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READER

VOLUME 12 NO. 20, MAY 26, 1983 SAN DIEGO'S WEEKLY



About those
tomatoes in
your salad:
somebody in
downtown
San Diego
got up very,
very early in
the morning
so you could
eat them
fresh tonight.

Jon Maniscalco had just parked his Porsche 924 and was opening the door of his business when a shadowy figure crossed Sixth Avenue and confronted him. It was ten minutes after four in the morning, overhead the sky was black but Maniscalco made out the figure to be Matt, the son of the produce dealer across the street. "I got some good news and some bad news for you," Matt muttered, once within earshot. Maniscalco reached inside and flipped a switch that filled the inside of his warehouse with light. Outside, a fluorescent spotlight mounted to the wall of the building lit up the pavement and the facade; the two young men huddled in the illuminated doorway. Matt disclosed that he had gone in search of chili peppers to the giant produce market in Los Angeles. He had found them. That was the good news. The bad news was they had cost Matt \$2.30 a pound. Maniscalco gasped.

But a moment later Maniscalco had agreed to pay \$2.90 per pound for a carton. As Matt scurried off, Maniscalco explained that two of his customers, both Mexican restaurants, need that particular type of chili (the long, slim, green "Anaheim" variety) for the preparation of *chile re-*

**Fruit
and
Vegetables
and
Money**

By Jeannette DeWyze

(continued on page 8) Photographs by Craig Carlson

City Lights

Dig Your Own Roots

May be it is a measure of our collective rootlessness that the existence of locally living ancestors of San Diego's founding families should seem extraordinary. Bandinis, Machados, Oreigas, Crosthwaite, Picos, Verdugos, Arguellos — their blood is still flowing in the veins of people like Joe Jacobs, who lives on Point Loma and knows that his family here dates all the way back to a soldier named Verdugo in the Junipero Serra Gaspar de Portola expedition of 1769; and Lillian Kelley, a Chula Vista woman whose maiden name was Crosthwaite and whose great-grandfather, Philip, fought in the disastrous battle of San Pasqual during the Mexican War of the late 1840s, and later became one of Old Town's leading citizens. On her mother's side, Kelley is related to Sergeant Jose Francisco Ortega, the chief scout of the Serra Portola expedition who literally was the first non-Indian to blaze trail in California as well as the first to see San Francisco Bay. Undoubtedly, Ortega and Verdugo knew each other, as do Joe Jacobs and Lillian Kelley. The latter two both participated in last year's Descendants Day in Old Town, and are awaiting the second such convocation of original local families to convene on June 18.

The meeting is the brainchild of Old Town historian Alexandra Luberski, who is trying to assemble the family

trees of as many local pioneers as possible. At last year's get-together several descendants (including Ruth Pico, Consuelo Arguello, Francisco Alvarado, and Victor McKee) already could boast extensive genealogical discoveries, while others were just getting started. Some discovered family relations they had never met. Luberski says it's likely that, since the original San Diego (which we call Old Town) was a small place, most of the sixty-three people at the gathering were related to each other in some distant way.

Joe Jacobs learned of research avenues last year that helped him unearth a long-buried family skeleton: he is descended from an illegitimate daughter of Maria Antonia Verdugo. This was a dark secret within his family for years, and it was doubly covered over when his great-grandmother, Brigid Verdugo, presumably tried to hide her ancestry by listing a different last name on her marriage certificate. Jacobs still owns the pocket watch of Brigid's husband, Frank Shaw, who drove a stagecoach between San Diego and Los Angeles in the 1870s, and later became a constable in New Town (present-day downtown). Jacobs also has a large, leather-handled hunting knife that's been in the family for more than a hundred years, and a small cannonball said to have been dug by Brigid from the wall of the Estadillo house in Old Town. Two of his more beautiful and mysterious heirlooms are black abalone shells whose backs have been



Amber Hopkins, Lillian Kelley, Joe Jacobs

carved down to mother-of-pearl, leaving the shapes of black birds and a standing female figure in relief against the nacreous surface. He hasn't yet figured out where they came from.

