

City Lights

Loft Space: The Final Frontier?

Six years ago loft life was at its peak in downtown San Diego. One example was the five-story former city hall building at the corner of Fifth Avenue and G Street in the newly formed Gaslamp Quarter; it was home to a number of artists and others who used the anachronistic spaces to create self-styled refuges from Southern California norms. But in recent years loft space in the Gaslamp Quarter has become a diminishing commodity. Owners Charles Tyson and Al Dixon evicted all of the tenants from the old city hall in order to remodel the building into expensive office suites. And other owners have discouraged use of their buildings for living, fearing the threat of fire from makeshift cooking arrangements and the increased scrutiny of city building officials dispatched to test compliance with the stringent new Gaslamp redevelopment plan.

"The building inspector has already been proving around here," complains one artist who still maintains an informal residence in an upstairs series of rooms within the sixteen-block redevelopment area. "They don't like the way this place looks on the outside, so they try to come up here and now around." Under the new Gaslamp Quarter redevelopment plan, city officials may confirm those buildings that interfere with the appearance of the historic district, and many property owners and Gaslamp developers are anxious to rid themselves of what they consider substantial premises. "We pay eighty-five dollars a month," says one artist who lives on a mattress next to a huge easel. "I don't know where I'll be able to find space at this price anywhere else and a place to live, too."

In response to the increasing rents and hostility to their unconventional living arrangements, many of the artists (and several live-in gallery owners) have been departing the Fifth Avenue area. A few have moved farther south, well below Market Street, and others have packed up and left downtown entirely. Several have skipped east a few blocks to the neighborhood between Seventh and Tenth avenues. Among the galleries now located in that area are P.S. II (moved there by Jay Johnson from its former location on Fifth), Cygnus Gallery, Spectrum Gallery, Seneca Frith Gallery, the Michael Davidson Gallery, and the Thomas Neumann Gallery. Artists who've moved into the area east of Fifth include William Gansblum, Heidi Hardin, Vince Torino, and Lynn Schreiner, among others. Schreiner, an entrepreneur as well as an artist, rents a 5000-square-foot space at

Eighteenth and E Street that used to be a union hall. Currently she pays about \$800 per month in rent and sublets part of the space for offices. She also maintains a performance-art gallery for paying guests, in addition to her residence. "Most owners are unsympathetic to the idea of renting their upstairs spaces for living," she says. "You really have to go out and hunt to find somebody willing to rent to

you." Gloria Poore, another loft resident, who moved south of Market Street to Seventh and Island, agrees that the task of finding commodious spaces is not easy. Poore suggests that the competition for residential loft space may grow even more severe, ironically, as a result of the city's efforts to bring legitimacy to loft living. City planner Mike Stepien, an advocate of downtown living, says he is going to try to

create a policy to make it easier for building owners to upgrade their empty space, as long as they consult city hall. (An ordinance with similar aims was recently enacted by the City of Los Angeles.) But that, complains one downtown artist, could be the beginning of the end. "Once the city gets involved, everything becomes commercial. All the lofts will go condo!"

—M.P.



Gloria Poore

The Demonstration

Last October 21, Rick Ackerman thought he had been lucky just to escape with his life. An electronics engineer who sometimes does work on contract for the United States Defense Department, Ackerman had gone to Balboa Park to take part in a demonstration against the Navy's new hospital. Civic dignitaries and Navy brass had gathered on an athletic field high above Florida Canyon to commemorate groundbreaking for the bitterly disputed facility. About fifty feet below, along the access road leading from Florida Drive to the security booth at the hospital's back gate, a chanting band of demonstrators was bidding for the attention of the VIPs, clustered at the top. Police who were there to keep order were preoccupied by fifteen of the demonstrators who, having climbed a bluff overlooking the road, were separated from the official festivities by only a chain-link fence.

The forty-three-year-old Ackerman was not among those on the bluff; he had chosen to remain at the side of the road where police were trying to limit the demonstrators. Without warning, he was confronted by a car heading up the road to the hospital. "We were all looking up the hill [at the demonstrators] who had moved to the fence] and the crowd was pushed into the road," he remembers. "Suddenly I heard some honking and there was a car right against my legs. The driver stuck his head out the window and yelled, 'Get out of

my fucking way,' but I didn't have time. He stepped on the gas and I put my hand on the hood to keep my legs from being crushed. The acceleration threw me against the windshield." As the car barreled up the hill, the driver swearing to throw him from the hood, Ackerman says he grabbed the windshield wipers and "hung on for dear life." Fortunately the car slowed at the hospital gate and finally stopped. Stunned, Ackerman says he was helped away by a plainclothes San Diego police officer, who assured him that he would not be held in connection with the incident.

But about ten minutes later the police apparently "changed their minds, and Ackerman was bundled into the back of a police car. "They had talked to the enlisted men at the gate who claimed I had jumped on the car," he recalls. "The cops said I was in big trouble." Ackerman was booked into county jail on charges of malicious mischief to a vehicle and failure of a probationer to yield. The driver of the car, a young tailor taking a friend to visit a sick child in the hospital, was not charged.

For his defiance, Ackerman selected attorney Mary Harvey, who agreed to take the case on a contingency basis (she would charge no fee but would share in any favorable financial settlement). Harvey had no trouble rounding up statements from several witnesses who confirmed Ackerman's version of the event. Then she patiently waited three months for the city to pursue the charges. When

nothing happened, Harvey filed an Ackerman's behalf a claim against the city for false arrest. That was January 11 of this year. Harvey received no reply to her claim for forty-five days, which, she explains, is unusual in such cases. "The



Rick Ackerman

city usually waits for the forty-five-day statutory period to run and then refuses the claim and then you sue them," she says. But the Ackerman matter took a new twist. On March 2 the city told Ackerman it was going to prosecute him after all, a development that enraged Harvey.

"It was clearly a case of vindictive prosecution because we had filed the claim for false arrest," she says. That charge formed the basis of Harvey's ten-page motion to dismiss the accusations against Ackerman, but she never got to present it in court. Three days before the hearing, Harvey called the city attorney's office to ask why she had not received the city's reply to her motion and learned that the charges were being dropped. The next day she received her false-arrest claim and last week, after protracted negotiations, finally received from the city \$3000 for her claim.

"I think it was a big foul-up with the police," Harvey now says of the late decision to prosecute. "When the city sent the false-arrest claim over to the police department, somebody there got out the file and said to themselves, 'Why didn't we do anything on this?'"

Deputy police chief Robert Burgess, however, denies any such foul-up and says his own informal investigation of the matter revealed no errors in police procedure. "There was confusion of what the officer thought he saw and what he did see," says Burgess.

"According to reliable witnesses interviewed by the city chain people, [Ackerman] was actually a victim."

—M.P.

Departure In Nothing Flat

John Kazuma would have been inspired by the crowd of chamber music aficionados who turned out August 1 for a Balboa Park performance of the San Diego Chamber Orchestra. But Kazuma, the orchestra's music director and conductor, didn't show up for the program — nor did any of the orchestra's thirty-one musicians. And the audience that had gathered in the Museum of Art's sculpture garden dissipated after an hour's wait without knowing that both the Sunday-evening program of Tchaikovsky and Holst and the Chamber Orchestra's entire 1982 season had been canceled a month earlier.

Kazuma left San Diego last month to become music director of the American Boychoir, a private performing school in Princeton, New Jersey. Since he was the founder and driving force behind the two-year-old orchestra, his absence immediately caused the ensemble to collapse, and, coupled with the previous demise of the La Jolla Sinfonia, raised further doubts about whether San Diego can support a chamber music effort. Kazuma's orchestra had performed just one 1982 concert (May 30 at the San Diego Museum of Art) and he left for Princeton without tying up all his organizational strings. Though the orchestra had paid off a year-old, \$2000 debt to musicians, Pat Oakley of the local musicians' union says that "several musicians are still owed a little money."

The ensemble also still has a room full of furniture inside Robert Sinclair's Panama Hotel on G Street. Sinclair, who had given the group free office space, is now awaiting word from orchestra board member Arthur Holz as to whether the ensemble will self-destruct or regroup under a new music director. That decision will be made at a board meeting late this month. The orchestra's manager is meanwhile striving to cancel publicity about a planned September 5 concert in Balboa Park.

—P.K.

A Hole In La Mesa

As recently as two and a half years ago the downtown core of La Mesa, west of the railroad tracks along Spring Street, was a busy commercial center. Fifteen businesses — including a pet shop, a delicatessen, a real estate and an insurance agency, and the town's oldest newspaper, the La Mesa Scout — made their home along La Mesa Boulevard between Spring Street and Acacia Avenue. But since mid-1979 the two city blocks of La Mesa Boulevard on which these businesses were located have been transformed into one large vacant lot. Instead of the 80,000-square-foot commercial complex that was to have been built there under

the City of La Mesa's ambitious downtown redevelopment plan, the site, nearly four and a half acres, is now strewn with weeds and litter. And its only use to the city right now is to provide temporary parking for customers and employees of surrounding businesses.

In November of 1973, the City of La Mesa drafted a plan for the gradual redevelopment of its downtown core, a section of town populated mainly by older, smaller businesses in buildings whose average age was fifty years. The first part of this plan, completed in 1977 after several years of work, was the construction of a twelve-acre retail shopping center between Milken Avenue and La Mesa Boulevard, east of the railroad tracks. The second phase of the plan, which was scheduled to start in late 1979, called for the construction of the commercial complex west of the tracks, complete with underground parking. Only a third of the land already belonged to the city, so the rest was condemned and purchased for \$1,500,000. Evident notices were sent to the tenants, ordering them to vacate their buildings by May of 1979. The city agreed to pay for moving costs and related expenses, which ranged from new stationery and telephone lines for nearly all the businesses to a new darkroom for the Scout, all of which cost the city an additional \$102,000.

In the meantime, the city had sent this second phase of the project out to bid, and by the time the last tenants had moved, the city had entered into exclusive negotiations with La Mesa Commons Limited, a local development company operated by Roy Johnson and Greg Moore. By early summer, La Mesa Commons had signed an agreement with the city in which the company agreed to purchase the site from the city for only \$1,225,000 and to develop it as called for in the plan. The city began raising the existing buildings, hoping to convey the site to La Mesa Commons by May of 1980. Then things started to go awry. La Mesa Commons could not obtain proper financing and was forced to



Robert Ellidge

withdraw. The city again sent the project out to bid, this time entering into exclusive negotiations with Forest City Dillion Incorporated, a national firm headquartered in Ohio. Again an agreement was signed (in April, 1981), but by the end of the year that firm also backed out, with the explanation that it had chosen to spend its money on other projects instead. (The City of La Mesa is currently suing Forest City Dillion for breach of contract, says Pam Hamilton, who at that time was the city's director of redevelopment.)

So last January the project was sent out to bid a third time, and, says Hamilton, La Mesa is now negotiating with two other developers — Balboa

Development Corporation and Wall Street Properties, both based in San Diego — in the hopes of finally getting the project started. But Hamilton, who resigned her position last May to become a vice president with San Diego's Centre City Development Corporation (she remains a consultant to the city of La Mesa), admits that La Mesa is "right back where we started from. We're hoping to reach an agreement with one of the two developers, but if we don't, it's no one's fault," she says. "I think the problem is bigger than La Mesa; it's the entire economic climate. The timing was bad when we started the project, but we couldn't have foreseen it at the time. The irony of it all is the vacant property is right in the middle of downtown La Mesa."

That irony does not escape Robert Ellidge, former owner of the La Mesa Scout and one of the fifteen displaced tenants. The only comparable office Ellidge found was located several miles away, and he laments that not only did he lose his prime downtown office space, but he saw his rent more than double, from \$175 to \$400 a month. "The reason for redeveloping that area in the first place was to get rid of rundown buildings and put in offices to generate a higher tax rate for the city," Ellidge says. "Now there's nothing, and they're not making any money off a vacant lot. Besides that, it's an eyesore. It's so frustrating."

—T.K.A.

Stand By Your Beach

William C. Kellogg doesn't believe in public beaches. At the La Jolla Beach and Tennis Club. As managing trustee of the Kellogg family estate, Kellogg oversees the twenty-acre, ocean-front resort with sixty-seven rooms, a par-three golf course, swimming pool, and tennis courts. Those amenities are secured from unpaid guests by a diligent staff, but the pride of Kellogg's fiefdom (a membership to which costs a family \$900 per year) — a seventy-five-foot-wide by 1000-foot-long beach that borders the Beach and Tennis Club — is tougher to keep under surveillance.

The beach extends from the corner of the club's Marine Room restaurant north to a Kellogg-built seawall near the public La Jolla Shores beach. Any beachgoer can swim in the ocean water directly in front of the private beach, frolic in the wet sand, or walk across the private beach en route to the public beach on either side, but registered guests and those who hold one of the Beach and Tennis Club's 1000 memberships can relax under the club's parasols on the manicured white sand extending from the club's concrete esplanade west to the water's high-tide line. Kellogg says his family has



William C. Kellogg

had little trouble safeguarding its property rights since the Beach and Tennis Club was opened in 1926. Lately, though, there have been more challenges to its privacy. The twelve-year-old attorneys who take turns watching for intruders now find a handful of trespassers each summer who refuse to move off the private sands when asked. The attorneys then dispatch their supervisor, Mac Brewer, who explains the law that extends the private property line to the "mean high-tide line" and firmly states that he will have the trespasser arrested. The unsavory guests usually leave,

but some fight. Last year Brewer was battered and kicked in the chest by one visitor. Kellogg also recounts the "pseudos-University of San Diego professor, complete with books and a couple of girlfriends, who parks himself on the sand and refuses to move." The "professor" always leaves before the police arrive, says Kellogg. "But Lord, what a racket he makes."

Kellogg is the grandson of S.W. Kellogg, whose fortune was made through the

Scissors-Howard family newspaper chain and who built the club and once owned much of the land north along La Jolla Shores. William Kellogg says some of the defiant trespassers "deliberately adopt a deceptive attitude" and claim they are not aware of the private beach despite the stanchions sign on either end of the property. (He once tried to post larger signs and was challenged by the coastal commission, which tried unsuccessfully to prosecute him for "erecting a

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Photograph by Craig Carlson

The Muffled Roar of RAY HUFFMAN

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neighborhoods around the San Diego area. Simple boxlike structures with a variety of decorative facades, designed for maximum efficiency and relatively low rents, most of the buildings are, like asphalt or ice plant, an integral part of the city's landscape.

Huffman concentrated almost exclusively on building apartments at a time when most other developers here, citing low demand and low profitability for apartments, were blanketing San Diego's canyons and hills with single-family homes. He gained a reputation in the construction business as a maverick, a guy who could fly in the face of conventional wisdom on his way to the bank. It was a reputation enhanced by Huffman's outspokenness, lion-size ego, and personal eccentricities. Known in the business world almost as well for his flashy clothes and gold jewelry as he is for his apartments, Huffman claims to sleep only three or four hours a night in order to squeeze as much activity as possible into his life. Associates tell stories of playing golf with him while he is listening to novels being read to him over headphones. He is a deeply religious man, also a scuba diver and big-game hunter, and his personal office as well as his sprawling Mount Helix home are virtual museums full of animals he has killed in Africa and elsewhere.

At the preliminary hearing Huffman wore a tan sport coat and a black shirt open at the collar. A gold pendant hung around his neck. He seemed relaxed and confident, shortly before the hearing began at 10:30 in the morning, he and his wife Carolyn were smiling as they chatted with some of the people present, as if to assure them that no one need be concerned on their account. Huffman had not filed for true bankruptcy but for protection under Chapter 11 of the federal bankruptcy laws; under Chapter 11, he remains in possession of his property, and the debts of his construction company are frozen while he attempts to reorganize his business and pay off his creditors. "You are the most important people in this proceeding," attorney Graham told the creditors. "We have duties to you." After explaining that



The conversation pit at company headquarters.

Huffman's private plane and charter sportfishing boat would soon be put up for sale. "along with other things that the Huffmans could afford in better days," Graham noted that the support Huffman received from his creditors was "very, very unusual" in a bankruptcy proceeding.

At 10:55 Huffman himself took the witness stand, and, after being sworn in, told the hushed courtroom, "This is an embar-

assment, a difficult period for my wife and I. We are committed to doing what's right by you. . . . It may not look like it, but this is the only way we can do it." Huffman blamed his troubles on the economy and the current dismal market for new housing. Two big construction projects, one in San Bernardino County and one in La Mesa — houses, it turned out, not apartments — had also soured on him, and "were very harmful to our operation,"

"I have strange sleep habits. I sleep three hours a night."

he said. He promised that all his creditors would be paid in full. Under bankruptcy law, Huffman has until about mid-October to submit to his creditors a plan for payment. But in spite of the outpouring of support at the preliminary hearing, not all of his creditors support him one hundred percent. At least one lawsuit related to Huffman's financial troubles has been filed by some of his partners in a real estate deal, who allege Huffman illegally used property which he only partly owned to secure a bank loan. And while most of his creditors seem to think he will be able to steer his company out of Chapter 11 and back into business, a few are convinced he won't. But Huffman's story — the story of a self-made millionaire who accrued his fortune in real estate in the last twenty years and must now struggle to avoid the collapse of his business — is a classic of contemporary Southern California.

The lion's almost-shaped eyes are narrowed, and his teeth are bared in a snarl. Backed by a mural of the African veldt, the full-size stuffed animal, which Huffman shot in 1980 while on safari in Botswana, stands in a corner of his cavernous office. The office — on the second floor of Huffman's North Park headquarters, on the corner of Adams Avenue and Oregon Street — also contains an eight-foot-long aquarium, a fireplace, and an oval-shaped, sunken "conversation pit" lined with tan couches beneath an arched skylight. There are pillows on the couches made

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The Muffled Roar of **RAY HUFFMAN**

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"Life is so exciting, if you had all the lives in the world to live, you would not even start to be able to do all there is to do," he told me when I met him in his office one morning not long ago. He was dressed in a wine-colored jogging suit. At the age of forty-seven, Huffman has straw-colored hair, a great tan, and boyish good looks. He talks rapidly, sometimes phrasing phrases and whole sentences together in a verbal shorthand that mirrors his rush to experience a wide variety of activities in daily life. "I have strange sleep habits," he said. "I sleep three hours a night. I get up at 2:00 a.m., and I have three to four fifteen-minute naps during the day. If you just think, most people get

eight or nine hours sleep, and you can work yourself down to three; why, that's four or five hours a day you now have to do all the things that you'd like to do, that you never do, that you always make excuses you don't have time to do."

"I have six priorities in my life that I try to watch very carefully. The first one's religion. I happen to believe the Christian way is the way, so I have to think this life is a testing place, and you better do what's necessary to see that when you finally go, you know where that's going to be and you do the right things to get there. Second one's my health; you don't feel good, it doesn't make any difference about anything else. I work at it. I eat health things. I run four miles a day five times a week, in a little under thirty-two minutes. I try to play tennis a couple, three times a week. I don't always get that much in, but I practice an hour, hour and a half a day with a ball machine. [Third priority] is my wife; fourth one's my children; fifth one's my vocations; and my sixth is my vocations."

Huffman's vocation might be sixth on his list, but it happens to be the thing that made him rich. Born in Iowa and raised in a middle-class family in Pasadena, he dropped out of Pasadena City College after

one semester and transferred briefly to Bob Jones University, a fundamentalist religious college in Greenville, South Carolina. "I was considering the ministry, but I was smart enough to know that I really didn't know what I wanted to do," he remembered. Quitting college for good at the end of his first year, Huffman returned to Pasadena and drifted into the carpentry trade, married his high-school sweetheart, and began raising a family. Although he was eligible for the draft during the Korean War, he was never called upon, and went to work for the J.H. Hedrick Construction Company. In 1957, after four years with the company, Hedrick sent him to San Diego to open a field office, and for the next five years Huffman learned the ins and outs of building apartments, the Hedrick company's specialty in this area. By 1962 he was part-owner of three small lots, and, supplementing \$2000 in savings with a few thousand more borrowed from his brother-in-law, Huffman and his wife started building apartments themselves. Huffman handled the construction itself; his wife Carolyn, by several accounts a very sharp businesswoman, did the accounting and helped decide when and for how much the buildings would be sold. Their office was the

"Essentially, Huffman mortgaged the property without telling us. It's fraud to not disclose what you are doing to your partners."

patio of their Clairemont home, which Huffman had converted to an extra room. He was twenty-seven at the time.

Huffman claims that the market for apartments in San Diego wasn't as all promising in 1962, '63, and '64. The boom of the late Fifties had faded, he says, and the apartment vacancy rate was hovering near ten percent. "I didn't really pick a good time to go into business, but we built a better product, a different mousetrap, if you will, and we attracted those people who were willing to try something a little different, pay a little bit more. . . . [Other buildings] were doing exactly the opposite; they were taking things out of their units to try to make them cheaper." The innovations Huffman put to use in apartments included wall and ceiling insulation (for soundproofing), kitchen windows, heavy-duty front door locks, "little things that the women noted. That's who we built for. If you please the female, you'll always please the male." In time Huffman would survey his growing number of apartment tenants (he retained part-ownership of many of the buildings he wanted) to find out which features they wanted, and which they would pay extra for. The surveys would lead him to install

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The Muffled Roar of RAY HUFFMAN

(Continued from page 10)

gold-leaf bathroom scales, stainless-steel kitchen sinks, microwave ovens, trash compactors, and the like. One reason for Huffman's early success was the sales team of Harry Robinson and Robert Casale. Robinson and Casale were top commercial property salesmen for Art Leitch Realty when Huffman met them in 1964. "Ray didn't really like real estate brokers," remembered Robinson, who is now president of a real estate firm in Mission Valley. "It took me about two months to convince him all brokers weren't bums or thieves." Huffman finally agreed to let Robinson and Casale try to sell seven of his apartment buildings, and when they quickly closed deals on all of the buildings at a time when the market for apartment houses was slow, "they quickly made a convert out of me," Huffman said. The three, along with Huffman's wife Carolyn, soon became partners in C & R Realty, which was little more than a marketing division of the Ray L. Huffman Construction Company. "Our job was to find land for him to build on, acquire it, and sell his commodity when it was finished," Robinson explained.

