
SUPERGROUP/  
LEAD GUITARIST**

American Supergroup looking for heavy  
metal lead guitarist. Next major U.S. arena tour to  
begin this summer. Must be outstanding on-  
stage performer, tall (6-foot range), long  
hair, and must sing and write.  
Professionals only to respond.  
Please send tape, photograph, and resume to:  
**SUPERGROUP**  
321 South Beverly Drive, No. B  
Beverly Hills, CA 90212

**2 MEXICAN DINNERS  
FOR  
\$7.75**

From our Mexican Dinner Menu  
(1 through 6). Includes a trip to  
our salad bar.  
Mon.-Sat. 4:30pm-8:30pm  
Offer expires 7/1/82. Good with coupon only.  
One coupon per family.

**GARY SHERWOOD**  
guitar and vocals  
Happy Hour 4:00pm-7:00pm Mon.-Fri. with hours of ounces

**Mission Restaurant**  
Fine Mexican and American Cuisine  
6225 Mission Gorge Rd. 284-3262  
(no credit cards please)

**POSTER EMPORIUM  
★ TICKET SERVICE ★**

Toto 7/8 Elvis Costello 7/24  
Judy Collins 7/16 Charlie Daniels 8/7  
Robin Williams 8/13 Chuck Mangione 8/24  
Heart 8/24 Sha Na Na 8/28  
Manhattan Transfer 9/10  
Emmylou Harris 9/18

★ SPECIAL LIMOUSINE PACKAGE AVAILABLE ★  
All L.A. theaters, Irvine Meadows, Universal Amphitheater,  
Greek Theatre & Hollywood Bowl shows.  
We special order posters.  
If you want to sit close, call  
578-SNOW (7688) 8650 Mission Pk.  
San Diego 92126  
(next to Malibu Grand Prix)

**CLUB 30**

30th & Urris St.  
North Park  
692-0080

COME & HEAR  
**ROCK & ROLL**  
with the **HOUSE CUT** and  
the **TEAMS** with guests  
and **SANDY**  
**ROCK & ROLL**  
**ROCK & ROLL**  
**ROCK & ROLL**

BANDS 7 NIGHTS A WEEK

**Ladies**

**WORLD  
FAMOUS  
"FOR  
WOMEN  
ONLY"**

is open on  
Phone: 525-3240, 525-3241, 525-3242

**EVERY TUESDAY**  
Show starts 8 p.m. (non-union admitted at 10 p.m.)  
Reservations recommended  
Fashionable attire

**\$1,000 IN PRIZES**  
**Arm  
Wrestling  
Championship**  
Wednesday, June 30  
Elimination round  
\$5.00 entry fee

**FREE**  
T-shirts for entrants!

**MUSTANG  
CLUB**  
"Fun in the country"  
Over 21 please

**NEW PIZZA EXPRESS** Call 226-6666 for delivery

For more information call us:  
3596 Sports Arena Blvd., San Diego, CA 92110, (714) 273-5596

**The Poseidon**

A Del Mar Tradition

**PARTY ON THE BEACH!  
LIVE ENTERTAINMENT NOW  
WEDNESDAY THROUGH SATURDAY**

June 24-26  
Moving Targets

June 30  
STONE'S  
THROW  
Music of the  
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# CURRENT MOVIES

move to 3001 A SPACE ODYSSEY, and a color souvenir booklet complete with Ultramag glossary. Directed by Jean-Jacques Annaud. 1982. (LA Paloma 6:30 through 7:45)

**Raiders of the Lost Ark** Director

Steven Spielberg and executive producer George Lucas pay homage to the cult figure serials of the Thirties and Forties — and they play handily, pumping the project full of money, production values, and technical race-sauce that it no longer remotely resembles its

grade-B brothers. Not, interestingly, exactly a spoof, but not maintaining entryist snobbery either. Spielberg-Lucas seem to want to play both sides of the street: to have both the innocent thrill and the sophisticated

thriller. Some will find that this two-facedness tends to lower the level of excitement, that although the action is consistently lively it's also without real suspense, and that the viewer is always required to meet the movie-maker rather than follow him. But the movie is so well made that it's hard to be picky. With Mel Gibson 1982. (Ace Drive in, Camino Cinema 4, Chaperone from 6:25. UA Glasshouse 6)

myth, and the collector's uncensored (as the publicity notes did) in an attempt to add intellectual ballast to the movie's deliberate duplications of a couple of basic Western movie motifs: the besieged frontier fort, or, in this case, of refinery; and the pursued stagecoach or wagon train (or, here, plane). With Mel Gibson 1982. (Ace Drive in, Camino Cinema 4, Chaperone from 6:25. UA Glasshouse 6)