A cousin of Lillian Kelley's grandmother has Jose Ortega's sword, which is about the only artifact in her family. But her rich heritage needs no embellishment. On Kelley's paternal side, Philip Crosthwaite ended up here accidentally. In 1845 he left his native Ireland to visit part of his family in Philadelphia. There he made friends with another young man, and the two of them decided to take a

short sea voyage before Crosthwaite returned to Ireland. They shipped on the *Hopewell* out of Newport, Rhode Island, under the impression that they were on a fishing trip to Newfoundland. Actually, the ship was bound around the horn for San Francisco. They deserted in San Diego, and the next available ship heading back to the East Coast had room for just one passenger. Crosthwaite drew the short straw, and remained here. After holding several official positions, including sheriff and county treasurer, Crosthwaite moved into Mission Valley from Old Town. In 1861 he

purchased a rancho at La Mission, about forty miles below Tijuana. Lillian Kelley's father was born in Ensenada, received a second-grade education there, and he's buried in the Crosthwaite cemetery on the hillside at La Mission, a rocky settlement where Crosthwaites still reside. The original deed for the rancho, signed by Mexican President Porfirio Diaz, is still in the family. Says Kelley, who is taking care of her granddaughter Amber Hopkins, a tenth-generation San Diegan, "You can't help but be kind of proud. Here we were the first."

—N.M.

They Came With Rice And Beans

The Robledos and the Ruiz have succeeded over the last twenty years in dominating the Mexican fast-food industry here in San Diego. Together, the two families own and operate thirty-three fast-food restaurants throughout the county, and they all date back to a little tortilla stand in San Ysidro opened by Robledo family patriarch Roberto

Robledo in 1964. Robledo moved to San Diego after leaving his native San Luis Potosi, Mexico, six years before with his wife, ten sons, and three daughters, and had spent the ensuing summers picking apples in Sonoma County and the winters working here in housing construction. Gradually he began saving a little money, and he started that first Roberto's with just \$400. Four years later he opened a second tortilla stand on Twenty-eighth and B in Golden Hill, and by

1970 had begun offering a full menu of such traditional Mexican food items as tacos, enchiladas, burritos, tortas, and various carne asada specialties. Today there are sixteen Roberto's throughout San Diego County, four owned by Roberto himself and the others divided up between his older sons.

While Roberto's expansion was going on during the early 1970s, another Mexican immigrant, Jose Ruiz, was working as a cook at Vacation Village. Like Robledo, Ruiz

had moved to San Diego nearly a decade before starting his business; he came here with his wife and five sons from the small town of Cotija in the state of Michoacan. Observing the success of Roberto's, Ruiz, too, began saving his money, and with a similarly small investment — his son Renaldo doesn't recall exactly how much — he opened the first of the seventeen San Diego Cotija Taco outlets on Voltaire Street in Loma Portal in 1974. Other Cotija Taco stores began opening in areas ranging from El Cajon and National City to Cardiff and Mira Mesa, and, like the Roberto's chain, all stores remain family owned and run. The menu bears remarkable similarity to that of Roberto's, although Ray Ruiz insists each item is prepared from an old family recipe, and prices are generally a bit lower: ninety cents for a beef taco as opposed to ninety-five cents at Roberto's, and \$1.50 for two cheese enchiladas instead of Roberto's two dollars.

For the last four years, however, a third entrepreneur has begun challenging this dominance of Mexican fast food through the opening of the six countywide Alberto's drive-thrus. Alvaro Rodriguez, Roberto Robledo's nephew, owns the chain along with several of his friends, and while the owners of both Roberto's and Cotija Taco try

to keep their locations as far from each other as they can, Rodriguez admits he prefers to open his shops as close as possible to the competition. There's one Alberto's a block east of Roberto's on Washington Street in Hillcrest, and another one just opened one block west of Cotija Taco on Voltaire Street. Rodriguez, a native of Monterey, Mexico, moved to San Diego in 1973 and for the next six years worked with his uncle before accumulating enough money to go out on his own. His uncle didn't take too kindly to his venture, Rodriguez recalls, and when he attempted to call his own store Roberto's, too, with the intention of operating it as a franchise, Robledo got a court order demanding the name be changed. "Then I was thinking," says Rodriguez, "I have to change the name, and I only had two dollars to buy paper so I just made the R an A and the O an L to save money."