In an interview late last year with Donald Harrison of the *San Diego Business Journal*, Huffman credited cold weather in the eastern half of the United States, and the huge defense contracts awarded to San Diego firms, for providing him with a steady stream of new arrivals who rented his apartments. More recently, he noted, "When we started out we were aiming for the blue collar, the secretary [for tenants]. The J.C. Penney, or Montgomery Ward, or Sears shop, and I say that respectfully. We tried to house the mass, and from 1962 to the late 1960s, we did a pretty good job of it." It was a boom era for apartments, and Huffman put them

up almost as fast as he could find lots to hold them. But when he was building for "the mass," he made sure it was a mass that could afford to pay rent. "We stayed away from the marginal areas, basically low-income areas," he said. "We just tried to stay out of those areas and into areas that were aesthetically more desirable, with houses and streets and shopping centers that were better quality. . . . We did most of our building—I'm guessing maybe 400 buildings—in Pacific Beach, Ocean Beach, and North Park, as much as anything else because that was where the lion's share of the areas zoned for high-density apartments were. Those places had certain-size lots that were repetitious: 50 feet by 125 feet, 50 by 133, 50 by 140. And so we had anywhere from fifteen to twenty different apartment packages [to fit the various size lots], with a front design that would fit on any of them. And we put up a lot of those buildings for many, many years."

The design of Huffman's apartments during the 1960s was done exclusively by Phillips, Barnicot and O'Grady, an architectural design firm in Encinitas. (Myron Phillips and Jim Barnicot were former designers of J.H. Hedrick whom Huffman knew and respected.) "We tried to pick out themes of various architecture—French Provincial, Cape Cod, Spanish, Ranch—and build them with simple designs and economy," Mark O'Grady, who helped with the design of Huffman's early apartments, said recently. "The buildings had a typical package was eight or nine units on an alley. On your typical fifty-foot-wide lot, it was pretty much of a straight building with a small courtyard on the side. Two or three designs we used over and over and over. That was one thing that allowed Ray to keep his costs down—a lot of repetition."

There were other reasons Huffman was able to hold his costs down: choosing areas where land costs were moderate, his ability to find subcontractors who were willing to work for a relatively low profit margin. The result was a profession of similar-

looking buildings which were often copied by other builders, vastly increasing Huffman's impact on the physical appearance of San Diego's neighborhoods. Many people are unenthusiastic about the design of Huffman's early apartments, but he himself is proud of them. "When I went into business for myself, I wanted to make sure that all of our buildings were very attractive, and have what we call 'curb appeal,'" he told me. "It's just a pleasure to look at a building that looks really good. It's like driving a nice car, or having a good-looking woman on your elbow. It's the same with apartments." Sitting in his office, Huffman put his big hands up to his eyeballs and rubbed them forcefully for a moment, like a man badly in need of a fifteen-minute nap.

The first apartment ever built by Huffman's construction company still stands. A nine-unit complex at 4525 Texas Street, three blocks north of El Cajon Boulevard in North Park, it has a kind of scalloped front that might have been considered "futuristic" looking back in the early Sixties. But like so many of Huffman's later buildings, it also has four parking spaces in front (there are five more in the back), making it almost certain that the front of the building will be partially obscured by parked cars. The day Huffman showed it to me, he was wearing a gold lion's head the size of a plum on a thick gold chain around his neck. Another lion's head graced a large gold ring on his left hand. On one wrist was a gold watch, on the other a tiny calculator with a massive gold band. "Ray's learned to dress himself," Harry Robinson had told me a few days earlier. In the early days of their partnership, Robinson recalled, Huffman wore a virtual "uniform" of short-sleeve shirts and cardigan sweaters. The day we drove around North Park, he was wearing (in addition to the gold) a long-sleeve, square-tailed shirt made of leathery fabric, brown slacks, and dark brown leather shoes. As we drove down one street after another, Huffman

would point to apartment buildings and say, "I built that one; I own that. I built that one for a guy named Miller back in '76," and so on.

At 4417 Idaho Street, a couple of blocks north of El Cajon, we pulled up in front of a solid, square, aged-looking building which Huffman built but no longer owns. The building's front was decorated with synthetic gray stone, and its yellow paint was faded. "This is the '69 model,'" Huffman said, only half jokingly; another nine-unit complex with four parking spaces in front and five in back, it was a typical "package" of his which San Diego's real estate investors often bought, sold, and traded over the years like used cars. We looked around the complex for a moment, but there was nothing much to see: holes in front door screens, peeling paint, a few toys scattered on the sidewalk. "Needs some maintenance," Huffman commented, cycling the building the way an artist or a tailor might examine something he had made long ago. Upstairs, a door banged shut; a child, half hidden by curtains, stood in a window and stared at us.

We visited 1707 Essex Street next, a fifty-one unit, two-story complex Huffman built in mid-1979 just south of University Avenue near Park Boulevard. Leading the way into the interior courtyard, he explained the building is still owned and managed by his property management company, and he was obviously proud of its tidy Spanish-style architecture and lush landscaping. Unlocking an empty two-bedroom unit, he pointed out its heavy-duty front door and lock, peephole, fireplace, dining-room chandelier, dishwasher, and microwave oven. "Always have a light right over the sink, always have a window right over the sink," he said, waving his hand at feature after feature like a salesman selling a car. The bathroom even had a hosiery bar in the shower so that women can hang wet underwear and nylon where they won't drip on the floor. "It's no big deal, but if

(Continued on page 14)

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The Muffled Roar of RAY HUFFMAN

(Continued from page 13)
you're a husband, it pisses you off."

Huffman said with a shrug.
With its swimming pool, private entrances, air conditioning, and underground parking, the building on Essex Street is clearly intended for a different kind of tenant than the complex we had just seen on Idaho. It is no coincidence, either. Huffman explained the two buildings illustrate the marked change that Southern California's building industry underwent in the Seventies in response to rising building costs and inflation. Forced to spend more money on their buildings — and selling or renting them at correspondingly higher prices — developers found they had to attract more affluent buyers and renters.

"We had to abandon the Sears shopper, and go into the middle-income market," said Huffman. "With the continuation of inflation and so forth, it became mandatory that we had to abandon even the middle-income market. And now we're talking about one-bedroom apartments starting at \$500 a month, two bedrooms with two baths at \$650 to \$700 a month." (Roughly the price range of the Essex Street complex.) "And that's the market we have to go to."

Although he places much of the blame on inflation and rising costs, Huffman also claims the changes were due partly to a shift in the city's attitude toward off-street parking. In the early Seventies, "the city made us add the equivalent of one and a half spaces per apartment unit, disallowed street parking in front of the buildings, and [imposed] many other requirements and restrictions," he complained. "It made construction more expensive, and the justification for putting apartment houses on that land less economically sound. It was devastating to the apartment industry, but

forget about the industry itself, it was devastating to the tenants, because very few apartment houses were built in the Seventies compared to what was built in the Fifties and Sixties."

Huffman claimed that rather than trying to accommodate more cars in the densely populated, apartment-rich areas of the city, government should have restricted cars in those areas, and provided the residents with better mass transit. Such an arrangement would have solved the parking problem, increased ridership on an underutilized bus system, as well as allowed developers to build apartments that were less costly, Huffman insisted. "The politicians did a lot of brainless things, to be very truthful with you," he continued.

"But that always happens when politicians get involved in land-use policies. They're subject to political pressure from local planning groups and other elements like that, that create smokecreens and obfuscate the issues and never really address what the real problem is, which is how to handle the influx of population in San Diego County. . . . And then supply transportation for them. But all this was either too cosmic for [the city council] or too gargantuan a problem for them, because they just didn't get it right and done it underneath and said it would go away. The answer, of course, is that it didn't."

Government regulations like the ones on off-street parking soon became Huffman's favorite whipping boy, but they never seriously slowed down his profits. Moving the focus of his operation out of the inner city, he bought larger lots in El Cajon and the South Bay, built larger complexes on them (thirty or forty units instead of eight or nine), and charged higher prices for the completed product. He also retained part ownership of an increasing number of the projects he built. It was profitable to build apartments, but Huffman had discovered it was even more profitable to own them, at least for a while. In the interview with Harrison for the *San Diego Business Journal*, Huffman described how inflation made money for him and his investors, and

made it fast. He would construct, say, a thirty-unit complex for one million dollars, using \$500,000 from investors or his own reserves and \$500,000 from a bank loan. "If the building goes up fifteen percent in value, it is worth \$1.15 million in one year, and in two years, uncompounded, it is worth \$1.3 million — so in two years it is worth \$300,000 more. At that point, we ask to refinance the [bank] loan, making the loan \$800,000, and meaning that, of the original investment, we now have only \$200,000 of our own capital left in there. In another year the building is worth \$1.45 million, in another year \$1.6 million. You refinance again, get another \$300,000 back, and now, instead of having your capital in it, you are ahead \$100,000. . . . When the building was sold, the investors received a pro rata share of the sale price (depending on the amount of their original investment), thereby realizing even more money.

It was a perfect system as long as buyers for apartment buildings could be found, and during the real estate boom of the Seventies, finding buyers for property in Southern California was almost as easy as hammering nails, or skimming through the financial transactions listed daily in the *San Diego Union*. Which is what Harry Robinson used to do for Huffman. Robinson would call on people who had just sold their home, often at twice the price they'd paid for them, and try to convince them they should use some of their new-found profits to become one of eight or ten partners who owned a Ray Huffman apartment building. "How could you go wrong?" one investor said not long ago.

"At the time, he was the best investment in town — better than the stock market, better than T-bills, better than trust deeds. . . . Huffman seemed to know what to do with his own profits, too. As the former associate noted, "Ray never had any trouble spending money." In the early Seventies he learned to fly, and bought and sold several small planes before settling on a twin-engine Piper Navajo. The plane enabled Huffman to explore Baja Califor-

nia, where he has long loved to scuba dive. "I like exciting things," he once observed. "That's why I enjoy scuba diving. I think to dive to thirty or one hundred feet down in hundred-foot-visibility water and be around sharks and manta rays and killer whales and tuna and wahoo is exciting. There's danger in it. . . . It has to rank right up there as an all-time experience."

He also bought a sportfishing yacht, and several other boats ranging in size from fourteen to sixty-five feet. He filled his huge house on the slopes of Mount Helix with expensive sound equipment and other electronic gadgetry, including a video recorder and a home computer. For his investors, there was a forty-foot recreational vehicle to ferry them to apartment projects located on the edge of town or in Riverside and San Bernardino counties. The vehicle is equipped with a bar and video cassette machine on which guests can view some 400 movies. (Huffman claims none of the selections are X-rated; his own favorites include *Casablanca* and several John Wayne films, he says.) And he began publishing a newsletter, distributed to his business partners and associates. The newsletter contained such things as advice to his apartment managers and information on new investment opportunities, but in time it began to be filled with political commentary and observations on the places he'd traveled to, as well. Eventually, some of those observations got him in trouble.

In 1978 Huffman was appointed to Governor Jerry Brown's housing task force, a group whose mission was to study and propose solutions for the state's future housing needs. But in January of 1979, after returning from a visit to South Africa, Huffman wrote in his newsletter that the United States was hypocritical to protest South Africa's apartheid policies because it was a similar policy — slavery — that had "made America great." He also noted, "Generally, it is very difficult to keep the black man working. The more you give him, the more he relaxes and the

(continued on page 14)

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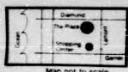
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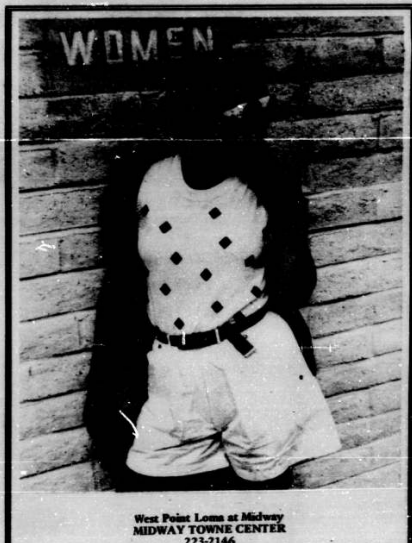
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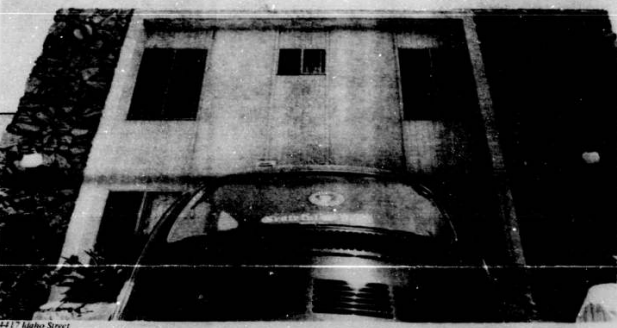


"We stayed away from the marginal areas, basically low-income areas."



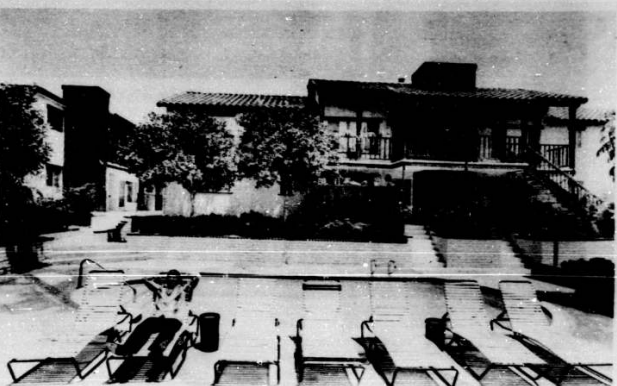
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"It's like driving a real nice car, or having a good-looking woman on your elbow. It's the same with apartments."



4417 Balboa Street

"If Huffman's that hip about the black community, he should have kept his mouth shut."



1707 Essex Street

The Muffled Roar of RAY HUFFMAN

(Continued from page 18) home loans. And with less money coming in from sales, developers had trouble repaying their own bank loans. New projects went undeveloped or ground to a halt. How slow did things get? In the late 1960s, Huffman once had seventy apartment projects under construction at the same time. In 1980, he had only ten. An article that year in the *San Diego Union* noted that he had gone from San Diego's premier apartment builder to San Diego's only apartment builder. When the slowdown continued, a few builders went bankrupt, and others decided to withdraw temporarily from the business. But Huffman was among those who decided against the latter course; he was convinced that the people who could no longer afford homes or condos were going to have to live somewhere, and that somewhere would be apartments. "Why do that?" he asked impatiently when I questioned why he hadn't cut back his operations in 1979. "No reason to stop building; the market was there. Just build to [suit] the market."

Building to suit the market meant building high-priced apartments for the small percentage of people who could afford them. It also meant finding foreign investors to replace the cash-short American

banks, particularly Mexicans eager to convert their relatively unstable pesos into relatively stable dollars. Telegraph Canyon Villas, an \$18 million, 183-unit project in Chula Vista that Huffman put on the market in late 1981, was reportedly built mainly with money from Mexican investors. At a reception the day the complex opened, in September of 1981, Huffman "wore more gold than you'll make in your lifetime," a former associate of Huffman's told me. The same former associate remembered that Huffman's wife Carolyn wore a stunning blue suede outfit, a mariachi band played, and a film on Huffman's approach to building and selling apartments played over and over on a video cassette machine. Notables in attendance included Chula Vista Mayor Will Hyde and Assemblyman Wade P. Doolittle (D-Eighth District).

Telegraph Canyon Villas was a successful apartment project (at the time of the opening reception, it was seventy-five percent rented), but Huffman was already beginning to feel the effects of a cash-flow crunch. A project consisting of 109 houses in Rialto (in San Bernardino County), which he had first become involved in in 1978, was costing him a great deal of money. After a number of delays, the original builder had gone out of business, and Huffman, who was not actively involved in completing the project but had guaranteed the bank loan, found himself legally and financially responsible for finishing the houses. He did finish sixty of them,

but he had to borrow bank money to do it. The houses eventually sold, but Huffman claims that because of the depressed market, they sold for less than it had cost to build them. When his bank loans came due, he had to borrow several million dollars at high interest rates from other banks to pay them off. (Recently, Huffman estimated he lost \$1.5 million on the Rialto project. At the same time, an eighteen-unit condominium project in La Mesa cost him about \$700,000 for similar reasons, he said.)

Two of those recent bank loans are at the center of a lawsuit against Huffman filed by Contreras Brothers Construction of Lemon Grove. Gilbert and Salvador Contreras contend that to obtain a loan from Imperial Bank of Los Angeles (as well as another loan from SunAmerica Bank of San Francisco), Huffman used as security a lot which he only half owned. Among the other owners were the Contreras brothers, who were unaware the property had been used as security for the loans and that the banks had thereby gained legal claims to it. When they did find out, in May of this year, they filed a ten-million-dollar lawsuit against Huffman, his wife Carolyn, his construction company, and the banks themselves, charging them with, among other things, fraud and breach of contract.

James Granby, the Contreras' lawyer, explained that the property, located on Magnolia Avenue in El Cajon, was to have been the site of an apartment house built by Huffman. "Our people supplied the

money [which was used to purchase the property], and Huffman was going to supply the know-how, in return for which he was given a fifty percent interest," said Granby. "For convenience sake, the land was in Ray Huffman Construction Company's name—but it was not his property. Essentially, he mortgaged the property without telling us. It's fraud to not disclose what you are doing to your partner. If he had disclosed what he was doing to us, we never would have permitted it." Since the banks either knew or should have known that Huffman was not the sole owner of the property, they, too, should be held responsible, Granby said. He added that the ten million dollars is for punitive damages as well as money the Contreras could lose because they currently cannot sell or develop the lot.

When I asked Huffman for his reaction to the Contreras lawsuit, he replied: "It wasn't very smart of them, but that's neither here nor there. The lender [Imperial Bank] was willing to back down to half the equity, but meanwhile, these guys filed suit. They [the Contreras] shoot from the hip... but they own half the property, and no one's going to try to threaten them out of it."

Granby, however, insisted that he hadn't heard of the bank's offer to "back down to half the equity" (in other words, to secure the loan with only Huffman's share of the property). "I've spoken to Imperial Bank, and they have not indicated

(continued on page 20)

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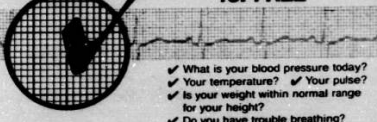
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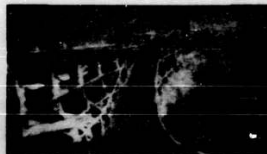
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A Mission Beach Memoir

By Mimi Cornell
Photographs by David Conroy



My favorite childhood ritual was this: the first barefoot summer walk across smoldering pavement. Scurry for shade. Walk on your heels, or on your toes. Up from the beach, across the asphalt alley — quickly! — down the sidewalk to Harry's Market on Mission Boulevard, where a few scavenged empty pop bottles were miraculously transformed into a few cents.

This ritual hot walk, a little bit of pain to be savored and shared, itself marked a miraculous transformation: all my young friends and I, inhabitants of the cottages and apartments along the Mission Beach shore, who only a few weeks before had been reasonably behaved schoolchildren, suddenly changed into a pack of near feral creatures let loose to freedom for the summer. Free to play all day long on the beach.

By mid-July we'd have toughened the soles of our feet enough to take a slow noontime stroll down the hot sidewalk of one of the courts to Harry's Market. This,

of course, was after many strenuous games of tag, played in the sand, and after endless rounds of hide-and-seek among the bungalows and apartment buildings, after lots of bicycling and roller skating up and down Ocean Front Walk. In Mission Beach, summertime was the best time.

Autumn, not summer, was the best time in Oregon. That's when the wind whipped our cheeks fresh and crisp as a Delicious apple, when our footsteps crackled across the frosty ground. Oregon never learned to summer well. My parents tried to explain to me as best they could what had happened to them and why we were moving to California. Some kind of disastrous financial affair I didn't quite understand. I thought I'd probably miss my friends, but I knew what two things I'd miss most of all: our backyard cherry tree (perfect for climbing), and our neighbor's quarter-horse (I could ride it bareback). Were there cowgirls in San Diego? Could you climb a palm tree? All I knew about was Disney-

land — but that wasn't even in San Diego.

We packed all of our belongings and our five cats into a U-Haul trailer. To mollify me, my folks got me a new pair of sneakers, striped with different colors. I wore them all the way south. We left in autumn, in September, but arrived in summer. Another miracle. The family stopped to gather resources at a small motel in Ocean Beach, and while the other kids dutifully trudged off to school, I spent two weeks warming myself on the beach. Finally my father got a job at the Belmont Park Amusement Center, and we moved into a small bungalow on Strand Way. Sharing this tiny one-bedroom beach cottage with my folks seemed like a vacation. We were only one long jump away from the ocean. I didn't realize then exactly how far we'd traveled, from Oregon and from my past life.

Faye was my best friend during those early days in Mission Beach. We were in the same grade at school, even though she

was about a year older than I. You see, Faye's mother was often away and Faye had used the opportunities to get into trouble, she'd been in juvenile hall more than once. Faye's older sister, a teen-ager, wasn't around much either; she was developing a talent for hot-wiring cars, and, I think now, sometimes worked as a small-time hooker. Faye's other sister, Lily, was a couple of months younger than I, a grade behind us in school.

Faye got into trouble because she loved to run free on the beach, and because she'd seal any large dog (she had a preference for German shepherds) or any bicycle she could. One time when she was ten, her case worker caught her with three stolen dogs and a garage crammed full of stolen bicycles. She would steal presents for her friends. Faye was a tough, sturdy girl and she made sure that none of the other kids picked on me because of my slender size and inexperience. I helped Faye with her math.

One bleak October night, when our family had especially little money, Faye came to dinner bringing gifts. She gave us a frozen pizza, and had presents for each of us, my gift was a plastic golf-score counter. It was pretty clear that Faye had stolen all of these things, but we kept them and ate the pizza that night. It would have been silly to do anything else because we were hungry. Some storekeepers may have let her steal things because she was hungry then, too. I just hoped she hadn't stolen the things from my friend Harry, at his market.

Later, Faye started spending time with a young Englishman who lived in one of the apartments nearby. Faye missed her father so terribly that she'd take any substitute handy. My mother had begun cleaning apartments, doing laundry, and ironing to help earn money. She'd seen a lot of strange books and papers in this Englishman's room. We've since concluded that he was writing a doctoral dissertation about the sociology of beach life. One afternoon Faye and the Englishman tied me up with kelp and pushed me into a large pit on the beach. It was too big for me to get out. I cried in terror but no one heard me. I thought I might drown as the tide rolled in.