**Rocky II** The problem for Sylvester Stallone is how to preserve Rocky Balboa's adaptable underdog persona, now that he wears the heavyweight championship belt, has retired off ten successful title defenses, and enjoys the good life as magazine cover-boy, American Express Card spokesman, celebrity guest on *The Muppet Show*, etc. The solution comes in the form of a free-breasting savage with a throat

piece hands, who demonstrates the suburban fat cat in two bloody rounds. Reunited Apollo Creed, depicted heavyweight king, who takes charged Rocky's training, moves him to L.A. and now to remind him what hunger is, teaches him to fight like a black panther. Rocky, who has a more defensive capability, which is not a bad idea after seventy-seven professional fights, and finally, with no concern for mixed metaphors, re-emerges as the Tiger. (The Italian Stallion) More ups and downs in this chapter of the Rocky saga, and more action as well. With Talia Shire, Burgess Meredith, and Carl Weathers, written and directed by Stallone. 1982. (Campano Drive in, Center 3 Cinema Plaza 5, Freixas Two, New Valley Drive in, Parkway 2, Rancho Sports Arena 6, University, Torneo Cinema)

**Smoking and the Bandit** — With characters called The Bandit, Mr. Big, and Sheriff Buford T. Justice, you might anticipate allegory, but this comedy, directed by Joel Layton. 1982. (LA Paloma, model 621 and 29)

**The Road Warrior** Self-consciousness must surely be the keynote of the MAD MAX sequel, which would appear to have been made in anticipation of the film's popularity and critical approval based on the unassuming toner, and as a result appears to be much more self-conscious of itself than the first. The high-tech, low-tech of the original's transition from a post-apocalyptic world to a believable world of the movie (directed by George Miller) gets on with that vigorous, high-velocity style of violence that so distinguished the first Max adventure, and that makes us fear for the lives of the lean-and-blood-stuffed men, never mind the paleo-board characters. But the justification for all this violence is harder to put a finger on here, and really it's just re-telling of *Conan*. (LA Paloma, University)

**Some Kind of Hero** — Richard Pryor as G.I. Joe who talks into the hands of the Viet Cong and, after years of holding out, signs a treasonous "confession" in order to procure medical aid for his dying wife, who dies anyway, returns home to find that his

wife is in love with another man and has inherited the family savings on a business venture, and that his mother has had a stroke and has run up thousands of dollars of hospital bills, set out on a new career as a sick-up artist. Most of this is played as though there is no particular pressure to find anything comic in it. The prevailing poignance, however, is not seen as any barrier to playing a scene here and there as the greatest sort of burlesque. The total effect is something like the occasional cracks in the male voice on the threshold of adolescence — only not so humorous. With New Valley, Rocky Cox, and Margaret Kibbler, directed by Michael Pressman. 1982. (Campano Drive in, Parkway 2, Rancho Sports Arena 6, University, Torneo Cinema)

**The Spy Who Loved Me** — A scriptbook of earlier Bond escapades, it takes us along chase from ON HER MAJESTY'S SECRET SERVICE, the underwater stuff from THUNDERBALL, the light in the train compartment from FROM RUSSIA, WITH LOVE, the supposedly unsatisfactory criminal formula and the commando tactics from ON YOUR MARK, WE BEGIN, and the gimmick involving a giant crane-operated magnet from the Matt Helm movie. (The Italian Stallion) More ups and downs in this chapter of the Rocky saga, and more action as well. With Talia Shire, Burgess Meredith, and Carl Weathers, written and directed by Stallone. 1982. (Campano Drive in, Center 3 Cinema Plaza 5, Freixas Two, New Valley Drive in, Parkway 2, Rancho Sports Arena 6, University, Torneo Cinema)

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something was needed to pad the running time, the humor has been eliminated, notwithstanding some early evocations of the college-dumb atmosphere of Casper's. (The Italian Stallion) More ups and downs in this chapter of the Rocky saga, and more action as well. With Talia Shire, Burgess Meredith, and Carl Weathers, written and directed by Stallone. 1982. (Campano Drive in, Center 3 Cinema Plaza 5, Freixas Two, New Valley Drive in, Parkway 2, Rancho Sports Arena 6, University, Torneo Cinema)