Robledo has never quite forgiven his nephew for leaving the family business, Rodriguez says, and to this day refuses even to speak to him. "He is mad," Rodriguez says. "He thinks I make competition, so he talks no more with me."

—T.K.A.



Roberto Robledo

Photograph by Jack Van

City Lights

Study Your Chinese

The first American exchange students to go from UCSD to the People's Republic of China have returned — reporting mixed success at glimpsing the "real" China. Although all three escaped the special foreign accommodations reserved for tourists in the Middle Kingdom, the students nonetheless express frustration over the difficulty of any outsider fitting in.

Two of the three students, Gillian Dutton and Adam Schorr, traveled to China together. Both are master's degree candidates in UCSD's Chinese studies program, and through that program they gained admission to a technical university in Wuhan, one of UCSD's three Chinese "sister schools." Although Dutton and Schorr live together here, in Wuhan they were assigned to sexually segregated dorms; even married graduate students in China can't get living quarters together.

Dutton and Schorr say they constantly importuned the school authorities to treat them no differently from their Chinese classmates, yet they nonetheless found certain "privileges" inescapable. Whereas graduate students normally are assigned four to a room, both Dutton and Schorr each had only one roommate. While their fellow students all slept on bare wooden boards, Dutton and Schorr's beds were matted with jute. In the winters they were permitted two to three showers per week in a building across campus that had hot water; in contrast, their Chinese classmates got only one weekly shower. Similarly, Dutton and Schorr were not permitted to eat in the students' cafeteria; instead they had to dine with visiting Chinese professors (until the second

half of their year-long stay when Dutton took to cooking on a camping stove in her dorm room).

Although they weren't allowed to eat with their peers, Dutton and Schorr say they nonetheless spent hours each day talking to their fellow students, whom Schorr found to be far more dedicated than their counterparts at UCSD. "They think their schoolwork is the most important thing in their lives," he reflects. "They don't do anything else." For all the conversation, he says at the end of the year he and Dutton nonetheless had few close Chinese friends.

By that time, they had managed to travel all over China, however, and as students they were allowed to take whatever grade of transportation they desired (boats, for example, offer second-through fifth-class berths. "First class" was abolished in the 1949

revolution). They also were charged the same prices that Chinese people pay, unlike most Caucasian foreigners, who pay many times more than Chinese citizens do, and "overseas Chinese" (foreigners of Chinese descent), who pay less than their white counterparts, but more than Chinese natives.

In contrast to the other two UCSD students, Judith Liu found herself in the "overseas Chinese" category. A native of Brooklyn, Liu is now working on her doctorate in sociology at UCSD. She says she originally wanted to do sociological research at a Chinese university, but didn't even apply for official exchange-student status when she learned that the Chinese government was categorically rejecting all social science research. So while Dutton and Schorr lived in Wuhan, Liu and her mother (who left China in



Gillian Dutton, Adam Schorr, Judith Liu

1948) got permission to live as "overseas Chinese" for six months in Peking and Hankow. There Liu worked on her doctoral research covertly.

Because of her ethnic standing, Liu was able to penetrate more deeply into Chinese society than Dutton or Schorr. Thanks to the intercession of an old friend of her mother who is now a government official, Liu and her mother were able to live in a two-bedroom apartment, palatial by Chinese standards, whose interior — walls, ceiling, and floor — consisted exclusively of rough concrete. By chance, the building housed workers for one of Peking's most successful paper factories, and Liu was invited by some of the workers to use the hot showers in the factory, located next door. Eventually, part of her sociological research centered on the factory.

She and her mother also were permitted to travel to and

live in the homes of various friends all over the country (although they always had to register in each new location with a "public security" agency). Although Liu and her mother were supposed to pay higher prices (than the average Chinese) for their transportation, they soon found a loophole — they had their relatives purchase the tickets for them.