Finally Faye came and got me out of the pit. Eventually I forgave Faye, but I never trusted her fully after that. It wasn't a bad lesson to learn — it was only unfortunate that I had to learn it at such a young age. I learned a lot of things too early in Mission Beach.

My friend David, the first person I'd met when we moved to the beach, had an older brother named Carl, who was a little younger than I, a couple of inches shorter, but about my weight. Carl was a bully, he liked to hit his younger brother. Sometimes he even hit David over the head with a shovel, which I thought was terrible. One day the three of us were playing together, and I couldn't stand it any longer. Carl hit David, so I hit Carl. "There, see what he feels like," I told him. I'd never done anything like that before. Carl cried. That didn't make me happy, but I felt good about protecting someone who needed help. I still feel that way sometimes in similar situations. I thought I'd done a little bit to pay for all the protection I'd gotten from Faye.

Not all of my friends in Mission Beach were children. Once in a while, when we had the money for it, we'd stop in at a small diner on Ventura Place for a treat. They had the best filled doughnuts in the world there. The hamburgers and grilled cheese sandwiches were great, too. The proprietor became our friend. We'd have good, long talks every time we stopped in. He seemed to miss us when we didn't come by often enough. One day we discovered that our friend had been arrested for bookmaking, whatever that was.

Walking down Ventura Place was one of the routes you could take to get to Harry's Market or Ray Smith's Drug Store; it was the way you took if you were bored and

had a little spare time. Often one of the bars would spill forth juke-box music, raucous laughter, or unwound patrons. I always wondered what was going on inside to create such an overflow and why children should be prohibited from seeing it, especially children who saw so much else. I sometimes walked with Faye when she hunted for her mother in the Ventura Place bars. Faye would peek inside the entrance to look for her mother. They'd confer in the doorway once Faye found her.

Ray Smith's Drug Store was just north of Harry's Market on Mission Boulevard. Ray, who always wore a white smock, enjoyed visiting with his customers when he wasn't busy. He was knowledgeable about cosmetics as well as drugs and he possessed a charming turn of phrase. I recall him describing one diarrhea medicine: "It's as good as a cork." Ray would not tolerate thieving children in his store, so he watched us carefully, but he was unfailingly amiable with those of us who felt he could trust.

Usually, when we journeyed away from the beach down to Mission Boulevard, we were not on our way to Ray's Drug Store but to Harry's Market. If we hadn't yet toughened our feet to insensibility, our first sensation after entering Harry's would be the coolness of the concrete floor against our burning soles. On the left, a bulletin board announced offers and possibilities. As you moved a few steps farther in, you reached the territory of Lee, the butcher. Behind a glass-encased, white

display counter, Lee surveyed every person who ventured into Harry's. He wore a white butcher's apron and hat, had a weathered face, a voice all smoky and sandy, and a fullness of laughter. Lee would help me find a "pickle with my name on it" from the large jar on his meat display case. He'd sell my family "day-old" pork chops at a reduced price, and sometimes when we got home, we'd find that Lee had miscounted one extra. He loved to go out fishing on the ocean and would always have fish to give us after he'd been out. When I heard that he'd died, I was very sad. But when I reflected on it, he died the way I would have chosen as a gift for him: that day he went out fishing, had a good catch, came home, sat down in his favorite armchair, and died. From the sawdust in the corners of the deep-chilled concrete to the set of mirrors that gave him an omniscient view, Harry cared for the cluttered world of his market. I don't remember ever stamping him with any request, he had almost anything you'd expect to find at a grocery and he knew where everything was. The southeastern corner (directly behind the ice cream freezer) contained novelty items suitable as gifts, sewing goods, and all manner of notions. I spent a lot of time in that corner, shopping for aunts and cousins' presents. If you walked in the store and continued straight past Lee's counter, you'd find the beer and soft drink locker on your right. If the choice was mine, I always took Strawberry (continued on page 24)

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A Mission Beach Memoir

(continued from page 23)
 berry crush — ice cold, it was like drinking summer. Styrofoam paddleboards and inflatable toys were suspended from the ceiling at the back. Turning eastward down the next aisle, you could pick up some evaporated milk. (I always got that because I was allowed to have coffee.) I put a lot of evaporated milk in it.) Harry kept the most tempting small items near him.

Candy and chewing gum were right in front of the cash register counter, the cream freezer was just to its left. In a hat — I remember a Panama straw hat, some paper butcher hats, and several handmade newspaper hats — Harry would cheerfully reign in his market. If he spied someone shoplifting, he'd call out, "Hey! Get out of here!" and he'd chase the offender away, onto Mission Boulevard. Harry loved to smile and to chat with us, for he was truly interested in the people who lived in the area.

My parents developed some friendships during those early days in Mission Beach, too. Their closest friend then, I suppose, was a woman named Cynthia, who once told us, "You're as green as grass and just about as refreshing." We thought she probably knew what she was talking about, since she was a professor at USD. She even showed us her office window when we drove through Linda Vista one bright-blue afternoon. Cynthia always

seemed to have a lot of money. She often brought us food. She had a daughter my age who sometimes lied and was sneaky. Cynthia gave us an entire Thanksgiving dinner one year when we couldn't afford anything special. Cynthia wasn't as conservative as you'd expect a professor to be. She changed her hair color and style frequently, sometimes she wore strangely ragged clothing. She'd take us on outings to Tijuana, where she seemed to know everything about all the shops and restaurants, and where everyone seemed to know her. Cynthia, of course, was not a professor, though she was good at her specialties: impersonation and check artistry. She'd imitate herself into someone's trust (ideally, an elderly couple's), steal some of their checks, and forge their signatures. She'd even taken her own husband for thousands of dollars. I liked and respected Cynthia very much, so I was a little confused when the police came to arrest her during lunch one day. She waved cheerily

from the back of the police car as she was driven away, and she promised to come back to finish lunch when she got out of jail. We never saw her again, and I was disappointed. Cynthia was the only non-violent, entrepreneurial criminal I ever got to know.

I did get to know several violent criminals during those days. In fact, one night some of them almost killed me. We had moved into a lovely old apartment complex on Ocean Front Walk. We could afford it because my parents began managing the apartments when the owners moved to Mexico. I loved those apartments. They were California rancho style, creamy stucco with deep-brown wooden trim. The interiors were paneled in a knotty pine whose patina fairly shone in early-morning light or at sundown. We had a lot of interesting times managing those apartments.

One young man came from out of town to stay in the largest unit for a couple of

weeks. He wore elegantly tailored clothes and carried expensive luggage. Supposedly he didn't know anyone in San Diego, but he sure had plenty of visitors. We never could figure out how many people nosed through that apartment, or even how many actually stayed there. When the young man left, we had quite a bit of trouble getting out a sickly, sweetish smell that had permeated the apartment; it was a strange odor we'd never smelled before.

All of our garbage cans disappeared one day. Soon garbage cans around the neighborhood also vanished. It was a remarkable mystery and led to much speculation. Who, after all, would want to steal garbage cans? And so many of them? When our tenants at the time checked out, we found all the missing garbage cans — they were in the kitchen, crumpled full of smelly trash. It seemed that the vacationing renters had thought it too burdensome to carry garbage down a flight of stairs.

We finally rented the large apartment to more permanent tenants and thought that was the end of our major problems. Before long, however, we discovered that this new couple and a nearby apartment manager were involved in serious drug trafficking. My parents asked them to leave. They became upset. Along with some confederates, they threatened us with the prospects of dismemberment and decapitation. They'd often wake us in the middle of the night by hanging on trash cans, lighting firecrackers, and shooting guns; they threw whole bags of rocks at us. It was no longer safe for me to play outdoors. I couldn't stay in all the time, though, because I'd taken on a new job to help the family finances. I walked a large poodle for some owners who couldn't care for him. One evening the dog and I were strolling down Sunset Way when these two-to-be-evicted tenants tried to run us down. No doubt about it, since they raced their car at us from a couple of blocks away. We

barely escaped into an adjacent alley. Everyone in the neighborhood seemed to think it a miraculous relief when all of these people moved out the night before the police came to question them.

That was the only time I ever knew of adults threatening any serious violence against children. We were safe on the beach, even at night. At Halloween we went trick-or-treating alone from Belmont Park to the northern end of Ocean Front Walk. No razor blades in apples, no acid in candy.

Andy, one of the men living in a cottage on Strand Way, always kept a watchful eye on the beach kids. When some of the little girls were outside, he'd like to play on his stereo Maurice Chevalier's version of "Thank Heaven for Little Girls." He usually played his selections loudly enough for most of the neighbors to hear. Andy threw lots of parties, each of which would be heralded by a glass-shattering rendition of "The Toreador Song." The one I re-

member best was a toga party. After pouring enough of it into themselves, the partygoers poured creme de menthe, in just-its over each other because they'd decided their costumes were too plain. I enjoyed watching these wild affairs from my window.

We had a sheriff living nearby who threw some of the more decadent parties there. One night it took me a while to realize that he wasn't having a party. Someone he'd helped convict had gotten his address and was just throwing rocks at his cottage. Another small house close by proclaimed itself "The Den of Iniquity" and proved equal to its name. The police had to quiet them down about twice a month.

Many of the transient beach residents were involved in entertainment. (Everyone knew Victor Buono, who was invariably nice, but he didn't care because he was getting to be famous.) You

(continued on page 24)

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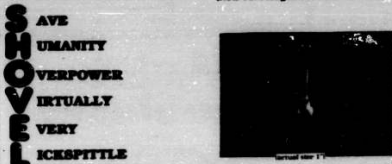
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A Mission Beach Memoir

(continued from page 25)

condemned them, and we had our share of folk musicians, especially since we were not far from the Heritage, that old Mission Boulevard coffee house where many of them performed. Adults took me to the Heritage a couple of times. I remember going there one night and sitting in the golden candlelight, drinking warm spiced cider, listening to the smooth baritone of a young man who accompanied himself on a dreadnought guitar. I don't remember much of what he sang — mostly standard folk songs — but he made up a verse to "Goodnight, Irene": "Sometimes Irene wears pajamas/Sometimes she wears a nightgown/But when they are both in the laundry/Irene is the talk of the town." Not really memorable, perhaps, but I thought so then. I developed a lasting fondness for the Heritage that evening. It was just a low-lying concrete block building, but like an unattractive man with a wealth of character, it became beautiful in my eyes. And folk music had the power to touch me forever after.

Other people who lived in Mission Beach were mostly misfits in one way or another. I don't say that crudely, for I was one of them. A few were poor for "good" reason — they were elderly or handicapped — and some were outcasts because of more insidious prejudices. Adelaide must have been a beautiful woman before her illness. With her neat, short, pale hair and her slow smile, you almost didn't notice the falter in her step or the stunted way she managed every movement. She struggled to move with grace, but folk music was still in its original as-

Before she had become ill, she'd been the successful owner of a string of beauty salons. Her husband seemed to take reasonably good care of her, but when we were alone with her, she'd often say things such as, "Mean man," with a glance toward the direction her husband had gone. There was suspicion that her husband had pushed her in the bathtub, and that that had caused her brain damage. Most people spoke "around" her, as if she weren't there or as if she were stupid, but I always thought she only had difficulty with output of her speech; and that she saw very clearly what she wasn't able to express. I worried about her for a time after they moved away.

Belle was another woman who must have been sensational when she was young. She had worked at Belmont Park for years before she'd retired, and in time she'd become quite a character. I wondered if she had been a naughty lady. Belle enjoyed drinking very much but she never let it interfere with her appearance. Every day she would put on her makeup, even when she was staying in and expecting no company. In fact, we had a tidal wave scare once and were advised to evacuate the beach area. A kindly neighbor went to assist Belle down the stairs from her apartment and out to his car. She refused to leave before she'd fixed her hair and put on her rouge and lipstick.

She devised a series of window taps to let people outside know whether she was okay or needed help or wanted someone to come up to her apartment. It was important

to keep in contact with people, she thought, especially after her doctor had prescribed tranquilizers for her. Belle felt they made her "too calm."

My visits to Belle's apartment weren't exactly what you'd expect — a little girl's call on an elderly woman. Of course, her place was a room of wonder. Walking down the narrow, dingy hall, and then stepping into a room packed full of keepsakes from the Twenties and Thirties, things that seemed so much like toys, was a magical experience. Belle told interesting stories, like the one about her friend who had such pendulous breasts that she'd been able to throw them over her shoulder. Every inch of space in her apartment was covered with one of her trinkets. She'd let me play with some of the items in her collection, and usually she gave me some little thing to keep. At the end of one such visit she gave me one of the most marvelous presents I've ever received — it was a rag doll that was bigger than I was, with embroidered features and hair. Someone had sewn it completely by hand. I think Belle wanted to see her doll settled in a good home, and she must have known that would happen as she watched me carrying the awkwardly large doll home with me. I still have the doll.

Some other neighbors lived in Mission Beach due to discrimination. They were Jewish and would have preferred La Jolla, but that community was restricted when they went to build their first house. They'd compensated well — their house was por-

gnous, directly on Ocean Front Walk. I frequently played with their children as I grew older. We were the only two "decent" families (no divorcees, no affairs, no excessive drinking, always went to church) in the neighborhood. The mother didn't really like us very much, though. She'd never sit down in our house, although she would invite us to her house occasionally. She did give my mother laundry to do from time to time, but she also gave my mother a talking to for allowing me to shave my legs when I didn't even have double digits to my age. Her daughters had complained because they wouldn't have permission to shave their legs until they were well into their teens. By any reasonable assessment, with my sprinkling of blond leg hair, I didn't need to shave. I only did it to irritate my mother. I think that Jewish woman was the most adult adult I ever met on the beach.

Her husband, by contrast, was always very kind to us, even playful. He'd sit at our house and talk with us. In fact, he always spoke whenever we met; he never pretended that he hadn't seen me. He gave my father odd jobs whenever he could, and one Easter he gave me a complete outfit, down to a wonderfully crinkly petticoat, frilly panties, and a flowered hat. I was enchanted.

Most of our summer days were organized around playing in the ocean or going to Belmont Park. You'd go to Belmont Park if you and at least one friend had enough money. Otherwise, you'd grab your air mattress and catch some waves.

When we had the money for it, we'd stop in at a small diner on Ventura Place for a treat. One day we discovered the diner closed up. We soon learned that our friend had been arrested for bookmaking, whatever that was.

There is nothing that can compare with the feeling of turning yourself out bodysurfing, then lying in the sun, letting the sea salt bake across your shoulders, and finally rinsing yourself with the garden hose (when the water is first warm, but then comes in a cold rush). No third is better satisfied than by a drink from a garden hose at such a time.

When you went to Belmont Park, you needed money for the rides or concessions,

of course, but what you really had to be able to pay for was a candy apple or a frosty. To eat something wicked like that and then to watch the people was almost fun enough. I was in heaven when I could stroll Belmont Park with a chocolate frosty. Because my father worked at the park, I got to go there more often than most other children. At first he ran the milk-cream concession. The player had three chances to pitch a softball at a pyramid of

three heavy "milk cans." If you knocked over all three of the cans, you won, and you received a token for every win. You could collect these tokens for as long as you wished and then exchange them for a prize at a special booth.

On occasion I'd help my father with his concession booth — stand watch when he went to the bathroom or when he hurriedly legged it home for a hot lunch. A canvas painting at the back of the booth pictured a very silly cow chewing hay, while her tongue was sticking out. The cow was kicking over the milk pail under her, the tri-legged stool beside her, and the farmer milking her. The reason the cow was doing this was because a softball was headed toward her. I'd contemplate that naive painting as I stood behind the wooden bar that had been polished by years of many hands reaching for a tiny victory. The drunken pitchers were, of course, the most dangerous. They'd usually been hard and they hit me a couple of times. I learned how to dodge surprisingly well.

Since I was at Belmont Park so much, a few of the other people who worked there "adopted" me. The alcoholic man who ran the merry-go-round missed his daughter, who was my age, so we had many long talks and he gave me a religious medal. (It's now buried at the bottom of my jewelry box.) I called the horses we'd always ride "Cigarette" and "Whiskey." Even now, I can never pass a merry-go-round without taking a ride. Bob, who became a close family friend, (continued on page 28)

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A Mission Beach Memoir

(continued from page 27)
often let me ride "The Scrambler," one of my favorites, for free. The man who oversaw the fun house would, at times, let me in to try to beat "The Rotating Disc." It was like a large wooden record album. You sat on it and tried to stay on as it began rotating; if you failed to maintain your center of gravity cleverly, you would go flying off. There were others who would let me win at their games or who would give me winning tokens they had "found." The one I esteemed most, though, was Shorty. He was, as the name implies, a little man. He was also slightly rotund and he always wore a flat English cap. He rounded himself with a many-pocketed apron into which tickets would disappear and from which tokens and balloons would emerge. Shorty ran the balloon-pop concession, in which you took three darts and tried to pop balloons with them. Shorty didn't just give me tokens in one way or another, he also taught me about the games — he evaluated each of them for me, told me which ones I had a

I was a little confused when the police came to arrest Cynthia during lunch one day. She waved cheerily from the back of the police car as she was driven away.

good chance of winning, and explained what I would have to do to win at them. Later my father moved to Enchanted Land, that part of Belmont Park which you could enter for several tickets and use on an unlimited basis. It contained many mini-attractions: a hall of mirrors, a black-light maze, a visual-illusion room with a tilted floor that appeared flat, a long, flat, wooden slide; a set of hinged ramps that moved up and down like waves. The best of all in Enchanted Land, though, was "The Barrel," a large wooden cylinder that rotated. The object was to walk through it without falling. I became excellent at this rather exotic skill. I'd satisfy

negotiate "The Barrel" at all speeds, even faster than others dared attempt. No one seemed to regard this as a significant accomplishment, but I did. And I cherished my fierce, secret pride in it. I was glad that my father had gotten the job at Enchanted Land for some other reason, too. It meant that I no longer had to work at Belmont Park, which was essentially a place of play. Enchanted Land needed only two concessionaire-care-takers, so my father and his co-workers could take turns going for lunch and dinner breaks. My father was more relaxed and he became happier, his work schedule was less erratic and he was home for family

dinner more often. He thought he should spend a little time with me every day, so when he got home from work, my mother would awaken me. We'd talk, as we consumed chips and dip. After about half an hour, it would be time for me to go to bed. I felt very mature, being up so late.

The peerless attraction of Belmont Park was not Enchanted Land, however. It was the roller coaster. We could hear its sounds from our apartment. I rode it only five times; a dizzying trip on the roller coaster was such a special experience that it had to be savored in rarity. The spirit of that baroque structure dominated all of Belmont Park: the click of the chain would split the ocean air as the cars ascended to their apex; the rattle of the rail would resound through the concession buildings and rumble in the pavement. Standing beneath the roller coaster, with the heavenly flavors of a cinnamon apple in my mouth, or with the smooth, rocky, sweet earthiness of a caramel-nut apple trapping my tongue, I could feel the moving life of Belmont Park.

I've long since moved away from Mission Beach, and rarely meet any of my old playmates. But in the ones I've seen, I sense, as in myself, a strange and unconventional layering of adult and child. We all grew up in a uniquely idyllic setting, but we certainly weren't protected from the best aspects of human nature. Perhaps we learned it all too soon, but we refused to let it interfere with our fun. Resolute, we demanded to remain children. □

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Four on the Column



Valerie Masterson, Jeffrey Gall

JONATHAN SAVILLE

The Baroque period in music extends from the beginning of the Seventeenth Century through the middle of the Eighteenth, and the chief form of serious musical expression during these 150 years is opera. Thousands upon thousands of operas were composed and performed, a very large majority of which have either vanished entirely or remain hidden away in archives, unedited and forgotten. Yet virtually every revival of a Baroque opera — by Monteverdi, Cavalli, Purcell, Rameau, Lully, Charpentier, Grétry, Vivaldi, Handel, or others — has proved that these works are filled with exceptionally interesting and beautiful music, and that a surprisingly large number of them are still stageworthy. What is necessary is that everyone involved — conductor, singers, director, designer — have a thoroughly informed understanding of Baroque performance and staging styles, and that at the same time they have the imagination to transform this old art into an experience that is vital and absorbing for a modern audience.

Recently I have had the fortune to see and hear four of the greatest Baroque operas in productions that convey with brilliant effectiveness the splendor and subtlety of the genre. Three of these were television films of the operas of Claudio Monteverdi, staged by Jean-Pierre Ponnelle, and shown locally on KPBS-TV (Channel 15). Monteverdi, who was a contemporary of Shakespeare, Rubens, and Galileo, was the most talented of a group of Italian composers bent on imitating and revivifying what they thought to be the manner of ancient Greek tragedy. Their knowledge of the way Greek tragedy had been performed was highly defective,

so that rather than reviving an ancient art form they were in fact creating a new one: a dramatic presentation in which all the dialogue was sung. Monteverdi not only helped to create this new form; he was also the composer of its first authentic masterpieces. Three of these have come down to us — *Orfeo* (based on the legend of Orpheus and his search for his beloved Eurydice in the underworld), *The Return of Ulysses to His Fatherland* (which dramatizes the entire second half of Homer's *Odyssey*), and *The Coronation of Poppa* (treating certain historic-erotic events in the career of the Roman emperor Nero) — and Ponnelle staged all three for the Zurich Opera, at the same time directing the filmed versions of these productions.

The musical director and conductor was Nikolaus Harnoncourt, whose realizations of the three operas are also available on recordings (he has actually recorded them twice, with the Concerto Musicus of Vienna and with the Zurich Monteverdi Ensemble). Harnoncourt is an exponent of historically authentic performances of old music, so that — in addition to his use of period instruments and appropriate stylistic devices — he follows the Baroque practice of casting roles according to the demands of the musical texture, rather than for strict dramatic plausibility. Hence an aged nurse may be sung by a man in a thoroughly masculine voice, a heroic young hero may be a countess (or male alto), and even the role of the emperor Nero, originally composed for a castrato (a man singing in the soprano range), may be given to a woman. The musical consequences of these traditions are bizarre and marvelous, but they evidently pose real problems for the stage director, who has to make the operas convincing as drama. In his productions, Ponnelle has

either taken these sexual interchanges for granted and treated them without special notice, or underlined their comic implications. Only in the case of Nero does he depart from Harnoncourt's rigid historicism, for in the television production (as opposed to Harnoncourt's Concerto Musicus recording) Nero is sung — with greater dramatic plausibility — by a tenor. In general, however, Ponnelle seems to welcome these overt divergences from realism, for his basic approach to the Monteverdi operas is to emphasize their theatricality, their artifice, and their unrealistic conventions, and to play cunningly on the relationship in an operatic performance between illusion (supposedly real characters engaging in real confrontations and expressing real emotions) and reality (singers on a stage, performing vocal music, moving among props, supported by a group of orchestral musicians, and led by a conductor).