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boost the first, which could easily have been managed by slightly revising one scene, would be to have Garner make his first serious pass at Andrews without being at all sure what sex she is in fact (but this would have necessitated a few additional scenes to set up a relationship based on more than just physical attraction) and the second, a bit less easily managed, would be to cast a male actor, Christopher Walken probably, and never mind looking for a more analogous actress than Julie Andrews, in the principal female role — which is to say, if you can follow, a man pretending to be a woman pretending to be a man pretending to be a woman. 1982. (Campano Drive in, Parkway 2, Rancho Sports Arena 6, University, Torneo Cinema)

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**Walkabout** — Edward Bond's screenplay — two school children, accustomed to crop uniforms and transistor radios and such things, find themselves marooned in the Australian outback — possibly a more complex in its ideas about a cultural resistance than is readily apparent. No matter. No-voice Roy's bright, clear images create a wonderland of surreal encounters, altered perspectives, magnificences, and dimensions. Jerry Adler, Lucien Jaffar. 1981. (LA Paloma 6:30 through 7:45)

**The Warriors** — Walter Hill's unrealistic, anti-realistic, street gang movie from the obvious luridness of the local-history brand of action films, including both the STAGCOACH-type western and the DUCKTAP-type war story. It also owes a special debt to the satirical films of Alex Korman for its conception of the local criminalism of New York's urban gangs and the street market in black and white. (The Italian Stallion) More ups and downs in this chapter of the Rocky saga, and more action as well. With Talia Shire, Burgess Meredith, and Carl Weathers, written and directed by Stallone. 1982. (Campano Drive in, Center 3 Cinema Plaza 5, Freixas Two, New Valley Drive in, Parkway 2, Rancho Sports Arena 6, University, Torneo Cinema)

**Victory** — THE GREAT ESCAPE, only the sport isn't football, it's football or rather soccer. And the final effect is rather like a soccer promo film aimed at soccer, with the dramatic game done in a fragmented, photographic style that has little relation to the game of soccer in actuality. The early scenes in the Naz POW camp are all right, thanks primarily to Gerry Fisher's dark, but rich color photography, and secondarily to Daniel Mays's deft performance as the comically mismatched British commander. As the movie goes along, its willingness to go absolutely anything to be popular becomes so blatant as to be an embarrassment — and a bomb. (The Italian Stallion) More ups and downs in this chapter of the Rocky saga, and more action as well. With Talia Shire, Burgess Meredith, and Carl Weathers, written and directed by Stallone. 1982. (Campano Drive in, Center 3 Cinema Plaza 5, Freixas Two, New Valley Drive in, Parkway 2, Rancho Sports Arena 6, University, Torneo Cinema)

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so much fun as a punk-rock or gutter rock concert. With Michael Beck, James Remar, Danny Wright, and Deborah Van Valkenburgh. 1979. (LA Paloma 6:30 and 26 midnights)

**Wizards** — Science-fiction cartoon about a cosmic struggle between the forces of Magic and those of Technology. The former a group of Peter Pan and Inuit-like elves and fairies, the latter a group of Nazis and reptiles. At best the conception is rather silly. But its mythic possibilities are brought even lower by Ralph Bakshi's deeply ingrained fanatical (e.g., the good wizard, Avatar, is a Disney-ish character with W.C. Fields' round red nose, and Peter Pan is Columbus) vision. 1977. (Sports Arena 6, 6:25 and 26 midnights)

**Zoro, the Gray Blade** — The introductory dedication to Rouben Mamoulian, the Greek cliche from MAPS OF ZEORIO, and the lovely credit sequence of various Zoro as Mami, illuminated by golden flames, may take the edge off any initial hostility towards this rather late take-off. But the Zoro is too offensively and sometimes even in present as this turns out to be a still noisier and less funny not to mention as exciting, as the Mamoulian version, and the idea of porting one of Zoro's two offspring as a homosexual, the notwithstanding the title, is, at best, a waste of time. (The Italian Stallion) More ups and downs in this chapter of the Rocky saga, and more action as well. With Talia Shire, Burgess Meredith, and Carl Weathers, written and directed by Stallone. 1982. (Campano Drive in, Center 3 Cinema Plaza 5, Freixas Two, New Valley Drive in, Parkway 2, Rancho Sports Arena 6, University, Torneo Cinema)

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




















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