Despite intense preparation for the study in China, Liu describes being surprised by the poverty. "I knew that it's a poor country, but the little things we take for granted really hit me," she says. She says her Chinese relatives, taught over the few brown paper bags that Liu had wrapped things in, "I also had wrapped something in aluminum foil, and I had to cut it into small pieces so everyone could share. They had never seen aluminum foil."

She recalls how the first time she bought beef at a store she had to carry it home, dripping

with blood, in her bare hands because she hadn't realized she was supposed to bring a container. Similarly, Liu soon learned to get to the meat market at 5:30 a.m., since two hours after that all the lean cuts would be gone.

Liu also expresses surprise at another experience — namely, the fact that even though her parents are Chinese and Liu dressed in clothing bought in China, people always knew she was foreign. "They spot you a mile away," she says. Her mother's walk was too brisk. Liu says their long, straight hairstyles betrayed both her and her mother. "It's currently the fashion in China to have your hair cropped to just about shoulder length and given a sort of permanent." Liu was even told that her skin shade revealed where she had spent her childhood. "They said I was too white. They would tell me, 'You're a milk-fed American.'"

—J.D.

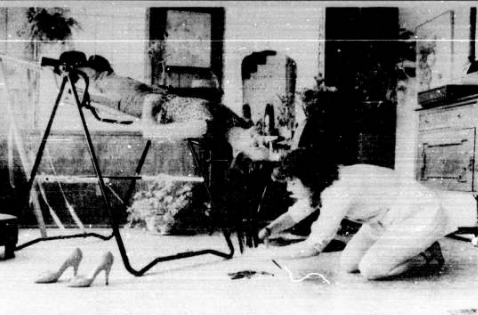
Pass On The Shave, Thanks

Janetta Epperson, trendy hairstylist, has begun strapping her clients' ankles into special fittings at the bottom of a slant board, then turning them upside down and administering so-called gravity cuts to them. The proprietress of the Blazing Scissors salon in Ocean Beach explains that the layered haircut which results once the clients are restored right-side up is nothing new. "We learned it in beauty college," but says that haircutting technology up to now has existed in a state of relative barbarism. "You had to hold the hair strands up in the air, and the hair always kept slipping and falling. . . . It could turn out very unevenly!" She says she made the great follicular leap forward when she decided to invest \$350 in one of the ubiquitous gravity

invention devices (normally touted as a health enhancer) and modified the device for the rigors of the beauty parlor. "You don't have to be all that talented to do this," Epperson said recently from a position on her knees, while deftly snipping off the bottom three inches of one customer's long locks. "It gives you one hundred percent accuracy. It's like having a computer!"

—J.D.

Neal Matthews, Jeanette DeWye, and Thomas K. Arnold



Janetta Epperson

Photograph by Allen Becker



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The Reader (USPS 336-730)

is published weekly every

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last Thursdays of the year.

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Sappy Elegy Ran

For some good only a few reasons, I feel it necessary to take issue with Joe Applegate's sappy elegy for North County's version of Dennis the Menace with a mohawk, Danny Dean Wilson ("Requiem for a Rebel," May 19). It's not that the story itself was bad (heck, who doesn't enjoy accounts of crazed teenagers into alcoholism, crime, and death?), but the tone of the article itself was a little too much to take.

Let's face it, misfits have been hurting themselves in front of

locomotives for years; it's nothing

new. Anna K. did it. Paul in

"Paul's Case," did it (and

"Requiem for a Rebel" is in no

way a matter of Willa Cather meets

Johnny Rotten, either), and it's practically a national pastime in Japan. What is new, however, is that this dog-eared form of suicide somehow transformed someone whom my grandparents would have referred to as "white trash" into what Joe Applegate calls a "rebel." A truly amazing feat of perverse journalistic legendmaking if ever there was one. Danny's death was unfortunate, but not tragic. What is even more unfortunate is that decades ago, the feisty little angstmeister could have been channeled into a group designed for his type—the Hater Jugend, the Croix de Feu, or even the KKK would have been wonderful outlets for his boundless, youthful enthusiasm for destruction.