Some examples will give an idea of the director's witty theatrical imagination. When in *Ulysses* the god Neptune is summoned by Jupiter, he rises out of the stage on an elevator platform decorated to look like an artificial stage set of the underwater world, and along with him rise the brass players from the orchestra who are providing the harmonic underpinning for his sonorous bass vocal line. Ulysses' faithful swineherd Eumaeus is bewigged and bearded and long curly white hair virtually cover his face, and he carries under his arm a small shaggy dog whose hirsute snout exactly resembles his own; when the dog is let down, it scurries busily about the stage, in its canine curiosity making no distinction between the real objects and persons before its nose and the theatrical illusions those objects and persons are supposed to create.

In both *Ulysses* and *Poppa*, the operas

is preceded by an allegorical prologue in which singers representing philosophical abstractions (Time, Fortune, Virtue, Love) comment on the meaning of the ensuing drama and on the role each of them plays in human affairs. Ponnelle evidently adores these totally nonrealistic characters, for they give him countless opportunities of reminding us of the staginess, the theatricality, of the actions we are witnessing. Ponnelle has the allegorical figures remain discreetly in their niches at the sides of the stage throughout the performance, bringing them out to mime their pleasure or dissatisfaction whenever some turn of the plot illustrates the function of the abstract forces they represent. Fortune, with her voluptuous bosom, her general smile, and the hideous caricature of a frowning fate attached to the back of her head, shows most strikingly the peculiarly serious-comic tone of so much of the Ponnelle Monteverdi productions. She need simply turn around to make vivid the changing face of Fortune, a truth Monteverdi, the whole Renaissance, Ponnelle himself, and all thinking persons must take quite seriously. But the device is so blatantly theatrical, the contrast between the two faces is so grotesque, and there is such incongruity in this figure from an allegorical painting interacting on stage with truly dramatic characters from the *Odyssey* or Tacitus' *Annals*, that Fortune's interventions inevitably evoke a smile. Seriousness and naiveté, truth and theatricality, a reproduction of Renaissance style and an affectionate mockery of it — all are delicately intermingled throughout the Ponnelle productions.

Here is a final example of the witty way Ponnelle's imagination works on these operas, flexing them out, illuminating them, yet at the same time finding amusement in their every convention. In the third act of *The Return of Ulysses*, the parasite Irus laments the death of Ulysses' hand of the sailors who have occupied Ulysses' house during his absence and have provided Irus with the copious food and drink this consummate glutton needs to survive. Now that they are dead, he sees nothing before him but endless vistas of hunger, and to avoid such suffering he determines to commit suicide. The scene is a parody — brilliantly carried out by the composer and librettist — of the serious tragic laments that constitute some of the high points of early Baroque opera (Monteverdi's own "Lament of Ariadne" is a salient example of the type). Ponnelle has coached the singer so as to bring out all the comic exaggerations of the scene, but he has also added some quiescently Ponnelle touches that go beyond anything that can have been envisioned in the first performances of the operas.

In his frenzy, Irus rushes about the stage, accusing the other characters (including the allegorical ones) and insisting that they listen to his tale of woe. Getting no satisfaction there, he bounds from the stage into the orchestra pit, grabbing at the music while they are busily playing, and the accompaniment and shouting his melodramatic complaints in their ears. Finally he approaches the conductor, Nikolaus Harnoncourt himself, a man of intense man dressed in black with what looks like a clerical collar, as though he were a dedicated priest of Baroque music. It is at this moment that Irus, at the height of his gluttonous despair, declares



Philippe Huttenlocher, Trude-Liane Schmitt

his intention to put an end to his famished life. Without losing a beat, and with an utterly deadpan expression, the conductor promptly hands the singer a carving knife — with which, to the bland indifference of the musicians, the roused Irus proceeds to stab himself to death.

It is all purely theatrical, with the irrational fusion of the fictional events and the actual conditions of performance: Irus, an ancient Greek character in a mid-seventeenth-century Italian opera, having real interactions with the twentieth-century Swiss and German musicians who are performing the operas in Zurich. It is also very funny, with the droll contrast between the singer's extravagant histrionics and the musicians' brisk and somewhat irritable insistence on getting on with their work, without the bothersome interference of this plump, self-pitying parasite. But at the same time — and it is this peculiar mixture of emotional realities that is so remarkable in Ponnelle's Monteverdi — the scene is strangely poignant, and the suicide, when the knife has actually plunged into the gut, comes as a real and unexpected shock to the senses.

The Ponnelle productions also bring out one of the most important characteristics of the Monteverdi operas (particularly of the later ones, *Ulysses* and *Poppa*): their intensely dramatic quality. The action moves energetically along, all the singing is dialogue contributing to the development of the plot, and the music is always fundamental to the words. These operas date from 1641 and 1642, respectively; by the time George Frideric Handel produced his *Julius Caesar*, in 1724, the form of Baroque opera had been radically transformed. The forward motion of the plot was confined to recitatives accompanied by the harpsichord; all the musical weight had shifted to dramatically expressive, formally structured arias, in which the singer gave vent to his or her emotions amid fabulously virtuosic vocal elaborations, often repeating the same words over and over,



Trude-Liane Schmitt

the music — and above all the splendid technique of the voices — invariably took precedence over action, characterization, and language; and the general dramatic principle, as the English critic Joseph Addison commented, seemed to be "that nothing is capable of being well set to music, that is not nonsense." For all its stylistic differences from Puccini or Strauss, the Monteverdi opera is dramatically akin to what we are used to in the modern opera house. Late Baroque opera is much more alien to our operatic habits, and it takes a sensational performance for us to recognize the virtues of this highly stylized — and in a certain sense anti-dramatic — theatrical form.

Just such a performance was to be found in the San Francisco Opera's recent production of Handel's *Julius Caesar*. Of the Tringle sang the originally castrato role of Caesar. The San Francisco production of the opera, under the wise musical direction of Charles Mackerras, was — as has become increasingly the case in performances and recordings of Baroque opera — more enterprising. Not only was young Sextus sung by a woman (Della Wallis), in the usual trouper role convention; not only were Ptolemy and the eunuch Nireus sung by countertenors (James Bowman and Jeffrey Gall), but the leading role of Caesar was taken by mezzo-soprano Tatiana Troyanos. And the advantages of casting Miss Troyanos as Caesar were so powerful that they quite overwhelmed the sort of objections raised by Professor Lang. The real Julius Caesar may not have been a soprano, but the music Handel wrote for his stage Caesar sits so perfectly in the lower soprano range, where it blends so enchantingly with the soprano of Cleopatra — beautifully sung in San Francisco by Valerie Masterson (a woman) — that it only took Miss Troyanos's performance to make a listener realize how completely intact the transposition to the bass range is.

Miss Troyanos, in addition, disposes of

and giving them to a tenor or baritone. Such an alteration has the authoritative support of the Handel scholar Paul Henry Lang, who declared that "the makeshift subterfuge of giving the castrato part to a female soprano only aggravates a bad situation. A woman wearing the armor or toga of a man appears ridiculous to us. . . . The castrato voice has disappeared forever, but the music is still here. We can never recapture the fantastic unreality of that voice, but we can salvage the music. This music can only be salvaged, however, if we substitute for the impersonal instrument a human character. The contrast between men and women is vital; there can be no drama without it — not to us."

It was this apparently reasonable procedure that was followed in the RCA recording of *Julius Caesar*, where bass Norman Treigle sang the originally castrato role of Caesar. The San Francisco production of the opera, under the wise musical direction of Charles Mackerras, was — as has become increasingly the case in performances and recordings of Baroque opera — more enterprising. Not only was young Sextus sung by a woman (Della Wallis), in the usual trouper role convention; not only were Ptolemy and the eunuch Nireus sung by countertenors (James Bowman and Jeffrey Gall), but the leading role of Caesar was taken by mezzo-soprano Tatiana Troyanos. And the advantages of casting Miss Troyanos as Caesar were so powerful that they quite overwhelmed the sort of objections raised by Professor Lang. The real Julius Caesar may not have been a soprano, but the music Handel wrote for his stage Caesar sits so perfectly in the lower soprano range, where it blends so enchantingly with the soprano of Cleopatra — beautifully sung in San Francisco by Valerie Masterson (a woman) — that it only took Miss Troyanos's performance to make a listener realize how completely intact the transposition to the bass range is.

Miss Troyanos, in addition, disposes of



Werner Holweg

a vocal agility which no bass could match, and she negotiated the fluid runs and embellishments of the Handel style with such grace and brilliance that her performance gave convincing proof of the uniquely dramatic quality of the arias that punctuate the slow pace of a Handel opera. These arias may be static in that they do not advance the plot or reveal character. But their lyric lines, their turns, their trills, their roulades, and their spectacular demands on the voice convey the purified essence of the state of mind appropriate to the dramatic situation, and this gives rise to an inner tension as dynamic in its own way as the music of more overtly dramatic operas — an *Orfeo* or a *Tosca*, or a *Coronation of Poppa*. As for the ridiculousness of a woman wearing the armor or toga of a man, it would have been hard to detect any such in Miss Troyanos's Caesar. What a wonderfully noble and gallant figure she cut, and if she did not exactly look like the conqueror of Egypt neither did she look like a frail little woman gotten up in man's clothes. She had precisely the same sort of charming sexual ambiguity that so delights us in Mozart's Cherubino or Strauss's Octavian, both of them male roles sung by mezzo-sopranos.

It is an ambiguity which is piced out by our imaginations — which Professor Lang seems to discount — and, in the opposite direction, by our perception of the fundamental artificiality of the operatic form. Miss Troyanos's heroic vocalism was a more than sufficient substitute for physical masculinity. But at the same time, the evident fact that here was a woman singing (and so splendidly) a role that dramatically belongs to a man underscored the extreme theatricality that is one of the basic pleasures of this theatrical genre. It is the same theatricality that Jean-Pierre Ponnelle made such a compelling case for in his Monteverdi productions: a theatricality that reveals itself at its peak in all four of these magnificent stagings of Baroque opera.

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North to Mexico



ELEANOR WIDMER

The Restaurant: El Señor
The Location: 582 Santa Fe Drive, Encinitas (753-8882)
Type of Food: Mexican
Price Range: Most expensive dinner, \$5.75
Hours: Closed Tuesday. Open 11:30 a.m. to 9:00 p.m., Friday and Saturday to 10:00 p.m.

The place is called El Señor but a more appropriate title would be La Señora, named for Maria, the woman who owns and operates it. Dressed in an old-fashioned apron with a square-necked bib, she comes to our table, wiping her hands on her apron, smiling broadly. "I've been

here eight years, eight years in this location. What did I know? Someone told me it was a good place. I took it. Sometimes the business is good, sometimes it's slow. Now we are very slow."

Her eyes appraise the square dining room with certainty. In addition to my friends and myself, there's an Asian couple with a child. Some Mexican men in work shirts sit along one wall, but they may be friends, or even relatives. A jukebox decorated with red and yellow glass serves not only as a source of music but as an art object, a bulky harbinger of the pop age. Its music, however, is Mexican and loud. As soon as the music fades, either Maria or one of the men sitting close to the kitchen gets up and feeds the machine some coins. It is evident that they are trying to please the diners with the music,

trying to create some atmosphere. Outside the plate-glass windows, one can only see a gas station, and that, too, is strangely deserted.

"On Saturdays and Sundays," Maria continues, her smile wide with remembrance, "we get some excitement. Sometimes the Chicanos, they come in here and start to bother the field hands. The field hands, they like it here, they like the food, they're very quiet, they don't make trouble. But the Chicanos, they think they know everything. One time this Chicano kid, he came in here on Sunday when we were very busy and he goes from table to table, bothering people. The kid wants to fight. I tell him to get out, he doesn't listen. I pick him up by the neck and I want to throw him out the door. I push him right into the cash register and then I throw him

out. My kids say to me, 'Momma, you a lady wrestler?' Maria flexes her biceps. "You have to know how to take care of a business." Her sigh is followed by easy laughter. "Sometimes I think the only way to have a Mexican restaurant is without Mexicans."

This monologue was not lifted from John Steinbeck's *Cannery Row*. It took place the other night in Encinitas, in a Mexican restaurant that we like to think of as "authentic" because it has few trappings of commercialism save for the jukebox. Though it has been in the same location for eight years, few diners except field hands seem to know about it, and for good reason — unless you were searching for it, El Señor would not attract your eye in its spot directly behind the gas station. It doesn't have any touristy "atmosphere," and in fact the interior is plain and somewhat grim. Nothing enhances the large room save the tables with straight-backed chairs, and the sun streams through plate-glass windows bereft of curtains.

The menu offers standard combination plates, and breakfasts are served from 8:00 a.m. to 10:00 a.m. The dinner specials are carne asada, shrimp ranchero, and a "super" tostada dinner, all of them for \$5.75 including rice, beans, and soup. Carnitas are also available at \$4.50, and there are nightly specials about which you should inquire. The prices are modest enough and the portions large. We ordered chile relleno (\$1.75) for an appetizer and it did have a quite unusual green sauce. One of my friends had the shrimp ranchero, another had the nightly special, which was fried pork steak, and I had the super tostada special. I had visions of a mammoth tostada, but I hadn't read the menu with sufficient care. What is called a tostada

suprema or tostada grande in some restaurants is known at El Señor as a Flying Saucer. How could I have guessed? I was therefore disappointed by this small tostada with plump pieces of chicken, accompanied by an enchilada. If I'm ever in the vicinity again, I'll know how to decipher the menu.

My friend's pork steak was rather chewy and a bit greasy, but the other dish, shrimp with tomatoes and green peppers, was pleasant enough for the price. Two more items of note. The so-called Famous Wine Margarita is prepared with a dash of vermouth, a great deal of Tabasco, a mix that tastes like limeade, and egg whites. Even a child could drink this with impunity, but any resemblance to it and a margarita is strictly fantasy.

The overall quality of the food as well as its preparation is not much different from that of La Fe, down on Market Street in San Diego. If you think it might be colorful, you could try El Señor over the weekend. While it is an adequate enough Mexican restaurant, it's not one for which I would send you scurrying down the highway.

Last is the matter of our waitress. It would be easy to satirize this teen-ager who didn't know anything about the menu, rolled her eyes in perplexity at every question, forgot to bring one of the dinner cups, and summarized her attitude toward the cooking by remarking, "When I go into the kitchen, my stomach starts num-

bling." If I were in the neighborhood, I would like to try the carnitas and the Flying Saucer tostada. The rest is up to you.

The Restaurant: North County Taco Auctioneers
The Location: 1951 San Elijo, Carlsbad (942-8226)

Type of Food: Mexican
Price Range: \$1.75 to \$7.95
Hours: Closed Sunday. Open Monday through Saturday, 11:30 a.m. to 9:00 p.m.

At the other end of the spectrum is a new Mexican restaurant called North County Taco Auctioneers. It's where the original Fornos West used to be, that grungy garage restaurant where everyone was jammed into a tiny space, the floor boards creaked, the porch rarely seemed swept, and people poured in by the carload. According to one of the new owners, the place has had "a complete face-lift." True enough. The interior, used exclusively for people who work in the kitchen, has been brought out because a variety of small dishes accompanies the basket of warm tortillas. Upon closer examination, two of these dishes hold green peppers and one chopped onion, another offers cilantro and still another chopped tomatoes. The protein is confined to one small dish of chicken and another of beef (Dona Alicia's old recipe). The amounts of chicken and beef are less hearty than you would find in one commercial taco. The taco tray costs

\$7.95, but you have to fill up on peppers and onions, and there's no way you can feel satisfied eating this dish. It is intended for two and even three, but it's really an appetizer. A snack. Two people would be better off ordering three taquitos for \$3.35, which includes guacamole, rather than the larger dish for \$7.95.

The queso fundido was well done and delicious, but again, we had the feeling of eating snacks — tortillas dipped into melted cheese. The one substantial dish was the rice with pork and chicken, arroz Cubano (\$5.25). This was tasty and filling. The black beans served with all the dishes are the highlight of the meal.

Taco Auctioneers is still in its formative period. I hope it grows in the proper direction. I hope it grows in the proper direction. I hope it grows in the proper direction. I hope it grows in the proper direction. I hope it grows in the proper direction.

Most of the people ordered the taco tray, a carbon copy of the one served at the now-defunct Carlos N. Charlie's — two of the owners of Taco Auctioneers formerly managed the La Jolla Carlos N. Charlie's. The taco tray looks impressive when it's brought out because a variety of small dishes accompanies the basket of warm tortillas. Upon closer examination, two of these dishes hold green peppers and one chopped onion, another offers cilantro and still another chopped tomatoes. The protein is confined to one small dish of chicken and another of beef (Dona Alicia's old recipe). The amounts of chicken and beef are less hearty than you would find in one commercial taco. The taco tray costs

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City Lights

(continued from page 3)
structure on beach property." Others, he says, try to pull rank. "We had one trespasser who said, 'I'm a member of the [La Jolla] Town Council. You can't kick me off.'"
Kellogg, president of the town council, was unimpressed. But the most direct challenge to his authority came last month when a La Jolla woman walked on to the beach, lay down to sunbathe, and refused what Kellogg says were four attempts to convince her to leave. She was then escorted to the club's offices and placed under citizen's arrest for trespassing. Police were called, and several officers and a detective promptly arrived and issued her a trespassing citation. The woman says she was "absolutely not on a private beach" and that she "very politely pointed out that they were incorrect to ask me to leave."

While the police didn't attempt to adjudicate the dispute, chief deputy city attorney Ted Bromfield last week decided that no charges would be filed in the case. Bromfield says his office could only charge the woman with "criminal trespassing" and that a review of the beach and Kellogg's "private property" signs by a city attorney's investigator determined that it would be "virtually impossible to prove that she intentionally stayed on the private area and had a criminal intent to do so." Bromfield says more obvious signs pointing out the private beach "would make a significant difference" in how his office would handle such complaints from Kellogg. Kellogg disagrees with Bromfield's decision not to prosecute, and doubts that any investigator ever visited the beach. "Because it's quite clear to anyone that these signs show just what part is private," he won't pursue the case, though, saying, "We're not interested in punishing people, just in preserving our use of the private property." He argues that should his diligence want, the continued breaching of the private property could establish a precedent that may lead to the beach being declared a public area.

Kellogg is conformed by the fact that the police will continue to arrive, as they have in the past, when called to cite a trespasser. Several La Jollans, including the arrested woman, argue that the swift police response to the July 9 beach incident was prompted by the outcry Kellogg unleashed when police refused to honor a citizen's arrest made by a club employee who was hit by a car in the club parking lot. Outraged by the event, Kellogg demanded and got an investigation by Councilman Bill Mitchell's office. He also talked with "community members," the police department's Crime Prevention Task Force, and wrote a "Commentary" column in the July 22 *La Jolla Light* chastising the police and urging "vigilance and persistence to make the system work."

—P.K.
Paul Krueger,
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Steve Brodsky
Engineer
Rancho Shocco
With regard to San Diego, the major priority was to develop the perfect tan. Since I didn't tan well, I decided to leave and open a tanning clinic in Pittsburgh. Actually, I've been in San Diego for four years. I came for a job that was set up before I left school in the Midwest. It was exciting, I had never been here before. Now I'm moving to Pittsburgh to go to graduate school. The quality of the school and the program I'm going into offered opportunities I couldn't get here in local schools. Afterward I may end up in San Diego, but I couldn't predict it. I like the area. These changes I've been making have been pretty drastic. Moving 2000 miles is hard — I wouldn't want to do it very often. I'm picking up the U-Haul and towing my car. We'll have five days to find a place before school starts. It's exciting.

Donna Peatman
Aspiring Artist
Normal Heights
I moved around a lot as a kid — from one relative to another. One summer I'd be in Coney Island, one summer in South Carolina with a grandmother or sister. I never got homesick. I was always with someone I liked. My whole family has always stood behind me and I think it gave me the courage to explore on my own. I was going to college in Connecticut — a little town in the foothills of the Berkshires that was washed away by a flood. One day I went to my dad and said, "I'm going to California." I worked as a bartender for a while and then I came out here. I've lived in L.A., Occidental, downtown, and La Mesa. I love moving, meeting new people, seeing different ways of life. When I'm settled and have responsibilities, I get irky. I'd like to pick up and go back to art school, but right at the moment I can't.

Bill Chouka
Office Manager
Pacific Beach
Hey, I'm a beach boy all the way. I grew up in P.B., and I've lived here my whole life. I've visited a few places, met some friendly people, found a lot of happening places at night which San Diego doesn't have, but I'm really glad I'm living here. I'm a native and I'm proud to be a native. Sometimes natives complain about all the people moving into the area, but I feel, hey, it's America. It's a free country, people are just blazing their own trails. What I do mind are tourists who come here and mess up our beaches. I'd like to tell them, "Clean up your mess or bail!" I had a job offer in Nevada. I'm talking big money. I refused to go. As far as happiness over money, that's where I stand. There are not too many places where you can sit on the beach in February and see snow-capped mountains in the distance.

Nancy Robbins
Photographer
Normal Heights
I just moved to a house I had lived in three years ago. I've lived in nine different places in San Diego, but moving's still a hassle. I pack up everything in my sports car and make several trips. My cat hates it. You're unpacking and you're looking for one thing and you can't find it anywhere. When I was growing up, I lived in ten different places in four different states. My dad was always getting transferred. Before San Diego we lived in Seattle. I grew up playing in the woods. In fifth grade we moved here. It was difficult. I remember saying, "But dad, there's no trees!" Once I had my driver's license, I realized what was out there — beaches, mountains, perfect weather. Now that I'm out of college I plan on being in one place for a while. As far as this area is concerned, I plan on staying around.

Al Gelbart
District Engineer
Charmwood
I'm from Chicago. I lived there most of my life. The school I went to in Illinois has one of the best job-placement programs in the country. Most students have a job before they graduate. There were some Midwestern companies I could have gone to work for, but it seemed like graduation was a good time for a transition. I accepted a position with a company here. I had been in L.A. previously, to visit an aunt. I knew I liked the climate and the ocean. I don't like the hassles of moving and I do like the feeling of being settled, especially when I own the place where I'm living. I bought a house here. It's a hard leaving friends but I figured if they're really good friends, distance shouldn't matter much, and it hasn't. Most of the people I'm friends with here are not from San Diego. It seems like everybody is from someplace else.

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Hain Mayonaisse (24 oz.)	1.24 ea.	1.66 ea.
Vega-Pro Eggs	.71 ea.	.96 ea.
Hain's Corn Chips (4 oz.)	.88 ea.	.96 ea.
Fresh Hot Salsa From Our Dish (16 oz.)	.85 ea.	1.10 ea.
Complete Line Hain Unsalted Products	.25% OFF	as marked
Complete Line Suntan Oils and Lotions	.25% OFF	as marked

The 25% off guarantee
We invite you to check any store's prices on the above items. If our price is not 25% less than their regular price, we will sell the item to you at 25% OFF their regular price.

Sale good through Aug. 20. Some items in limited quantities. While supplies last.

We feature an extensive line of organic produce, dairy, juice, nuts, dried fruit, herbs, bulk dry foods and cosmetics, and our unique dishes daily makes incredibly delicious homemade delicacies daily.

O.B. People's Food Store
"Food for people, not for profit"
4765 Voltaire St. (3 bl. up from Sunset Cliffs), Ocean Beach
224-1387 Monday—Friday 10-8, Saturday 10-7, Sunday 10-6
10% off to all Seniors on Wednesday.

AUGUST 12, 1982 1

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday on which the event is to be held. The Editor reserves the right to edit all materials. Send complete information and photos to: READER EVENTS, EDITOR, P.O. Box 9093, San Diego, CA 92118.

Dance

"Dance Jam" an alternative chance to dance is held each Friday, 8 p.m. to midnight. Don Ryan, El Centro, Seventh Avenue and Ash Street, downtown, 239-1231.

"It's the PLEAS" a two-hour dance featuring Beatles music that will benefit the California Pops in the Schools, will be held Saturday, August 14, 8:30 p.m., Center for Women's Studies and Services, 928 E Street, downtown, 334-8084.

Music

Summer Evening Concerts in the

Vintage Livery Ltd.

- Weddings
 - Corporate Events
 - Birthdays/Anniversaries
 - Bar-Hopping/Happy Hour
 - Anything You Want
- 525-hour Immersion, 13 hours
Features a 1960 Chevy
Formal Limo
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Park continue with performances by Lou and Virginia Carrasco, Thursday, August 12, 8 p.m.; the News Concert Band, Tuesday, August 17, 8:30 p.m.; and the Music College Community Concert Band, Wednesday, August 18, 8:30 p.m., Alcala Pavilion, Balboa Park, free, 346-7177.

"A Salute to Cole Porter" performed by the San Diego Pops Orchestra backed by a seven-piece vocal chorus, will be presented Saturday, August 14, 8 p.m., the green, Rancho Bernardo Inn, 17450 Bernardo Oaks Drive, Rancho Bernardo, 487-1611.

Peruvian Folk Music will be performed by Juana and Nino Ulla, Saturday, August 14, 7:30 and 9:30 p.m., Old Time Cafe, Losada, 476-4232.

Folk Music, performed by Kent and Christine Hudson, Peeter and Peggy Watson, will be presented Saturday, August 14, 8 p.m., Crow Room Cultural Center, 1947 Thirtieth Street, Golden Hill, 332-5019.

String Concert, with Ronald Goldman on the violin, Rachel

Kam playing viola, and Mar Lindblom on the cello, performing works by Mozart and Beethoven, will be presented Sunday, August 15, 11 a.m., Marquee Theater, 3717 India Street, San Diego, 298-8111.

Outdoor Jazz Concert, featuring works by Horace Silver, Charlie Parker, Miles Davis, and John Coltrane, will be performed by the Cameron Kent Jazz Ensemble, Sunday, August 15, 2 to 5 p.m., Carlsbad City Library, 1250 Elm Avenue, Carlsbad, free, 438-5614.

Vocal Music composed by American composer Robert Farnsworth after texts by the poets von Hoffmannsthal, Rilke, Eschendorff, and Weinheber, will be performed by singers Brigitte Friebe and Philip Larson, accompanied on piano by the composer, Sunday, August 15, 2 to 3 p.m., San Diego Stadium, a three-and-a-half mile hike through Balboa Park's canyons, beginning at 32 a.m. in front of the Esplanade Museum, Balboa Park, special puppet performance by the San Diego puppet, Lady, Marie Hochstetler, 1 and 2 p.m., Puppet Theater, Balboa Park, and a concert by the Navy Band, 7 p.m., Old Town, Events for Sunday, August 15, include four hours of children's activities, including bike pattering, as part of a preview of playing San Diego Children's Museum, 11 a.m. to 3 p.m., North Embankment Marine Park, next to Seaport Village, public visits to the rana boats docked in the harbor, 1 to 4 p.m., Broadway Pier, foot of Broadway and Harbor Drive, downtown, and a San Diego Pops Orchestra concert at sunset that will conclude with a fireworks display, 8 p.m., Embankment Marine Park, next to Seaport Village. Events for Monday, August 16, include a concert by the Don Reed Orchestra, playing big band and jazz music, noon, Community Concert, 202 C Street, downtown, free and a Decade concert, noon, Wells Fargo Bank Plaza, 101 West Broadway, downtown, free. Events for Tuesday, August 17, include a senior fair, 9 to 10 a.m., no 10 p.m., San Diego State Senior Center, North Avenue and Broadway, downtown, free; a transportation fair, 11 a.m. to 1:30 p.m., Community Center, 202 C Street, downtown, free; a microfilm music concert integrating music and dance, noon, Community Concert Plaza, 202 C Street, downtown, free; and a concert by the Marine Corps Recruit Depot Band, noon, Wells Fargo Bank Plaza, 101 West Broadway, downtown, free. Events for Wednesday, August 18, include a fishing derby, 6:30 a.m. to noon the following day, Shelter Island Pier, Shelter Island, Navy Band San Diego concert, noon, Community Concert Plaza, 202 C Street, downtown, and a jazz con-

cert by the 1-5 Brass Quintet, Wells Fargo Bank Plaza, 101 West Broadway, downtown, free. Events for Thursday, August 19, include a concert by the La Jolla Chamber Music Society, noon, Beverly Hills Grand Salon, Civic Theatre, 202 C Street, downtown, free; a lunchtime concert, noon, Wells Fargo Bank Plaza, 101 West Broadway, downtown, free; a Marine Corps Recruit Depot Band concert, noon, San Diego Federal Plaza, 603 B Street, downtown, free; and a sidewalk chalk drawing event for children, 1 to 4 p.m., Villa Montecito, 1925 K Street, downtown, free, 332-1101, 236-5554, or 239-9696.

Philippine Folk Festival, featuring performances by the Samahang Philippine Dance Company, 10th and 11th Streets, August 14, 10 a.m. to 9 p.m., and Sunday, August 15, 10 a.m. to 6 p.m., Scotch Inn, 1925 K Street, downtown, free, 332-1101, 236-5554, or 239-9696.

Anti-Draft Rally in support of Ben Saway and other draft registrars, including open house and a book signing, will be held Sunday, August 15, 1 to 3 p.m., Park Boulevard and Village Place, Balboa Park, 753-7518 or 281-6878.

Walking Tours to celebrate Finest City Week will be led by Walkabout International, beginning with a two-hour walk around Mission Hill, led by David Hill, will be held Tuesday, August 17, 7 p.m., Coronado Public Library, 1600 Orange Avenue, Coronado, free, 435-4187.

"Everglades," a documentary about the environmental crisis in the Everglades, will be shown with Caribbean Picture Treasures, Wednesday, August 18, 1 to 2:30 p.m., National City Public Library, 200 East Twelfth Street, National City, free, 474-8211.

Films for Children, including The Velociraptor, the story of a rabbit who is saved from destruction and transformed into a real bunny, will be shown near Thursday, August 19, 3:30 to 4:30 p.m., National City Public Library, 200 East Twelfth Street, National City, free, 474-8211.

"Pieces," six dramatic monologues dealing with contemporary issues from a woman's perspective, will be performed by Carla Kirkwood, Sunday, August 14, 8 and 10 p.m., Wine Cafe, 3754 B Street, Golden Hill, 239-9906.

Live Reptile and Amphibian Exhibit, sponsored by the San Diego Herpetological Society, will be held Sunday, August 15, 12 a.m. to 5 p.m., noon 121, Casa del

Special

Ocean Festival begins with life guard relay, Friday, August 13, 5:30 p.m., foot of Grand Avenue, Pacific Beach, and continues Saturday, August 14, 7 a.m., University Park, foot of Grand Avenue, Pacific Beach, 232-3121.

"Finest City Week" celebrates will be held Saturday, August 14 through Sunday, August 21, at various locations around the city. Events for Saturday, August 14, include the Home State Picnic, 10 a.m. to 2 p.m., Sixth Avenue and Laurel Street, Balboa Park; a wheelchair over the line tournament, 9 a.m. to 1 p.m., San Diego Stadium; a three-and-a-half mile hike through Balboa Park's canyons, beginning at 32 a.m. in front of the Esplanade Museum, Balboa Park; special puppet performance by the San Diego puppet, Lady, Marie Hochstetler, 1 and 2 p.m., Puppet Theater, Balboa Park; and a concert by the Navy Band, 7 p.m., Old Town, Events for Sunday, August 15, include four hours of children's activities, including bike pattering, as part of a preview of playing San Diego Children's Museum, 11 a.m. to 3 p.m., North Embankment Marine Park, next to Seaport Village, public visits to the rana boats docked in the harbor, 1 to 4 p.m., Broadway Pier, foot of Broadway and Harbor Drive, downtown, and a San Diego Pops Orchestra concert at sunset that will conclude with a fireworks display, 8 p.m., Embankment Marine Park, next to Seaport Village. Events for Monday, August 16, include a concert by the Don Reed Orchestra, playing big band and jazz music, noon, Community Concert, 202 C Street, downtown, free and a Decade concert, noon, Wells Fargo Bank Plaza, 101 West Broadway, downtown, free. Events for Tuesday, August 17, include a senior fair, 9 to 10 a.m., no 10 p.m., San Diego State Senior Center, North Avenue and Broadway, downtown, free; a transportation fair, 11 a.m. to 1:30 p.m., Community Center, 202 C Street, downtown, free; a microfilm music concert integrating music and dance, noon, Community Concert Plaza, 202 C Street, downtown, free; and a concert by the Marine Corps Recruit Depot Band, noon, Wells Fargo Bank Plaza, 101 West Broadway, downtown, free. Events for Wednesday, August 18, include a fishing derby, 6:30 a.m. to noon the following day, Shelter Island Pier, Shelter Island, Navy Band San Diego concert, noon, Community Concert Plaza, 202 C Street, downtown, and a jazz con-

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Game Festival

- ★ADVANCED DUNGEONS & DRAGONS OPEN (August 14 & 15)
- 1st Prize \$50 Gift Certificate & Trophy, Plaques
- Pre-Register at Game Towne \$3, \$5 at the door
- ★DIPLOMACY TOURNAMENTS (August 21 & 22)
- ★TRAVELLER TOURNAMENT (August 21)
- ★KINGMAKER TOURNAMENTS (August 14 & 22)
- ★SQUAD LEADER TOURNAMENTS (August 14 & 22)
- ★CIRCUUS MAXIMUS (August 15)

Plus: More D&D, More Prizes, Major Motion Picture, Dart, Billiards, Ball Toss, Concessions Stands & MORE!

SAN DIEGO'S 3rd ANNUAL GAME FESTIVAL CORNER OF HARNEY & CONGRESS IN OLD TOWN Phone Game Towne 291-1666 for more info. 1954 Harney St.

LOCAL EVENTS

Prado, Balboa Park, 695-1807.

"A Taste of San Diego" a food sampling event to raise funds for Home Start, Inc., an organization that works to foster a better home life for children, will be held Sunday, August 15, 4 to 7 p.m., Community Concert, 202 C Street, downtown, 239-3953.

"Wednesday Walk in Downtown San Diego" a six-mile tour led by American South Hotels, Inc. will begin Wednesday, August 18, 9:15 a.m., Organ Pavilion, Balboa Park, 234-3339.

Film

"The Caine Mutiny," a 1954 movie starring Humphrey Bogart and based on Herman Wouk's Pulitzer Prize-winning novel, will be shown Thursday, August 12, 7 p.m., St. Andrews-by-the-Sea Episcopal Church, 1050 Thomas Avenue, Pacific Beach, 773-8021.

"Time of Man," a documentary surveying animal species and several primitive human cultures that have survived or perished according to their ability to adapt to their changing environment, will be shown Sunday, August 16, and Sunday, August 15, 1 and 2:30 p.m., Natural History Museum, Balboa Park, 332-3021.

"Pygmalion," a 1938 adaptation of George Bernard Shaw's famous play, starring Laurence Olivier and Wendy Hiller, will be shown Tuesday, August 17, 7 p.m., Coronado Public Library, 1600 Orange Avenue, Coronado, free, 435-4187.

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Sports

Tennis Tournament, the California Classic tournament for professional male tennis players continues with quarterfinal singles and doubles matches, Thursday, August 12, and Friday, August 13, 7 p.m.; semifinals for singles and doubles, Saturday, August 14, 7 p.m., and finals for singles and doubles, Sunday, August 15, 7 p.m., La Costa Hotel, Costa Del Mar, Carlsbad, 438-2241.

Baseball, the San Diego Padres meet the Atlanta Braves Friday, August 13, and Saturday, August 14, 7:05 p.m., and Sunday, August 15, 1:30 p.m., San Diego Stadium, 281-4444.

The Lion Tournament, sponsored by the Beach and Harbor Athletic Association, will be held Sunday, August 14, 8 a.m., Harbor Beach, Oceanside, 772-1534.

Stock Car Races will be held Saturday, August 14, 8 p.m., Capon Speedway, Collette Field, Sanier, 443-0492.

"Dorian Parks Tour," a bicycle tour of twelve San Diego city parks, will be led by the American South Hotels, Sunday, August 15, 8 a.m., San Diego County Administration Center, 1600 Pacific Highway, downtown, 239-2694.

Bullfighting will be held Sunday, August 15, 4 p.m., Plaza Monumental, Tijuana, 232-4588.

Soccer, the San Diego Sockers meet the San Jose Earthquakes in an outdoor game, Wednesday, August 18, 7 p.m., San Diego Stadium, 280-COAL.

"The Desperate Hours," 1955 drama about escaped convicts terrorizing a household, based on an actual event, and starring Humphrey Bogart and Gig Young, will be shown Sunday, August 15, 1 a.m., Channel 6.

"Dallars," a 1972 caper thriller with a chase scene that jets Lee Remick through the movie, starring Goldie Hawn and Warren Beatty, will be shown Sunday, August 15, 3:30 p.m., Channel 19.

"The Wizard Who Spat on the Floor," a look at the life of Thomas Edison, will air Sunday, August 15, 8 p.m.; repeats Friday, August 20, 1:30 p.m., Channel 15.

"The Autobiography of Miss Jane Pittman," the 1974 drama tracing the life and memories of a fictional 100-year-old black woman, from her birth as a Louisiana slave to the beginning of the civil rights movement in 1964, will be shown Sunday, August 15, midnight, Channel 10.

"Ship of Fools," a 1965 movie in which Vivian Leigh plays a disillusioned doctor, Oscar Werner and Simone Signoret play illicit lovers, and Lee Remick plays a punchy baseball player, will be shown Monday, August 16, 1 a.m., Channel 6.

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"The Hitch Hiker's Guide to the Galaxy," the primary episode of the six-part science fiction comedy written by Douglas Adams, will be broadcast Thursday, August 12, 8:30 p.m.; repeats Tuesday, August 17, 11 p.m., Channel 15.

"Rising," the eighth episode of the series about the history of Ireland, focuses on the landmark Easter Rising of 1916 in which a group of Irish nationalists took over the General Post Office and proclaimed an Irish Republic, and will be shown Thursday, August 12, 10 p.m.; repeats Sunday, August 15, 7 p.m., Channel 15.

"Julia," the Academy Award-winning movie based on Lillian Hellman's short story about her lifelong friendship with Julia and the demand of that friendship against the backdrop of rising Nazism in Europe, starring Jane Fonda and Vanessa Redgrave, will be broadcast Sunday, August 14, 8 p.m., Channel 15.

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READER'S GUIDE

Galleries

anyone to do his or her piece, will be followed by a reading by Australian poet Peter Skerrett, Canadian poet Karen Lawrence, Chinese poet Ai Li, and poet Steve Kow. Thursday, August 12, 6:30 p.m. Midway Adult School auditorium, 1240 Redham Drive, San Diego 92122-6555.

Summer Poets Reading: featuring works by poets Sara Austin, Paul Freeman, Steve Kow, and Pat O'Donnell, and others will be held Sunday, August 19, 2 p.m. Villa Montezuma, 1924 S. La Mesa Avenue, downtown 234-2211.

"American Modern Masters" an early morning talk will be presented by Grant Hollcomb, San Diego Museum of Art curator of exhibitions in conjunction with the MMA exhibit currently on display at the museum. Wednesday, August 19, 7:30 a.m., San Diego Museum of Art, Balboa Park 252-2941.

"Art in San Diego" lecture series continues with a discussion by art consultant Andrea Lawrence of printmaking, methods of original printmaking, and the current print market. Wednesday, August 18, 7 p.m., Valley Community Center, 4275 14th Street, East San Diego, 853-1320.

"How to Create Positive Communication Among Family Members" will be the topic of discussion by Martin Zaidowski and Linda Wellner. Even as part of a series of lectures presented by the Health Center. Wednesday, August 18, 7:15 p.m., 1440 Park Boulevard, North Park. Free. 296-8200.

"The Condition of Contemporary Art" will be the topic of a lecture by art critic David Lewenstein. Wednesday, August 18, 7:30 p.m., Lick Amphitheater, 505 South Coast Boulevard, La Jolla, 754-7275.

Chinese Fireworks Labels, depicting fireworks, is a series of hand-painted on embossed call paper, from the collection of John Lums, will be on display through August 22. San Diego Museum of Art, Balboa Park 252-2941.

Juried Exhibition sponsored by the San Diego Cultural Development Committee and including works in all media, will continue through August 22. Multicultural Arts Institute, 423 Market Street, downtown 233-9277.

Collages and Mixed Media by Call Fox will be on view through August 25. Various galleries, 49th North Avenue, downtown 234-2246.

Abstract Oil Paintings by Alice Baker will be on view through August 31. Art collector 4131 Taylor Street, Old Town 299-3232.

"Falkland Road: Prostitutes of Bombay" an exhibition of color photographs by New York photographer Mary Ellen Mark, will continue through September 1. Galleries, 5847 Fifth Avenue, Hillcrest 295-4558.

"Sea, Sand, and Sky" an exhibition of works by marine artist Luc Verne, will be on view through September 1. San Diego Art Institute, Balboa Park 234-8046.

Work in Paper and Topographies by Dave Zapp and Bob Simpson, respectively, will be on view through September 1. Maple Creek, 2400 Kettner Boulevard, downtown 234-2151.

"Dale Chihuly: The Art of Glass" an exhibition of traditional hand-blown vessel forms by a sub-ventual figure in the studio glass movement, will be on view through September 5. San Diego Museum of Art, Balboa Park 252-7931.

"Watercolors and Pastels on

Paintings by James Reche, painting instructor at the University of San Diego, will be on exhibit through September 7. Founders Gallery, 1351 29th Street, La Jolla 456-7455.

"Minge of Japan: New Perspectives on Old Traditions" an exhibition of more than 300 objects from Japan, focusing on the works of three craftsmen: Torii Shun'ichi, Takahashi Katsumoto, and Arino Naonobu, will be on view through October 10. Minge International Museum of World Folk Art, University Towne Center 433-5520.

"Working Women" an exhibit of photographs taken in the past one hundred years in San Diego and showing women at work in a variety of jobs, will be on view through mid-September. Tower Gallery, Petco Museum, Presidio Park 297-1258.

Art by Women is featured at the second annual women's novel art exhibit, continuing through September 17. Sencs Falls Gallery, Center for Women's Studies and Services, 928 E. Street, downtown 233-8984.

"The End of the Game?" an exhibit of animal photographs featuring work by Henri Cartier-Bresson, Richard Avedon, Bruce Davidson, Gary Winogrand, Ruth Meyerson Gilbert, and others, will be on view through September 18. Photographs Gallery, 1468 Grand Avenue, La Jolla 459-0820.

"Modern Masters: 20th Century Paintings from the Collection of the Museum of Modern Art" an exhibit of fifty paintings from New York's Museum of Modern Art, including works by Picasso, Matisse, Mondrian, Dalí, O'Keeffe, and Harper, will be on view through September 19. San Diego Museum of Art, Balboa Park 252-7931.

"Watercolors and Pastels on

Formed Paper an exhibit of works by Lee Rubin, will be on view through September 22. Devo Art, 1224 Prospect Street, La Jolla 456-7455.

"Minge of Japan: New Perspectives on Old Traditions" an exhibition of more than 300 objects from Japan, focusing on the works of three craftsmen: Torii Shun'ichi, Takahashi Katsumoto, and Arino Naonobu, will be on view through October 10. Minge International Museum of World Folk Art, University Towne Center 433-5520.

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"Watercolors and Pastels on

Paper

(continued from page 1) Good cheer blimp, rows of chairs on a lawn, a water fountain in a corner of a room. The photos are well made, but the connection to architecture is not explicit. Lampman's and Gendron's work were not as available for viewing in advance.

The exhibition should be of interest to anybody curious about the state of architecture today, and to those who like drawings as drawings.

Installation Gallery puts the emphasis on the second and almost not at all on the first. In an interview that serves as the gallery's press release, William McElroy, guest curator for this show, claims that "all these years of architectural education are leading to a piece of architecture . . . that architecture is a 'process,' and these drawings the visual evidence of the beginning stages of that process. As MSR write on one of their drawings, 'Paper Architecture is a forum for the visual exploration of ideas.'"

That is, there are issues, important to architecture as art, that must be investigated without the usual constraints of social responsibility, budget, gravity, and details, so that the imagination can be given free rein. Fair enough.