So a spoiled white kid offs himself. So what? And it's a good thing that Danny was white, for had he been black or brown, the San Diego Police Department might have eased its suspicions with one of their therapeutic choke holds. But had he been black or brown, stealing and destroying, no one would have ever called him a "rebel"; rather, he would have been called a "criminal." Hundreds of similar stories are played out every year in areas of our city more to the south, more to the east. Two black guys shooting each other down on Twelfth and Market wouldn't even make a front-page story, but a drunken

white kid, with a funny haircut, who throws himself in front of a commuter train, is a headline.

Letters

Some things I just don't understand. Surely, Reader, you can do better.

Randy Olson or Golden Hill

This Bud's For Punks

Thanks for the cover story "Requiem for a Rebel." It was totally capitulating, as it could very well be my life story. Scept I'm alive. As to the comments, "I hate punks... they drink Beck's

beer," what do you expect from kids who live in Del Mar, La Jolla, etc.? There has to be some rub-off from the old society. I come from a lot lower background, and while I can't say I'm as destructive, I can say I'm as active. I drink Bud. *Mitch the Cat San Diego*

Sensational

With regard to Mr. Applegate's story on Danny Dean Wilson: The story was certainly a topic of conversation here in Encinitas/Leucadia. Mr. Applegate is a writer of some sensitivity; I clearly recall the beautiful piece he did on the birth of his own twin daughters. That story had heart. But he did not give this young man a fair shake, in my opinion. *(continued on page 34)*

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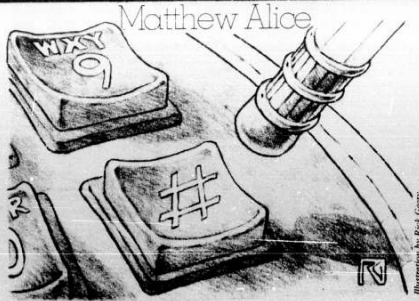
Dear Matthew Alice:
I had to call a number in Tijuana recently, and a friend told me that I should press the # key on my push-button phone after I dialed the number. He said it would make the call go through faster. Is this really true?

Rose Williams
El Cajon

Welcome to 1983, Rose. Actually we're closer to the future — at least to the future world of Dick Tracy wristphones — than you may realize. An experimental phone is in the works at Bell Labs that requires no dialing at all. You just speak the number into the phone and its computer components do the dialing for you, programmed to recognize your voice. (Of course, a little fine-tuning may be required if one day you have a cold and sound a bit nasal. And what if your parrot learns to imitate your voice a little too well? His calls to his friends in Brazil could get somewhat costly.) This phone, Pac Tel says, is only a couple of years away from being in our homes.

For now, though, the Touch-Tone system is all most of us see of the future. And it really does speed your international calls. That's because phone nurseries in many other countries consist of a different amount of digits from our seven. Dialing Tijuana, for example, involves thirteen digits. The # symbol indicates to the switching machinery that the number you have dialed is complete, and it begins processing the call. Without the symbol, the machinery would wait for a second or two for additional digits to be entered.

On domestic calls as well, the button system is much faster and more accurate than the dial method. When you dial the number nine, say, a series of nine pulses is sent to the central switching device. But the number nine on a Touch-Tone phone corresponds to a single tone, which is read



more efficiently by the central switcher. And it's also a lot faster and easier on your delicate fingers just to punch a few buttons.

Dear Matthew Alice:
I seem to be spending a lot of time reading lately. Unfortunately, much of my reading material is parking tickets — I just can't seem to remember that ticking meter, and by the time the clm butt flushes in my brain, jolting me back to meter-consciousness, I rush outside to see yet another flapping fine on my windshield. Anyway, my question is about those various letters and numbers for violations that seem redundant. For example, the first listing on my latest ticket was "8.12 UPD expired meter" (eight dollars), but number four is also an eight-dollar fine for expired meter, designated "86.14

SDMC." What's the difference? How many ways can there possibly be to park at an expired meter?