Yet in spite of the individual excellence in the show, one comes away with a feeling of dissatisfaction. The exhibition simply does not hang together. Part of the problem lies in the obscure connection to

architecture in the cases of Kubner, Gimble, and Fennell. Obscurity, in this case, is equivalent to poor communication. Also, the show fails to inform the lay viewer. Architecture today is at a genuine crossroads. We are in a period of transition from modernism to, for lack of a better term, post-modernism. The architectural issues being debated today, such as historical allusion, contextualism, decoration, complexity, and contradiction are not explicitly addressed in this exhibition. Properly done, shows such as this can be part of the dialogue. Architectural battles are first fought on paper. But how would the lay viewer know? Thus the exhibition as a whole, though it shows splendid individual work, remains vague and unfocused, lacking in purpose and rigor.

Running through the three

TO LOCAL EVENTS

Installation Gallery is holding an opening reception tomorrow, Friday, August 13, from 6:00 p.m. till midnight. The show runs through Saturday, August 28. The gallery is located at 447 Fifth Avenue, downtown, gallery hours are noon to 4:00 p.m. Wednesday through Sunday, closed Sunday through Tuesday. For more information, call 232-9915.

—Alberto Lau

Handmade

(continued from page 1) presented by Lotus Folk Art Center. A cultural fair last year concentrated on the Hmong, whose traditional needlework has become especially well known; this year's fair aims to be more inclusive.

Running through the three

days of the fair will be an exhibit of Hmong products. Lotions, woven cloth, Cambodian stone carvings, silk-screen prints, and musical instruments, and Vietnamese woodblock prints and water color painting on silk and lacquerware. There will also be guided tours of the exhibit and cooking classes. In addition, the following special events will take place on Friday and Saturday.

Dance performances: a Lao-Hmong children's dance, the Cambodian classical dance Phlakan, which commemorates the king's springtime visit to Angkor Wat (Friday), and the Cambodian folk dance Rhythmic, a New Year's harvest celebration (Saturday), and a Lao classical dance ball beginning Friday at 10:30 a.m.; Saturday at 11:30 a.m.

The Music Fair, a documentary

film about the Hmong in the U.S. (noon, 2:30 p.m.). Traditional music demonstrations: Lao-Hmong koto or bamboo pipe organ, Cambodian musical ensemble of fiddles and percussion, and Lao musical ensemble of woodwinds and percussion (12:30 p.m., 1:30 p.m.).

Fashion show of traditional costumes of Laos, the Lao-Hmong, Vietnam, and Cambodia, including at home wear (from Cambodia, for example, a cotton sarong), everyday cut of the home wear (the Cambodian "ik sampea somber"), and attire for special occasions (sampler promsing) or religious ceremonies (sampler ik sampea somber). (10:30 a.m. to 4:00 p.m. on Friday, 10:30 a.m. to 4:00 p.m. on Saturday, and noon to 5:00 p.m. on Sunday; for further information, call the Lotus Folk Art Center at 574-6666.)

A Cambodian Wedding."

slide show of a recent wedding in San Diego, a one-day version of the traditional three-day event, officiated by a community elder and during which the wedding couple wears sets of seven symbolic outfits, each with symbolic meaning (Friday only, at 3:30 p.m.).

The Southeast Asian Cultural Fair will be held tomorrow, Friday, August 13 through Sunday, August 15, in a second floor hall in the top of the center court of the La Jolla Village Square shopping center, 2603 Villa La Jolla Drive, La Jolla. Fair hours are 10:00 a.m. to 4:00 p.m. on Friday, 10:00 a.m. to 6:00 p.m. on Saturday, and noon to 5:00 p.m. on Sunday; for further information, call the Lotus Folk Art Center at 574-6666.

—Amy Chu

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Here are some of the super movies you can see this weekend:

FBI, Aug. 15. **THE LIFE AND TIMES OF GRIZZLY ADAMS**, 5:05 PM. Dan Haggerty. Denver. **PA. S&L**, Aug. 16. **THE DARK COMMAND**, 8:00 PM. John Wayne. Claire Trevor.

TOWN WITHOUT PITY, 11:00 PM. Kirk Douglas. E. G. Marshall. **SEX**, Aug. 15. **SEX AND THE SINGLE GIRL**, 10:35 AM. Tom Curran. Natalie Wood. **SCARED STIFF**, 10:05 PM. Dean Martin. Jerry Lewis.

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Park Blvd. and Village Place adjacent to National History Museum, Balboa Park

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READER'S GUIDE TO THE THEATER

JOHN SMITH'S COMMENTARY BY
JOHN SMITH is a playwright and actor. His information is accurate as far as it goes, but it is always subject to change and to the whims of the theater. He is available for interviews and to discuss his work. He is available for interviews and to discuss his work.

BILLY BISHOP GOES TO WAR
 There is a splendid acting and direction in this evocative narrative about the most decorated flying ace of World War I. Actor Gary Cooper plays the role of the ace pilot, Billy Bishop, who is a hero of the war. The play is a historical drama about the life of a hero of the war.

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Division Street
 A comedy about the sixties by Steve Tisch
 FINAL WEEKS
 san diego repertory theatre

BULLSHIT CRUMPHORN
 As part of its summer repertory schedule, the Coronado Playhouse is staging this parody of 1930s low-budget, great B-directive movies. Written by Ron House, Jr. and Alan Sherman, John Neville Andrews, and Dennis Cunningham, the comedy follows the inept exploits of Captain Hugh Bullshit, Crumhorn.

CAMELOT
 The Lerner and Loewe musical is staging the Lerner and Loewe musical based on T.H. White's *The Once and Future King*, which re-creates the ill-fated love triangle involving King Arthur, Queen Guinevere, and Sir Lancelot du Lac. Memorable songs include "If Ever I Would Rhyme with You," "The Simple Folk Song," and the title song. King, Queen, and Sir Lancelot are played by Gary Davis, who has also designed the sets, director, Mary Lou Wagner, and Guinevere, George Ball as Arthur, and

CHAPERIN DE LA DOZEN
 The Town Hall Players offer the story of the Gibbini family. Father Gibbini is one of the pioneers of industrial efficiency in the 1930s, and he can run his household with the same time-study methods he uses in factories. Written by Frank and Ernest Gibbini, and dramatized by Christopher Sergel, the comedy recalls their efficient nature and the problems that arose when the ending more than on his devices of American. An appropriate largeness of gesture, largeness of voice, largeness of spirit.

DAMN UNKES
 Theatre East concludes its summer season with the Tony Award-winning musical — book by George Abbott and Douglas Wilkie, songs by Richard Adler and Jerry Ross — about Joe Hardy, an aging baseball fan who sells his soul to the mysterious Mr. Apple. Hardy joins the hapless Washington Senators baseball team

PROGRESSIVE Stage Co. presents "Good Evening"
 Comedy With Jazz
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 Directed by Bill Withers
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 Final 3 Performances
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Just the kind of play the Rep does best... Funny, full of hilarious physical action, contemporary American... If you're looking for fun on a summer evening, this is it.
 —Johannes Zentgraf, Reader

CATCH ME IF YOU CAN
 The Florida Theatre is staging the comedy about a man who takes his new bride to his boss's cabin for a honeymoon. She discovers and another woman shows up, insisting that she is his missing wife. Directed by Frank, actors, members of the cast are: Ronald Middleton-Reynolds, Frank Ross, Tara Ross, Patrick J. Harris, Peter A. King, and Donna Tenney. The set design is by Robert Earl, and the lighting is designed by Phil Lush, (Sm.)

DEATHTRAP
 The Ivy League suspense-thriller returns to the Coronado Playhouse following a spring run. The play is filled with the multiple killings of plot that have characterized Lerner's other work, such as *Long Day's Journey into Night*, *How to Succeed in Business Without Really Trying*, and *The Sound of Music*. The production, his cast members include James Baker, Pat Smith, Mary Burnett, Sue Strain, and Dennis McDougall. The design is by Mary Burnett, lighting is by Joe Wilson, sound is by Gary Wright, and costumes are by Billy Wong. The play is running in repertory with *Bullshit Crumhorn*. (Sm.)

THE FANTASTICS
 As part of its plan to provide a broad spectrum of theatrical presentations for North County, the North County Repertory Theatre is sponsoring a visiting production of *The Fantastics*, performed by the Young People's Workshop of the Los Angeles City Cultural Center. The cast, whose members range from age fourteen to twenty-five, will tour California in the first four weeks of the season. The troupe, which is low-stock props, is directed by Larry White. Greg Fathen has arranged the music, and Chester Whitcomb is the music is achieved over the

FALLEN ANGELS
 The electric repertory between actresses Elaine Widdowson-Reynolds and J.G. Golden are being called in the production of the North County Repertory Theatre. The production, which is low-stock props, is directed by Larry White. Greg Fathen has arranged the music, and Chester Whitcomb is the music is achieved over the

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all manner of proportion and propriety in manipulating the desires of acting. But to overemphasize such things in creating a thoroughly vivid and unforgettable characterizations teaches us that great acting need not demand subtlety and complexity. It is bold, strong, and brilliant enough. Boldness, strength, and brilliance characterize the rest of the production as well, which under the deft direction of Joseph Hardy emits a constant radiance of fun and laughter. A wonderful staging of a wonderful play. (S+)

Old Globe Theatre: Festival Stage, through August 28; Thursday, August 12; Saturday, August 14 and Wednesday, August 18 at 8:30 p.m.

MY FAIR LADY
The Palmieri College Theatre offers Lerner and Loewe's musical about the efforts of very young pigmalion Eliza Doolittle into an emerald par excellence. Directed by Buddy Ashbrook, the members of the cast are Barbara Anderson, Pat Lerner, Caddick Monroe, Chuck Nunn, Thomas Cawley, and Gary Curtis Smith. Sue Gibson is the choreographer. David Boyd is technical director and scenographer. David Chase is the music conductor, and Dave Kelson is the vocal director. (S+)

Palmieri College Theatre: through August 15; Thursday through Sunday at 7:30 p.m. Matinee Saturday, August 14 at 2:00 p.m.

OKLAHOMA!
The San Diego Community College District, in cooperation with the Governor's Arts Theatre, presents the Rodgers and Hammerstein musical, which features such songs as "Oh, What a Beautiful Morning," "People Will Say We're in Love," "Tumby with the Fridge on Top," and the title song. "Oklahoma!" Tom Rauch directs a cast of more than 250 drama and orchestra students from the San Diego Community College Navajo campus. Dan Rattier is the orchestra conductor. Bob Sullivan, Jane Bishop and Peter O'Donnell play leading roles. (S+)

Patrick Henry Amphitheatre: 6656 Vandewater Drive, Friday, August 13 through Sunday, August 15 and Friday, August 20 through Sunday, August 22 at 8:00 p.m. For information call 286-8840 or 563-2823

SPONTANEOUS COMBUSTION
The improvisational comedy troupe continues its tradition of lunchtime humor. Having recently undergone a facelift, the group — for Bart Grinnell, Lynn Safford, Bill Will, Wendy Warren, and Spike Somerville (with Byron LaDue as contributing scriptwriter) — returns to the Celestarp Quarter, where it performs every Thursday and Friday at noon with all new material.

San Diego Mercantile Building: 819 Fifth Avenue, San Diego, through September 11; Thursday and Friday at noon. For information call 283-9972.

STANDING IN THE GAP
Rhema Productions presents the dramatic musical by David W. Mc Caskey with musical arrangements by Dennis Wilson, about what happens behind the scenes when someone plays for you. Directed by Calvin Hanson of the Human Theatre Machine, who is Sonny, the leader of a street gang, and Barbara Mellon is his mother, who finds him playing for the first time in his life. Dennis Wilson is musical director. (S+)

San Diego Community College District: through August 28; Friday and Saturday at 8:00 p.m. Sunday at 6:00 p.m.

TAKING POETIC LICENSE
To celebrate America's Poet City Week, Sam Woodhouse and Douglas Jacobs, artistic directors of the San Diego Repertory Theatre, offer a reading of poetry from such authors as Sylvia Plath, Ogden Nash, and T.S. Eliot. For the past five years, Woodhouse and Jacobs have toured with this show to schools, clubs, and organizations throughout San Diego. San Diego Repertory Theatre, South Avenue Playhouse, Monday, August 16

at 8:00 p.m.
THE TANNING OF THE SHREW
The Old Globe Theatre productions of Shakespeare's play are rightfully hyperactive to the raucous, shades of meaning, and beauty of the Bard's language. Director Joseph Hardy's staging of *Shrew*, by contrast, appears either to wish that the words would go away, or to pretend that they mean quite other than they do. The result is a diffuse, sprawling, and unfocused production that seems unwieldy to avoid the play's sardonic message about female subordination to the male. The emphasis is largely visual, with much scurrying about among the leads and the ensemble cast, as if all that motion would arrest the eye and numb the ear to the blatantly unequal partnership that emerges between Kate and Petruchio on stage. Like Macbeth's cynical The Prince in the political arena, Shakespeare's *The Taming of the Shrew* is an important play historically. It documents the problem that has plagued women for thousands of years. An assertive woman, the play contends, is a "shrew" in need of frenetic (and cruel) deprogramming. But the Old Globe's production prefers to treat the play as if this were not the case. Where Kate learns to see the moon as the play and an old man as a woman, the production regards the play not as a statement of the problem but rather as its solution. And the absence of any irony on stage, indicating a most unwise awareness of the archaic nature of *Shrew*, creates a huge disjunction between what is said and the confident ease with which it is uttered. Withering the Old Globe's *Shrew*down, unimpaired production of *Shrew* is like hearing someone read an obituary, all the while pretending it's the proud announcement of a newborn child. (S+)

Old Globe Theatre: Festival Stage, through September 16; Friday, August 13, Sunday, August 15 and Tuesday, August 17 at 8:30 p.m.

THE TEMPEST
Old Globe director Jack O'Brien has chosen to focus his staging of Shakespeare's first drama on the figure of Prospero. This decision, though it tends to reduce other characters to one-dimensionality, enables O'Brien to mount the play with stunning clarity and an apparently simple economy of means, which conceals the prodigious talents behind them. The production as a whole — bold, stark, yet capable of tender serenity — has the overall sense of artistic fusion one would expect to find in the symphony of a mature composer. Elia Rob's splendidly evoked performance as Prospero has a similar quality. Unlike most readings of *The Tempest*, which center on Prospero the same supreme skills backdrops attribute to Shakespeare himself. Rob's Prospero is far less assured of his capabilities and actions. His character, more human than most readings, understands that his powers are as synthetic and contrived as they are magical, and his character remains, for most of the evening, on the borderline between the destructive and redemptive impulses not only in nature but also in his own mind. The result is a rich, compelling performance, one that ranges from storm to calm in a beautifully modulated progression. The technical aspects of the production achieve equal harmony. Dan Dugan's roaring sound effects conjure up the play to grab an audience and come local weather forecasts. The clean, regressive set design by Douglas W. Schmidt is a wonder. An elongated, sweeping swirl 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 Segal's lighting dances across the swathed in various colors, and the stage at large is always haunting ways. In individual performances, Christopher Brown is an intricate, first-mirroring his master's every move. Monique Fowler and Francisco Leguizamo are appropriately innocent as Miranda and Ferdinand, the affianced lovers whose union promises to heal old family wounds.

And clever Jonathan McElroy has some fine comic moments as Stephano, one part butler, one part lunk. The other actors are in keeping with the emphasis of the Old Globe's excellent production. They play subordinate roles, lining the focus on Prospero and, in the end, on the "lure" action of virtuous forgiveness which, after much sweating, he has chosen. (S+)
Old Globe Theatre: through August 28; Thursday, August 12, Saturday, August 14 and Wednesday, August 18 at 8:00 p.m. Matinee Thursday, August 12 and Saturday, August 14 at 2:00 p.m.

WEST SIDE STORY
The Lyric Diner Theatre presents the Tony Award-winning musical by Jerome Robbins and Leonard Bernstein (which was at first entitled *East Side Story* — it was originally a tale about the conflicts arising when a young Jewish girl and a Catholic boy fall in love). With songs such as "Maria" and "Tonight," and the famous dance at the gym, the film version of the musical depicts life on the West Side of New York, where two warring gangs, the Sharks and the Jets, attempt to preserve their "turf" from racial intermarriage. (S+)

Lyric Diner Theatre: through September 5; Wednesday through Saturday, dinner at 6:30 p.m., curtain at 8:00 p.m. Matinee Sunday, lunch at 12:30 p.m., curtain at 2:00 p.m.

WOMEN'S GIFT THEATRE: SHROUDED
The Wing Cafe offers an evening of "open theater," created by Betty Halpern, for women interested in performing comedy, improvisation, music, skills, mime, dance, poetry, monologues, and storytelling. And the dinner theater atmosphere of the Wing Cafe, women are encouraged to perform routines of up to five minutes in length. Performances are scheduled for Friday evenings; call to register by 5:00 p.m. the Thursday before. Wing Cafe, 2733 B Street, San Diego. Friday evenings at 7:30 p.m. For information call 239-9506 or 280-4548.

with its emphasis on traditional music and performing styles, and its commitment to topical songs and social issues. Three separate but related musical schools served as training camps for these young idealists: the itinerant country folk of American pop music, a fact that lends added significance to the role Sebastian played as an archetypal figure in the renaissance of American rock and roll.
Prior to 1964 (i.e., pre-Beatles), many of the more talented younger musicians in this country had been drawn to the burgeoning folk movement,

philosophical stance, the appearance, and (as closely as possible) the sound of these grots. In the process they had largely abandoned the music they'd grown up with, the more personal roots music of American rock and roll artists such as Chuck Berry, Elvis Presley, and Gene Vincent. As a result, there was a self-conscious naivete to this "new" folk movement, a sense that its eager participants were assimilating something that they couldn't truly claim as their own.

One solution to this problem was to stretch and reshape folk stylings to serve a contemporary purpose without totally destroying the music's original flavor and intent. In that regard, several folk groups attempted to blend traditional folk values and sounds with a modern, urban sensibility and a street-wise sense of humor more pertinent to the Kennedy era. Among the more prominent of these groups were the Holy Modal Rounders, the Jim Kweskin Jug Band, and the Mugwumpers, the last consisting of two Canadians (Denny Doherty and Zal Yanovsky) and two Americans (Case Elliott and Sebastian — at that time a Greenwich Village folkie).

When the Beatles hit in 1964, their sensation caused a furious scurrying about in many folk quarters, as a number of musicians saw, at last, an opportunity to serve two equally deserving masters: the high

integrity and aesthetic values of folk, and the excitement, rebellion, and pure fun of electric rock. By 1965, on the West Coast, five folkies in L.A. had traded their acoustic guitars and mandolins for their electric twelve- and six-string counterparts and formed the Byrds. On the East Coast, Doherty and Elliot had joined John and Michelle (Gilliam) Phillips to become the Mamas and the Papas. Bob Dylan had enraged his fans and critics by carrying an electric guitar onstage at the Mecca of acoustic music, the Newport Folk Festival; and Sebastian and Yanovsky had teamed with Steve Boone and Joe Butler as the Lovin' Spoonful (taking their name from a song by Mississippi John Hurt), and had begun rehearsing in the waterbug-infested basement of New York's Albert Hotel.

Understandably, the identification with folk music that had lured them out of the shadows in the first place was not easily discarded, and the Spoonful's debut album, *Do You Believe in Magic*, contained no fewer than five traditional folk and blues tunes. As with other name bands, such as the Rolling Stones, the Beatles, and the Who, the Spoonful found it necessary early on to relinquish their reliance on cover versions of songs by older, more established artists, and the mantle of creative leadership fell naturally to Sebastian, the only

deserving masters: the high

deserving masters: the high

deserving masters: the high

Music commentary is by John D'Agostino. Please send concert information and photographs to Reader Music Scene, P.O. Box 80803, San Diego 92138, or call 231-7821 Friday before 5:00 p.m.



JOHN SEBASTIAN

Byrds, Bob Dylan, and the Mamas and the Papas, comprised the first wave of America's response to the Beatles-led British invasion. That was in 1965, a year considered in retrospect an epochal turning point in American pop music, a fact that lends added significance to the role Sebastian played as an archetypal figure in the renaissance of American rock and roll.
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(continued on next page)

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(continued from preceding page)

member of the group with a natural talent for songwriting. Sebastian's first songs caught on with the public and his peers alike. His lyrics, which combined a puerile innocence with an adult puckishness and an unabashed romanticism, became known for their clever turns of phrase and rhyming patterns that were never forced, and when wed to Sebastian's fresh melodies and meticulous arrangements, provided a welcome musical balm in a period of unprecedented social unrest. The band's fortunes soared in direct proportion to Sebastian's rapid emergence as one of America's best songwriters of the mid- to late Sixties. In the brief span of three years (1965-68), the Spoonful scored with a dozen Sebastian-penned hits, including "Do You Believe in Magic," "Did You Ever Have to Make Up Your Mind," "Younger Girl," "Daydream," "You Didn't Have to Be So Nice," "Full Measure," "You and Me and Rain on the Road," "Newville City," "Summer in the City," "Younger Generation," "She's Still a Mystery," and "Six O'Clock." At the peak of the Spoonful's popularity as the world's best exponent of what was then referred to as "good time" music, Sebastian was asked to write the music for two films, Woody Allen's *What's Up Tiger Lily?* and an early Francis Ford Coppola effort, *You're a Big Boy Now*. His work on the latter provided the film's only memorable moments, and produced the Spoonful's next hit, the title track and the ballad, "Darling, Be Home Soon." But the score's most

evocative piece of music was a track titled "Lonely (Amy's Theme)," which not only indicated Sebastian's maturation as a composer, but also showcased his abilities as a harmonica virtuoso. The son of a world renowned classical harmonica player, Sebastian had played a mean blues harp on several Spoonful songs, but not until he was pushed front and center on this instrumental did he have an opportunity to display his skills at single-note, melodic harmonica playing. The results are lovely.

With the demise of the Spoonful, Sebastian began a solo career that never quite lived up to expectations. With the exception of one song, "She's a Lady," Sebastian's tunes rarely made it onto the airwaves, and as he slipped into semiretirement, his infrequent concert appearances saw Sebastian returning to a repertoire of mostly traditional folk/blues songs, with nary a trace of new material. One didn't hear much about Sebastian during the Seventies until he wrote the *Kotter* theme, a vintage Sebastian-style song, named only by its association with the TV show. I don't know what, if anything, should be made of Sebastian's apparent re-emergence as a concert act. Nor can I possibly predict what his performance will be like, except to say that his last concerts in the Seventies were marked by too much "Howdy folks" congeniality, and too little real musicmaking. Hopefully, the exposure and laurels earned by his *Kotter* effort has reaffirmed a self-confidence that must have taken a beating

during his years of absence from the music wars. For the sake of artist and fans alike, I hope that Sebastian's return to the fray signals a new, prolific stage in a remarkable career. He'll open for comedian Robin Williams Friday night at the SDSU Open-Air Amphitheatre.