Joe Jackson
Hillcrest

The web of justice is woven with an exceedingly fine mesh in our town, and several different governmental agencies contribute their own strands. I can think of six ways you could violate parking regulations. Your first example (8.12 UPD) is an offense against the San Diego Unified Port District. That agency's jurisdiction includes the airport, near Seaport Village and the Embarcadero, and on various tide-lands; some parking violations within these areas will carry the UPD code numbers. Or perhaps your meter expired in Hillcrest. Then you would be violating the San Diego Municipal Code (SDMC). Forget your meter in an unincorporated

area, and the sheriff's department will nab you for violating the county code. The parks and recreation department has the California Administrative Code backing them up, as many a tourist at Old Town State Historic Park has discovered. Even the Metropolitan Transit Development Board gets into the act for offenses committed near the San Diego Trolley. And the California Highway Patrol has the California Vehicle Code (CVC) at their disposal.

So wherever you go, Joe, there is some governmental hand waiting to take your money for your parking sins. And the biggest hand in San Diego belongs to the city treasurer's office, which collects fines for other agencies such as the CHP, the port district, the schools, the SDPD, even lifeguards and street sweepers. And they're really raking it in. As of the end of March, the treasurer had collected \$3,700,000 in fines during the current fiscal year — thirty-five percent of which they get to keep (sixty-five percent goes to the agency whose code was violated).

This purse may soon be fattened by a proposed surcharge that is now before the legislature. You may have noticed at the bottom of your ticket something about a \$1.50 surcharge for a "county criminal justice temporary construction fee." That fee has this fiscal year added up to \$370,000. The new \$1.50 surcharge would be earmarked for additional courtroom construction. But since the department of motor vehicles (which collects the money) can't take amounts with the odd fifty cents, your parking ticket will either increase one or two dollars. Guess which amount it will be.

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

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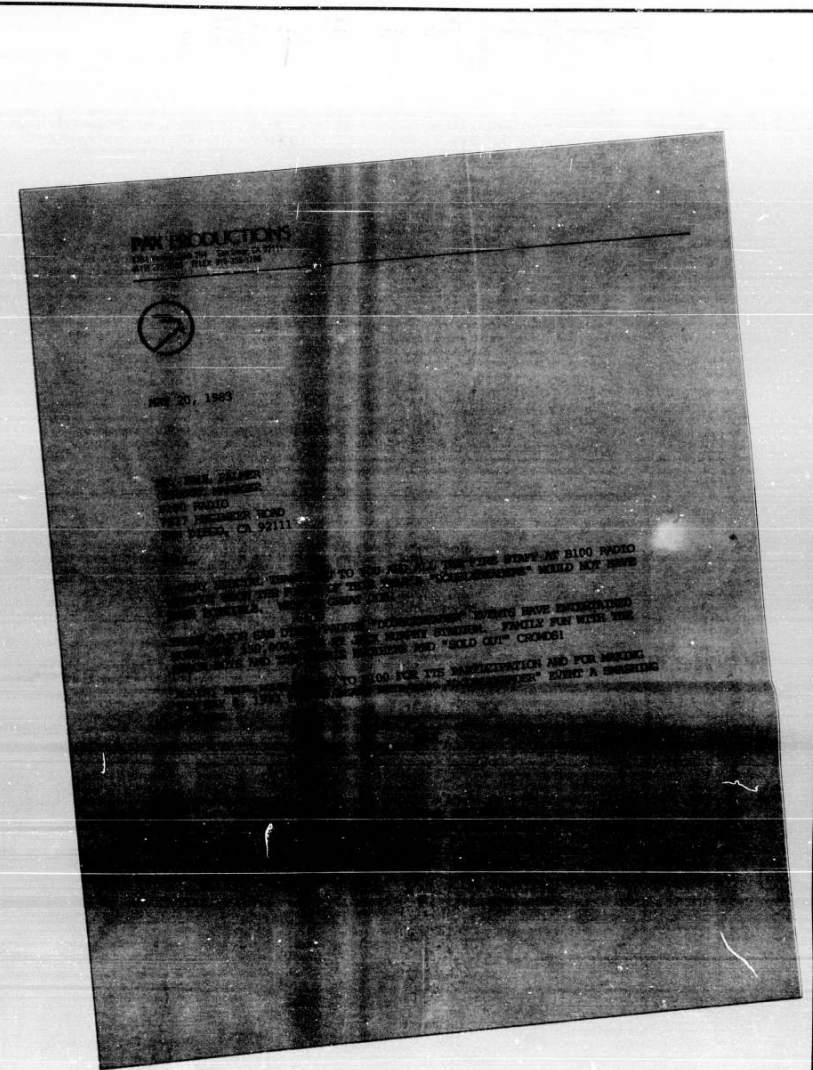
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"Let's Do it Again Next Year"