I was going to discuss the *Talking Heads* and *Richie Havens* concerts this week, but each of those acts canceled their performances while the paper was still in the typewriter—the *Heads* to play a gig in Canada that will earn them three times the bread they were promised here, and *Havens* to take a swing down the East Coast before heading west. Oh, well. Prophet Productions continues its series of reggae concerts with an appearance by *Black Uhuru* Sunday night at the California Theatre. For my money, *Black Uhuru* is one of the five best reggae groups in existence. In a rhythm-dominated medium, folk/blues songs, with nary a trace of new material. One didn't hear much about Sebastian during the Seventies until he wrote the *Kotter* theme, a vintage Sebastian-style song, named only by its association with the TV show. I don't know what, if anything, should be made of Sebastian's apparent re-emergence as a concert act. Nor can I possibly predict what his performance will be like, except to say that his last concerts in the Seventies were marked by too much "Howdy folks" congeniality, and too little real musicmaking. Hopefully, the exposure and laurels earned by his *Kotter* effort has reaffirmed a self-confidence that must have taken a beating

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The Flying Burrito Brothers: San
Diego Stadium Swap Meet,
Thursday, August 19, 10 times to be
announced, Mission Valley,
263-5906.

The Run Boys and the Black Slacks
Belly Up Tavern, Thursday,
August 19, 9 p.m., 143 South
Cedros Avenue, Solana Beach,
485-9022.

The Joe Perry Project: Bacchanal,
Thursday, August 19, 9 p.m., 8022
Claremont Mesa Boulevard,
560-8086.

The Monkees: Distillery East,
Thursday, August 19, midnight,
Mission and Metcalf, Escondido,
741-9384.

The Lincins, John Stewart, and
the Brothers Four: San Diego Wild
Animal Park's Mahala
Amphitheatre, Friday, August 20,
7:30 p.m., and Saturday and
Sunday, August 21 and 22, 3:30 and
7:30 p.m.

Stray Cats and the Paladins: Adams
Avenue Theatre, Friday, August 20,
8 p.m., 2325 Adams Avenue,
265-0507.

The Monkees: Bacchanal, Friday,
August 20, 9 p.m., 8022 Claremont
Mesa Boulevard, 560-8086.

The Rebel Rockers and the San
Diego Steel Bands: Belly Up Tavern,
Friday and Saturday, August 20 and
21, 9:30 p.m., 143 South Cedros
Avenue, Solana Beach, 485-9022.

Mary Wells and Breton Wood:
Maui's, Saturday, August 21, 8 and
10:30 p.m., Midway and Rosecrans,
224-2401.

The Goose White San Diego
Stadium Swap Meet, Sunday,
August 22, call for times, Mission
Valley, 263-5906.

Marshall Tucker Band and Pam
Proble Langner Lakeside Rodeo
Arena, Sunday, Aug. 22, 4 p.m.,
12854 Mapleview, Lakeside,
753-8546.

Gregory Isaacs and Boats Butler
Mach's, Sunday, August 22, 8 and
10:30 p.m., Midway and Rosecrans,
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Chuck Mangione: SDGU Open-Air
Amphitheatre, Tuesday, August 24,
8 p.m.

Bobby Hutcherson: Humphrey's,
Wednesday, August 25, 7 and 9:30
p.m., 2363 Shelter Island Drive,
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Beats of Power: San Diego
Stadium Swap Meet, Thursday,
August 26, call for times, Mission
Valley, 263-5906.

The Flaminio: Distillery East,
Thursday, August 26, midnight,
Mission and Metcalf, Escondido,
741-9384.

The Scorpions, Saxon, and
Gleadow: Sports Arena, Friday,
August 27, 7:30 p.m., Sports Arena
Boulevard, 224-4176.

Roger Villers: San Diego Wild
Animal Park's Mahala
Amphitheatre, Friday, August 27,
7:30 p.m., and Saturday and
Sunday, August 28 and 29, 3:30 and
7:30 p.m.

James Taylor and Karla Bonoff:
SDSU Open-Air Amphitheatre,
Friday, August 27, 8 p.m.

Sho Na Nac: SDSU Open-Air
Amphitheatre, Saturday, August 28,
8 p.m.

Average White Band: Humphrey's,
Sunday, August 29, 7 and 10 p.m.,
2363 Shelter Island Drive, 224-3411.

Check Corea and Gary Barlow:
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TICKET SERVICE

★ **Robin Williams** Aug. 13
 America Aug. 15
 Chuck Mangione Aug. 16
 James Taylor (with SDSU) Aug. 24
 Scorpions with Girls' School & Saxons at Aug. 27
 She Na Na Aug. 28
 Doobie Brothers / San Diego Padres Sept. 5
 Joe Jackson Sept. 5
 Go Go's Aug. 28

(Chairs - Dodgers - L.A. Theatrical)
 1650 Midway Rd. San Diego
 (next to Midway Grand Prix)
 32-4116 - 24-hr. concert line
 32-4116 - 24-hr. phone orders

IF YOU DON'T GET A LISTED, call and see

75¢ SNOW

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Bacchanal

THURSDAY AUGUST 12
Moving Targets
SUPER DRUG SPECIAL
KAMIKAZES MARGARITA
ICED TEAR

FRIDAY & SAT. JULY
AUGUST 13 & 14
Moving Targets
KILLER MARGARITA
ICED TEAR

THURSDAY JULY 11
SIEGE

CLOSED

DARIUS AND THE MAGNETS
1 NIGHT

DARIUS AND THE MAGNETS

UPCOMING NATIONAL CONCERTS
JOE PERRY PROJECT

THE MONROES

TONY KAMPMANN

[illegible]

Street, Carlsbad, 729-9244; Tony Ortega and Chico Codrero Octet, jazz, Monday.

Hill House, 2730 Via de la Valle, Del Mar, 755-4614: The Bob Long Trio, jazz, blues, and boogie, Tuesday through Saturday; Freefall, jazz, Sunday and Monday.

Hungry Hunter, 1221 Vista Way, Oceanside, 435-2833: The Russ Kirkpatrick Band, rock and country rock, Wednesday through Saturday; the Fran Losada Trio, contemporary, Sunday through Tuesday.

Jolly Roger, 1900 North Harbor Drive, Oceanside, 722-1803: The Mix, rock and roll, Wednesday through Saturday.

The Last Ark, 2591 South Highway 101, Cardiff, 753-0288: Moasi Graham, vocalists, with the Larry Moore Quartet, jazz, Monday through Wednesday; the Beckett Band with Peter Beckett, rock and roll, Friday through Sunday.

Monterey Jack's, 11940 Bernardo Plaza Drive, Rancho Bernardo, 596-2400: Steve Hubert, comedy and variety, Thursday through Saturday.

Muhoney's, 340 East Grand Avenue, Escondido, 741-0935: Rich Hunt, contemporary, Thursday and Saturday; Nick of Time, contemporary, Tuesday and Friday; amateur night, Wednesday.

New Bawards, Carmel Valley Road at Via Cortina, Del Mar, 275-4556: Stone's Throw, vintage jazz, blues, and swing, Friday and Saturday.

Normandy, 215 North Hill Street, Oceanside, 722-4724: Borneo, rock and roll, Thursday through Saturday; Lightning, rock and roll, Sunday and Monday; Six Feet, rock and roll, Tuesday and Wednesday.

Oakvale Lodge, Lake Wohlford, 749-2030: White Lightning Express, country western, Sunday and Saturday evenings, Sunday afternoons.

Oakvale Resort, Lake Wohlford, 749-2030: Aurora Fargas and the Bomb Shakers, vintage rock and roll, Wednesday.

Old Time Cafe, 1454 North Highway 101, Lencusa, 436-4000: Jim and Theresa Hinton, Irish music, Thursday; the Somewhat Sane's, old time string band, Friday; Sanna Gael Celi Band, traditional Irish music, Saturday; the Unstrung Horne, bluegrass, Sunday; Old Time Hot Nite, Tuesday; David and Kati Engle, French folk music, Wednesday.

Pancho's, 1206 Camino Del Mar, Del Mar, 451-0414: Tony Barnwell, jazz, Thursday through Saturday; Jack Johnson, country, early evening Monday.

Pomerado Club, 12237 Pomerado Road, Poway, 748-1135: The Big Stone Blazers with the Savory Brothers, country rock, Wednesday through Saturday.

Posidon, 1690 Coast Boulevard, Del Mar, 755-9345: Dirk Debonaire, rock and roll, Thursday through Saturday; Hula Hoop and the Bomb Shakers, vintage rock and roll, Wednesday.

Power Mine Company, 12375 Poway Road, Poway, 748-7296, 579-2144: The Duane Wall Show, country and oldies, Monday and Tuesday.

Ramada Inn, Scotty's Pub, 2500 South Escondido Boulevard, Escondido, 747-5000: Friendship, variety dance music, Tuesday through Saturday; Dale Vernon, variety, Sunday and Monday.

Red Coach Inn, 135 North Pine corner of Centre City and Valley Parkway, Escondido, 743-9796: Ron Bell, contemporary and country, Wednesday through Saturday; Rick Backus and Harmony, progressive country rock, Sunday through Tuesday.

Red Dog Saloon/Valley Fort, 12375 Poway Road, Poway, 748-7296, 579-2144: The Duane Wall Show, country and oldies, Monday and Tuesday.

Shepherd Cafe, 1126 South Highway 101, Encinitas, 753-1124: Lisa Karm, classical piano, Thursday; Adrienne Jackson, classical piano, Friday and Saturday; Peter Paul and Willie, contemporary, Sunday; Jeff Gregory, folk guitar, Monday; Rick Erlien, blues, Tuesday; Jeff Pfeiffer, contemporary, Wednesday; live classical and folk guitar during lunch seven days, including Laura Jackson, Wednesday.

Stage Coach Inn, 1865 Vista Way, Vista, 724-9090: Cactus Jack, country, Tuesday through Saturday.

Tequila Flats, 3296 Mission Avenue, Escondido, 755-7757: Dakota, country rock, Tuesday through Saturday; rock and roll, Sunday and Monday, call club for information.

Trillon, 2530 South Highway 101, Cardiff, 578-6440: Prophet, rock and roll, Tuesday through Saturday; the Bruce Cameron and Hollis Gentry Ensemble, jazz, Sunday and Monday.

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center, 749-1466: Rick Backus and Harmony, progressive country rock, Thursday through Saturday.

Vista Entertainment Center, 435 West Vista Way, Vista, 941-1032: Push, rock and roll, Thursday through Saturday; Dirk Debonaire, rock and roll, Monday through Wednesday.

Whiskey Creek, 14240 Poway Road, Poway, 748-7232: Coyote, country western, Wednesday through Sunday; White Lightning Express, country western, Monday and Tuesday.

Whiskey Flats, 1260 West Valley Parkway, Escondido, 745-8640: Tremor, rock and roll, Thursday through Saturday; Radio Romance, rock and roll, Tuesday and Wednesday.

Winer's Circle, 550 Via de la Valle, Del Mar, 755-6666: Rick "Struts" Michel, variety, Tuesday through Sunday.

Beaches, 2565 Ingraham Street, Mission Bay, 224-2434: Roberts Linn and the Gamblers, country, pop, and standards, Tuesday through Saturday.

Bahia Ball, at the dock, Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551: Main Street, contemporary music for dancing, Tuesday through Sunday.

Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551: Mercedes Roemer, Jonathon Von Berra and Notorious, Dixie impersonator, Tuesday through Saturday; Ballroom: Eddie Stanger, Big Band with Betty Berger, big band swing dance music, early evening Friday; Piano Bar: Buddy Reed, Tuesday through Saturday; Bob MacLeod, Sunday and Monday.

The Beach Club, 1921 Bacon Street, Ocean Beach, 222-6822: Ron, rock and roll, Friday and Saturday; Kim Edmunds, jazz, Sunday through Wednesday; Tim Crowley, variety piano, late afternoon, Friday through Sunday.

Blue Parrot, 1298 Prospect Street, La Jolla, 454-9131: The Hal Crok Quintet, jazz, Thursday; the Jack Sheldon Quartet with Marty Harris, jazz, Friday and Saturday; Bill Kyle and Shep Meyers, jazz, Sunday; the New Tuxedo Jazz Band, jazz, Monday; the Mike Wolford Trio, jazz, Tuesday; the Bob Holtz Trio, jazz, Wednesday.

Cathmann Hotel, 3999 Mission Boulevard, Mission Beach, 488-1081: Linda Parra, contemporary, Tuesday through Saturday.

Chick's Steak House, 1250 Prospect Street, La Jolla, 454-5325: Doan, jazz, featuring Marguerita Page, vocalist, Thursday through Sunday; Tony Barnwell, jazz, featuring Ella Ruth Piggle, vocalist, Monday through Wednesday.

Dooly's, 2901 Nimble Boulevard, Point Loma, 224-6028: P. F. Flynn, jazz and contemporary, Thursday through Saturday.

Elmer's, 7955 La Jolla Shores Drive, La Jolla, 459-0541: The Bill Coleman Jazz Quartet, jazz, Thursday through Saturday; the Kevin Lettau Quartet, jazz, Sunday through Wednesday.

Halycon, 4258 West Point Loma Boulevard, Loma Point, 225-9559: Herries, rock and roll, Thursday through Saturday.

NEW BAVARIA

Every Friday & Saturday
Stone's Throw



Thursday, August 12
Special Brew

Dinner for Two \$10.95
with this coupon, good thru August 22.
U.S. choice 1/2 lb. top sirloin steak or fresh catch of the day served with homemade soup or green salad, rice pilaf or baked potato & warm bread. Introductory offer.

Your host Vince, former Chef, Alpine Inn
Happy Hour 4-7 with hors d'oeuvres, 2 for 1 cocktails. Largest dance floor in North County. Lunch 11-2, Dinner 5-9. Closed Tuesdays.

Carmel Valley Rd., Del Mar 755-1383

Raphael's

Popova

270-3220
4302 Mission Blvd.
Pacific Beach

Entertainment Nightly

David Bradley and The Maniac Band

Thursday-Saturday

the Nomads

Dancing

Sunday-Wednesday Night
In conjunction with KPRI
Every Monday Night
is Ladies' Night
Most cocktails 75c from 8-11 p.m.

"Dansations"

LAS VEGAS STYLE DANCE SHOW

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 BURBUNCH from
10 a.m. to 2 p.m.

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

Wednesday, 10 to 11:00 p.m.
Happy Hour 4-6 p.m. (Sun & Mon)

"Phil Bufford"
STREET
Thursday 8 - 9 p.m.

Crystal's Emporium
Town and Country Hotel
500 Hotel Circle North
294-9010

THE ISLANDS
RESTAURANT

HANALEI HOTEL
2270 Hotel Circle North
Mission Valley, San Diego
297-1101

...Move to the music of... NITELINE

8:30 p.m. to 1 a.m. Tuesday thru Saturday
Also Appearing...
KYLE & COMPANY
8:30 p.m. to 1 a.m.
Sunday and Monday

THE ISLANDS
RESTAURANT

Gold Coast LOUNGE

Town and Country Hotel
500 Hotel Circle North
291-7131

Gold Coast LOUNGE

Gold Coast LOUNGE

Gold Coast LOUNGE

Gold Coast LOUNGE

Belly Up

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PROUDLY PRESENTS

SUMMER SPECIALS
NO COVER SUN.-THURS. NITES
CONCERTS & SPECIAL EVENTS EXCLUDED
HAPPY HOUR ALL DAY TO 9 PM
7 DAYS A WEEK

Thursday, August 12 9 PM
TONIGHT
with guest
SAN DIEGO STEEL BAND

RAS MIDAS and UPRISING

"The Musical Prophet," born in Jamaica 1940 began his musical career in 1960 with "Merry 21" in 1974 he moved and opened his first bar "Ras Midas" which was...
Friday & Saturday, August 13 & 14 9 PM
Rock 'n' Roll double header

THE CYLINDERS
(Covered for Tommy Tune)

JERRY RANEY & THE SHAMES
(Backed Chuck Berry)

Sunday, Monday & Tuesday, August 15-17 9 PM
Rock 'n' Roll with
JERRY RANEY & THE SHAMES

The hottest rock and roll group in Southern California.
Played in concert with: Chag Rock, George Thorogood,
Jesse Jett, 22 Top 40 Country Artists, and more.
Chuck Berry's back-up band at the KGB Sky Show.

TALL COTTON
The Country Entertainers of the Year

Coming Thursday, August 19 9 PM
Tickets available at Belly Up & Ticketron
Rock 'n' Roll
dance concert

THE BUS BOYS
with guests
THE BLACK SLICES
BAND

Friday & Saturday, August 20 & 21
Sunday, August 22 9 PM
THE BYTES

FREE AFTERNOON CONCERTS
Extended Hours 5:30-8 pm
Happy Hour TH 9 pm


Every Wed. • Country Honky Tonk with
the SHOGUE BUNNIES
Vintage Jazz, Swing, & R&B with
Every Thurs. • STONE'S THROW
Every Fri. • Oakland Jazz with the CHICAGO SIX
Every Sat. • BOB BOUGIE & Jazz with the
Every Sun. • RED POINT QUARTET with BOB LONG

143 S. Cedros, Solana Beach 481-9022

THAT CAFE AT THE BELLY UP
Specializing in
PIZZA BURGERS,
PIZZAS & SNACKS
(and friendly, courteous service)
TRY US FOR A MID-NIGHT SNACK!
143 S. Cedros, Solana Beach - 481-3331
(Located in the Belly Up Tavern)

Red Coat Inn
 Tuesday—Saturday,
 August 10—14

Emergency Exit



Sunday & Monday, August 15 & 16
Nostalgia Weekend!

Come remember how it was with **TLC**

'50s & '60s music
 featuring Dave Wilson formerly of the Cascades

Gum, Mon, Tues. **'1 Drink Night**

Weds. **Kamikazes 2 for '1**

Thurs. **91X Night:** 50¢ drinks
 Friday & Saturday \$1 drinks 7.9 pm
 Sunday—Thursday, no cover
 Entertainment 7 nights a week
 5933 University Avenue
 just west of College
 583-6670

THE PONY EXPRESS
Country rock & oldies Thursday through Saturday
Sunday Talent Night Cash Prizes from 8.00
Monday Spaghetti Dinner 99¢
Put a little
MAGIC
in your evening with
JERRY
CAMARRO
every night but Thursday
Coming Soon!
Your San Diego Cheapers
on our Giant T.V. Screen
Never a cover!

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We have a liquor catering license for private parties.

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Sunday afternoon Jazz
Jam Session
3:00 pm to 5:30 pm
featuring The Joe Azarelo Quartet
Free Will

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at 10:00pm

KPRI FM106 FM 106.1

Your host, KPRI's Jeff Dean

**SAN DIEGO'S
BEST TAN**

for the summer of '82


\$1,000

GRAND PRIZE

Men's and women's divisions. Bring shorts or swimwear.

Thursday, Friday, Saturday & Sunday

DANNY HOLIDAY



99¢ drinks
Until 11pm
All Weekend!

Tuesday, August 17

**FREE ADMISSION
WITH SHORTS**

KGB's Jim McInnes Show

**JONES BAND &
PALADINS**

EVERY WEDNESDAY

Wednesday, August 18

91X NIGHT
"PAJAMA PARTY"

*100 for woman in sexiest nightie
*50 for man in wildest PJs
plus 2 Palm Springs week ends
(lodging included), 91X T-shirts,
albums, concert tickets, dinner for two

**50¢ DRINKS
UNTIL
11 pm**

Soon To Come
MALE ENTERTAINMENT
Exclusively For Ladies!

26-4261 James Taylor, 26-4262
Sandra P. and Mark

Lehr's Greenhouse, 26-4263
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WE HAVE THE BEST SEATS AND LOWEST PRICES FOR

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WIGGINS SCHOOL
EXCELLENT SEATS

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STEVE MILLER SAT. AUG. 27
CSN SEPT. 2 * EMMY LOU HARRIS SEPT. 11
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FLEETWOOD MAC * OLIVIA NEWTON-JONES * RED * AND MORE!

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SMALL REFUNDABLE DEPOSIT GUARANTEES YOU GOOD SEATS.
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2125 GARNET 273-4567
PACIFIC BEACH 24 HOUR PHONE

TRIP TICKETS
choice seats to
concerts, theater, sports

Padres vs. Atlanta Braves
Sat. 8:00 PM

Robin Williams
America & Nicolette Larson
Sat. 8:00 PM

Dave Mason Stray Cats Chuck Mangione
Sat. 8:00 PM

Marshall Tucker/Pave Prairie League
Sat. 8:00 PM

Scorpions
James Taylor/Karla Bonoff
Sat. 8:00 PM

Sha Na Na Chick Corea Joe Jackson
Sat. 8:00 PM

CHARGERS
Season Tickets Home Games

Steve Miller Crosby, Stills & Nash Us Festival
Doobie/Padres Van Halen Manhattan Transfer
Soccer Bowl Emmy Lou Harris Linda Ronstadt
Queen & Billy Squier REO Speedwagon

Upcoming Shows

Claremont Chula Vista El Cajon
263-3838 420-8747 442-3553

DINER'S CLUB CARTE BLANCHE AMERICAN EXPRESS PHONE ORDERS

San Diego South

Anthony's Harborview, 1333 North Harbor Drive, San Diego

OFURO
760 Thomas Avenue, Pacific Beach
Where you can enjoy hot tubbing for an hr. or two
in a serene atmosphere of soft music, plants, and the
beautiful sound environment of your own private
garden hot tub room

**Announces the
Midnight Special!!!
\$4.00 off**

Reservations Suggested
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NO MORE COVER CHARGE
Tues.-Sun. The best
of local talent
on stage at

THE LOADING ZONE
7888 Othello St. 277-9869

Thursday, August 12
50+ KAMIKAZES ALL NIGHT LONG!
Returning to the Loading Zone with flaming guitars in hand

FUZE
and opening the show special guests
PROWLER

Friday & Saturday,
August 13 & 14

WHITE DWARF
Just returning from an
unprecedented all expense
paid vacation from
Bellevue Memorial

FUZE
A sound & light show
you won't soon forget

SABOTAGE
The go. jaded song on
this rock 'n' roll cake

3 BANDS-NO COVER CHARGE

Sunday, Aug. 15
The return of Rocks Riders
MELTING POT

Monday, Aug. 16
THE SAN DIEGO CHARGERS VS. CHICAGO
-if telecast-

Tuesday, Aug. 17 **ROX** - Birthday bash
Wednesday, Aug. 18 **LEGEND and FIG & THE BOMBERS**

Friday, August 20
This is the Loading Zone's 2nd Anniversary Ball. Featuring music by
THE BLITZ BROTHERS and a drink special you won't soon forget.
Tickets on sale now at the Loading Zone.

UPCOMING EVENTS
Aug. 20-22 **PUSH**
Sept. 3-5 **LABOR DAY WEEKEND BLOWOUT**
Sept. 15-18 **The Return of CIRCUS**
and much, much more

Call 277-9869 for info on private parties.
Open 11 am. Propper dress required. Must be 21.

273-6354 Signal Sound and
Delivered, contemporary, Tuesday
through Saturday

Acton Blvd., Torrance, Broom, 4336

Harold Bill's, 1585 Harbor Drive,
San Diego, 273-6770, Tuesday
through Saturday

Blue Frog Restaurant, 1672
Central Boulevard, East San Diego,
273-7297, Tuesday, Wednesday,
Thursday, Friday, and Saturday

Blue House, 2700 Harbor Drive,
Harbor Island, 291-5611, The
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ESCONDIDOS DISTILLERY EAST
AGES 17 AND UP

Thursday, August 12
Arata Records recording stars

Bus Boys

plus the
X-Offenders
and special guest

Fridays and Saturdays
Rockin' Studio 54
\$25 cash prices & album giveaway

Sunday, August 15
THE UNTOUCHABLES

Wednesday, August 18
X-Offenders
We need bands to back up our national acts on Thursday. Call 741-9394

Coming: August 19 **The Monroes**
Palm Springs

August 26 **Mission & Metcalfe, Escondido**
741-9393

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DISTILLERY NIGHTCLUB
140 South Sierra, Solana Beach.
755-6733
NO COVER until 9 pm

50¢ well drinks until 9 pm every night

Thursday-Saturday
THE LONDON BROS.
75¢ Kamikazes all night long

Sunday Showcase No. 3
The London Bros.
75¢ Kamikazes all night long

Monday Locals Night **Big Daddy Returns!**

Special Monday Night Football
Charger Season Opener
Doors open 6:30—Draft Beer 50¢
Complimentary drink with cover charge

Tuesday & Wednesday
HEROES

7 nights a week: 7-8:30 pm and in between sets.
British disc jockey Phil Elam
honors all new wave requests for your dancing pleasure

Shoreline Inn Airport, San Diego
country, Thursday through Sunday.
Harbor Island 291-4000

Tom Han's Lighthouse, 2130 Harbor Island Drive, Harbor Island 291-0110 (Dish and Melissa)
contemporary, Wednesday through Saturday

Tribal, 9111 Camino del Rio South, San Diego 435-1240 (Dish and Melissa)
contemporary, Wednesday through Saturday

Trojan Horse, 1741 University Avenue, East San Diego 382-1070
crash kitchen, rock and roll, Tuesday through Saturday; rock and roll, Sunday and Monday; call club for information

Tuba Man's, 2531 University Avenue, North Park 295-9426
Hardline Bluegrass Band, Bluegrass, Thursday; West Coast, jazz, rock, reggae, Saturday

Wing Cafe, 2733 B Street, Golden Hill 273-9996
Catherine Scherer, folk music, Sunday brunch

East County

Antone's Hacienda, 700 North Johnson, El Cajon 442-9827
Appaloosa country, Friday and Saturday

Big Oak Ranch, 1723 Harbor Canyon Road, Del Mar 445-3447
Country music, Sunday afternoon, call club for information

Black Angus, 1000 Graves Avenue, El Cajon 440-5655
Quick, top 40, Thursday through Sunday; Dues, top 40, Tuesday and Wednesday

Blarney Stone II, 7059 El Cajon Boulevard, La Mesa 463-2263
Sean McVicker, Irish music, Wednesday through Saturday, with Tom McMaster, Friday and Saturday; Brian Connolly, Irish music, Sunday

Blue Jay Lodge, Sunrise Highway, Mount Laguna 473-8844
Electric Horseman, contemporary country, Saturday

The Bonadicks Restaurant, 8320 Parkway Drive, La Mesa 465-3600
Dale Pearson, piano bar, Tuesday through Saturday; Jay Star, contemporary guitar, Sunday and Monday

Boss Bill's, 9225 Mission Gorge Road, San Diego 448-9803
Nightrunner, country and country rock, Thursday through Saturday

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

Catskills, 10755 Woodside Avenue, San Diego 449-6730
Sky High, rock and roll, Thursday through Saturday; Fuzz, rock and roll, Sunday and Monday; the Tobias Band, rock and roll, Tuesday and Wednesday

De Anza Springs Resort Holiday Trails, 1955 Camino Gorge Road, Jacinto 766-4384
Almond Live, country, Friday and Saturday

The Diamond Lounge/Jant Emma's, 1532 East Main Street, El Cajon 442-7288
California Country Band, country, Friday and Saturday

Driftwood Lounge, 5286 Baltimore Drive, La Mesa 462-0533
Carl Sorenson and Southern Comfort, country, Tuesday through Saturday; Country Justice, country, Sunday and Monday

Kennedy Steak, 11377 Woodside Avenue, San Diego 443-3402
Country Justice, country, Thursday through Saturday

Lakeband Resort, Highway 79, Vista 765-6736
Newman country rock, Friday and Saturday

RODEO
457-5590

Ron Bolton Band

Thursday, August 12, Saturday, August 14, and Tuesday, August 17, Wednesday, August 18

Live Oak Springs Resort, Highway 80, Boulevard, 766-4288
The Grand River Band, country rock, Friday and Saturday

Lorenson's, 596 Broadway, El Cajon 442-9686
Jack Pollock and Coast to Coast, contemporary dance music, Tuesday through Saturday

Magnolia Mahoney's, 8061 Magnolia Avenue, San Diego 448-8550
Bramble, country, Wednesday through Saturday

Mama's Nook, 533 East Main Street, El Cajon 442-5573
Jimmy Noun and Downhome, country rock, Tuesday through Saturday

the Grand River Band, country rock, Sunday and Monday

Mickey D's, 9563 Mission Gorge Road, San Diego 448-9534
Super Coll, country and rock, Friday and Saturday

Nite Out East, 607 North Millerton Avenue, El Cajon 447-3854
Fever, top 40, Tuesday through Saturday; the Brown Sugar Show, top 40, Sunday and Monday

The Office, 1410 Old Highway 80, El Cajon 561-8762
Bitter Creek, country rock, Friday and Saturday

Organ Power Plaza, 3459 Imperial Avenue, Lemon Grove 463-9977
Tommy Stark, family musical entertainment, sing-alongs, seven nights, with puppet shows by Betha Friday and Saturday

Park Place, 1280 Fletcher Parkway, El Cajon 448-4111
The Tubas Band, rock and roll, Thursday through Saturday; rock and roll, Sunday and Monday; call club for information; Emergency Eat, rock and roll, Tuesday and Wednesday

Reuben's, 5455 Grossmont Center Drive, La Mesa 465-3841
Barn

Sunday, August 15

Moving Targets

Monday, August 16

Moving Targets

COMING ATTRACTIONS:
August 22
Rock 'n' Roll Sunday
Moving Targets

Monday, August 23
Surfari & Incognito Rockers

Sunday, August 29
Vixen (an all-girl band from L.A.) and **Bratz**

Tuesday, August 31
Monroes

Every Wednesday night
Outrageous All-Night Happy Hour
Any well drink just \$1.25, Kamikazes just 75¢, all night long

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

Lakeview Hotel, 9940 River Street, Lakeside 443-5591
Deheca, country, Thursday through Sunday

La Posada del Sol, 1221 Broadway, El Cajon 447-5665
East Coast, Bruce Robbins and Mark Hellman, vary listening and top 40, Wednesday through Saturday

La Posada del Sol, 8238 Parkway Drive, La Mesa 462-2640
East Coast, Bruce Robbins and Mark Hellman, vary listening and top 40, Sunday and Monday

Live Oak Springs Resort, Highway 80, Boulevard, 766-4288
The Grand River Band, country rock, Friday and Saturday

Lorenson's, 596 Broadway, El Cajon 442-9686
Jack Pollock and Coast to Coast, contemporary dance music, Tuesday through Saturday

Magnolia Mahoney's, 8061 Magnolia Avenue, San Diego 448-8550
Bramble, country, Wednesday through Saturday

Mama's Nook, 533 East Main Street, El Cajon 442-5573
Jimmy Noun and Downhome, country rock, Tuesday through Saturday

the Grand River Band, country rock, Sunday and Monday

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Great Lunches & Dinners

Thurs. **Hal Crook** Quartet
Fri. **Jack Sheldon** Quartet with Marty Harris

Sun. **Bill Kyle & Shep Meyers**
Mon. **New Tuxedo Jazz Band**

Tues. **Mike Wofford** Trio
Wed. **Bob Holtz** Trio

Coming 9/10, 9/11 Jimmy Watson
1298 Prospect, La Jolla—opposite the Cove 454-9131

MOM'S SALOON
Through August 15

August 16-17
PLANET METRO

Starting Wednesday, August 11 (for 4 Wednesdays)
Mom's "Air Band Contest"

1) Two or more contestants in each band.
2) No musical instruments allowed.

Over \$1000 in cash and prizes!
Equipment prizes donated by **John's Guitar & Drum**

NEW
Mom's is now open daily from 3:00 p.m. Happy Hour Sun.—Thurs. 3-9 p.m., Fri. & Sat. 3-9 p.m. 75¢ Kamikazes 3-7 p.m. \$1.75 pitchers of beer 3-9 p.m. Doubles for singles' prices. No cover Tuesday—Saturday 3-7:30 p.m., Sunday & Monday all night.

Every Monday is...
KPRT FM 106 NITE with **GARY KELLEY**
Kamikazes \$1.06 all night.
Happy Hour 8-10 p.m. doubles at single prices. No cover charge.

Every Wednesday is...
KGB FM 101 STUDENT NITE with **PAT MARTIN**
Free admission with valid student I.D.
Drink specials and free records & other GIVEAWAYS

Drink specials all night Monday—Thursday, Happy Hour: Doubles for singles prices. Sunday—Thursday 8-9 p.m. (Monday 8-10 p.m.) Pitcher of beer \$1.75 Sunday, Tuesday, Wednesday & Thursday (8-9 p.m.)

LIVE ROCK & ROLL EVERY NIGHT
225-4655 945 Garnet P.B.

WE'RE DEALING LIVE ROCK AT THE ALAMO

WITH THE BAND THAT TOOK SAN DIEGO BY STORM!

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TUESDAY THRU SATURDAY FROM 8 PM NIGHTLY

TUESDAY IS WET T-SHIRT NIGHT

WEDNESDAY IS MALE HULA ROCK NIGHT \$2.00

THURSDAY IS "A CHORUS LINE" NIGHT

BIG FUN ROCK WEEKEND! FRIDAY & SATURDAY

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Moran, contemporary and folk music, Tuesday through Saturday

Straw Hat Plaza, 3837 Avenida Boulevard, Spring Valley 462-6265
Rural Delivery, Bluegrass and ballads, Friday

The Turquoise Lounge, 5975 Severn Drive, La Mesa 465-1525
Artisan, rock and roll, Tuesday through Saturday

Van Winkle's, 10055 Mission Gorge Road, San Diego 449-0808
Johnny West and the Chaparrals, country, Thursday through Saturday

Win Cady's, 240 West Main Street, El Cajon 440-5547
Back Issue, top 40, Thursday through Saturday

South Bay

Black Angus, 707 E Street, Chula Vista 636-5200
Forward Motion, top 40, Tuesday through Saturday

Country Bumpkin, 1862 Palm Avenue, Imperial Beach 429-1161
Richie Ray and Sundown, country, Tuesday through Saturday; Ducktail

Reese, 50¢ rock and roll, Sunday and Monday

Dance Machine, 1862 Palm Avenue, Imperial Beach 429-1161
Thumper, rock and roll, Tuesday through Saturday

Duck's Cocktails, 317 Third Avenue, Chula Vista 422-1566
The Garry D. Show, pop and oldies, Thursday through Saturday; Rex Fern, contemporary, Sunday through Tuesday

Hutch's, 1463 Palm Avenue, Imperial Beach 423-3479
Leather and Lace, country, Thursday through Saturday

La Maer, 1441 Highland Avenue, National City 474-3222
Bob MacLennan, piano bar, Thursday through Saturday; Air Hall, piano bar, Thursday and Wednesday

McDon's Raja, 105 East 8th, National City 474-6771
Dunne, contemporary and oldies, Wednesday through Saturday

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita 479-3517
Jim Moore, contemporary, Thursday through Saturday; Ducktail

Palmview Star, 3008 Main Street, Chula Vista 427-5089
Carmichael and Crosswind, country, Thursday through Saturday

Royal Vista Inn, 632 E Street, Chula Vista 426-2501
Eddie Preston, contemporary and country, Thursday through Saturday; Rex Fern, contemporary, Sunday through Tuesday

Teapot Inn, 1060 Broadway, Chula Vista 427-1084
Bach-a-la-Paturne, Eddie Preston, contemporary, Tuesday through Saturday; Frick and Frack, jazz, Sunday and Monday

Westerner, 22 West Seventh, National City 474-2919
Legend, rock and roll, Monday; Tony Mills and Unoscut, rock and roll, Tuesday through Sunday

Wild Turkey, 5080 Bonita Road, Bonita 427-2502
The Moores, rock and roll, Thursday through Sunday; the Moores, rock and roll, Monday; Bonita, rock and roll, Tuesday; dance to recorded oldies, Wednesday

Westerner, 22 West Seventh, National City 474-2919
Legend, rock and roll, Monday; Tony Mills and Unoscut, rock and roll, Tuesday through Sunday

Wild Turkey, 5080 Bonita Road, Bonita 427-2502
The Moores, rock and roll, Thursday through Sunday; the Moores, rock and roll, Monday; Bonita, rock and roll, Tuesday; dance to recorded oldies, Wednesday

Westerner, 22 West Seventh, National City 474-2919
Legend, rock and roll, Monday; Tony Mills and Unoscut, rock and roll, Tuesday through Sunday

Thumper
The Live Musical
EMMETT BROWN

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Now through August 21

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1862 Palm Avenue, Imperial Beach 429-1161

eric and addictive
ways of taste. The
late James Cain
as inspiration for
cinema Kasdan,
in his script for
VIDE, seems
try his hand at
an Kasdan or new

<p>ALL Children Programs Start Friday!</p> <p>RAIDERS OF THE LOST ARK FIREFOX</p> <p>5 Academy Award® 2-3P, 5-6P (R) 12-30, 5-25, 10-10 (PG)</p>		<p>Starts Friday, 10-30</p> <p>FRIDAY THE 13th III</p> <p>12-30, 2-30, 4-30, 6-30, 8-30, 10-30 (R)</p>
<p>THINGS ARE TOUGH ALL OVER STRIPES</p> <p>12-45, 4-40, 8-30 (R) 2-30, 6-30, 10-20 (R)</p>		<p>Harrison Ford</p> <p>RAIDERS OF THE LOST ARK</p> <p>12-30, 2-30, 5-30, 8-30, 11-30 (PG)</p>

AUGUST* 12, 1982

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Partway Through, 1200 Fletcher Park
(416-760-0202)

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333 El Cajon Blvd.
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AUGUST 12, 1982 29

333 El Cajon Blvd.
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AUGUST 12, 1982 29

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DIEGO'S PATIO



FIRST ANNIVERSARY

Sunday, August 15

Margaritas \$1.00
Kamikazes \$1.00
Draft Beer 50¢
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Tues.
4 - 10PM.
**LA LASAGNA
AND
SPANISH WINES**

Thurs.
4 - 10PM.
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AND
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Sat.
ALL DAY
**ROAST BEEF &
CALIFORNIA
WINE**

11 AM - 11 PM
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NO SUN. & MON.

Barbeque
 pig & pork ribs,
 corn on the cob,
 \$9.95



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AUGUST 12, 1962 5

DELIA/WEIR, 80 CIGARS drawn with smoked acrylic vinyl. Dyma form, vinyl, 3 foot-form, 7 foot-form. Area black. Easy reach. Look great, excellent club sound. Vinyl must sell by August 18. Call Dave 1994-2111.

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—Your choice of any entree from "Ship Ahoy" or "The Captain's Table"
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Happy Hour Monday-Friday 4pm-7pm Sunday 3pm-5pm
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SEYMOUR DUNFAN STRAT type pickup, 175, Ibanez guitar, black, double cutaway, 1280 with case. My 483-5454.

TEAC TASC DICE digital synthesizer, good condition, 110 482-6447 or 299-3462.

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
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FREE ATTENDING: Black with green eyes. 8 weeks old. #53-8835. Lucy.

FREE TO GOOD HOME: Golden Retriever 9 1/2 year old male. Average build. Good companion for all ages. Good disposition and personable. Has papers. #54-2619.

INQUIRY IS THE TIME when spring breeds are still available. Please ring the Friends of Cats Adoption rate & returns. Friends of Cats, Inc., 15567 Old Highway 8, El Cerrito, CA 94501.

PRETTY FEMALE: wanted to meet my girl on 10th neighborhood market on 2nd. Must like everybody. Call: 301 July 11:00. Tom 36441. A friend of Friends, 127-38.

BUSINESS MAN: just with San Diego. Black and white to meet attention. Just type here to help bring in more money. Call: 301 300-2000. Call 7/10/90. Huntington Beach, CA 92646.

JAPS: all-breed cats. I raised in the breed. Pingers on Clancy. Using you could find I am one year old. I.A.

MAN: 30, 20 MEET and know. The cat owner.

[illegible]

DOUBLE YELLOWING PAMPH. 1000 1-1/2 years old and looking lovely. \$675-700 per plant. Anytime weekdays.

BOB AND STACY owners of Duncan the Canary. Please call me, urgent, tell your number. Duncan's father:

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SUCCESSFUL, attractive male seeks woman with a good job, 40+ yrs old, must have the American dream.

to appreciate 273-0523, 273-0547

MAVUE MOORE has 4 cute sisters looking for homes, 3 Males, 110 each, others here 273-7463.

HAWAIIAN LONG HAIRED several colors, \$1.50 each B&W, adults \$1.50, white \$200 each. Mice, adult \$10 each, all others .35k each 204-2011.

SEVERE MACAW (PARROT) SUEZ young, tame and talking a Macaw chatter. With cap. 1275 546-7486.

STAGHORN CHAMELIS, you've got to be screaming about these animals. They are the most beautiful and tame! Are they premisses? 7 Sports Desc.

SUNSHINE I've always said I have a little bit of the Sunshine bird in me. I'm 25, blonde, athletic, & love the outdoors. Sunshine.

IS MEANINGFUL conversation a tool or? Successful, attractive, love, inner attraction simulation. Would you like to be? Occasional, PO Box 82047, San Diego, CA 92186.

ADONIS & WEEB Only pure bred Australian Shepherding puppies. 270-61-11

LOUANE ADULT SPOTS Brown male, needs home. 15. Jan 200-287

FREE DOGS BACK Lab, Shelt, Shelt, spayed, female, 100% pure, needs home. Tanning, 486-1621 or 286-9772 after Sun.

ACQUARIUM 155 colors of artificial plants and

EMERSONS successful dog needs attention, no serious women to provide direction. Number 115, 3000 Rosecrans, San Diego. 921-1010

NICE-LOOKING honest, witty & active black male, needs a charming lady with cheerfulness. P.O. Box 91777, San Diego, 921-9138

JOHNIEP home dog, gets into a French cut tubers? Jan.

55 GALLON FRESHWATER AQUARIUM. Complete setup with fish for \$150. Active Assistant for 175. Mail—\$9-98A, early or no later pm.

PED COCAINERS, perfect age for training. 135 each and beautiful. 70-8599 evenings

BEAUTIFUL SIBIRIAN HUSKY: Samoyed, 3 year old male with studs. Great watchdog! Needs spacious yard & lots of love. 377-3678 evenings

HEALTHY SET: Progress was Bowers, Gladys now offered & shelter when needed. I Edgar Hoover, 33, degree master's in psychology from University of Tennessee. Service record accused me of assassination of Reagan. Enemies met during and heard heart attacks. Bob Barker prophet of God. Please call me if you are interested. 377-3678 evenings

REGISTERED PUREBRED ANGLAIS BROODMARE, 12 years, Bay, Tugny, BSW/GA/May, has bred for 1983 to Champion Sire, Port Tugny. 1950-60 best sire.
445-4075.

REGISTERED MALE, 10 months old Maltese. Aurore children; house trained; terrific walking. Mousing test. Must succeed 1200 or better. 224-BK-FY.

YELLOW HORN AMERICAN trace and talking, white blaze, 10 months old, \$2500.00.

Sunriver

I WISHED I was Spring calling it sing Happy Birthday no wonder he sings in his car. Hope he will be well-shed up Love him anyway.

DARK-HAIRED STATION 17 days at north end of L.J.s born August 7/81-RZ. 1st year's term one or all of you find it. Write to me. Brian Bush

MARY, 25 SINGLE female, warm, aggressive, growing, steady, good mother, small head, small teeth too.

PERSONALS

REMEMBERING THE DAYS, nights, hours with you. You make it beautiful. There are empty to verbal I feel. **Estimote.**

ALTHOUGH remember an attractive, witty, successful

JASMINE LADY, lovely light, lavender lady of elegant grace, I met you at Agter's party, would like to share ocean walks & wine. **Sand-dancer**

ATTRACTIVE LADY, interested in meeting a special man, 30-37, interested in Tai Chi, yoga, meditation, natural, calm & harmonious, healthy. Reply Box 412, Chula Vista, CA 92012.

LADY, 28, SEeks mate for mutual likes & togetherness. Reply to JO Box 1261, Lemon Grove, CA 92045.

RED RORSCH, could you fall in love with someone who drives a brown & white Volkswagen camper van? 868F-VIR

DEAR/ACTIVE, single woman under 35, into meditation, yoga, health & truth. I am 41, single, attractive, emotionally & financially secure. Box 1084, Cardiff, CA 92007. One-Shots

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