Fruit and Vegetables and Money

(continued from page 1)
lentos. "Normally, they cost maybe sixty cents a pound. But for some reason, they haven't been available recently at any price." Rumors were flying: that the Mexican growers were temporarily withholding them as a protest against troublesome importation procedures; that something had damaged the Mexican crop. In the interim, Maniscalco's two Mexican restaurants had turned in desperation to (far inferior) canned chilies. They would pay more than three dollars a pound for the fresh ones, Maniscalco was confident.

Matt reappeared with a wooden carton, laid it on the concrete floor of the warehouse, and reverently unfasted the lid. "So pretty!" Maniscalco breathed, inspecting the glossy emerald vegetables within. Proudly, Matt explained how he had had to stand in line to buy them; how he had then sorted through the peppers by

hand, rejecting the many bad ones; how he had encountered one wholesaler asking three dollars per pound. He raced off. By this time Maniscalco had cranked up his folding metal front wall, opening the warehouse to the street. In the night gloom, Matt could be seen skittering from one neighboring produce wholesaler to another. "Matt's doing a little wheeling and dealing," Maniscalco commented, bemused.

Everyone wheels and deals here, six and seven days a week. This little patch of downtown around Sixth Avenue between Island and L streets is perhaps the closest thing in San Diego to the stock exchange in New York or the commodities market in Chicago. Here hundreds of different types of fruits and vegetables arrive daily from the abundant fields all over San Diego County: from the apple storehouses in Washington State; from the San Pedro wharf where ships arrive bearing bananas from Ecuador, raspberries from New Zealand, cantaloupes from the Caribbean. From here they fan out to a wide variety of outlets.

All this action takes place not in some single, cavernous facility the likes of one to be found in Los Angeles. Instead, San Diego's produce "market" makes its home in small storefront facilities that have

stood on the same spots for almost a hundred years. Once, virtually all of the city's fruits and vegetables funneled through here. The advent of chain supermarkets over the years has restricted that flow. As the chains grew, they eventually became big enough to bypass the wholesalers, and began instead to deal directly with farmers and shippers. Today Safeway, for example, gets more than ninety percent of its produce from such direct sources, receiving the items destined for its San Diego outlets at a regional distribution center in National City. Big Bear has a similar warehouse here, and Vons reportedly is in the process of moving its distribution center for this area down from the Los Angeles area (where the rest of the chains still maintain warehouses).

However, even the supermarket chains turn to the Sixth Avenue produce district for some items. Safeway, again, buys many of its greens from one wholesaler on the street who carries a wide enough selection to simplify the buying process and the chain store. In addition, whenever Safeway unexpectedly falls short of a given item, it turns to one of the big wholesale houses to make up the shortfall. "Say we have a load of potatoes booked up in Oregon," offers Safeway's San Diego produce

manager. "Say it's scheduled to come here on a Thursday, but something happens to the truck or something and it doesn't get here until Friday or Saturday. We'd be short of potatoes, but instead what we do is to get them from the produce market." The other chains also buy such "short" items in the produce district. And the supermarket chains are hardly the only food markets in town; independent growers rely heavily on the wholesalers, as do restaurants, hospitals, fast-food chains. When you add up that demand, it accounts for a healthy percentage of all the fruit and vegetables eaten in San Diego. The wonder is not how much this part of town has changed, but how little it has, in this age of geographic diffusion.

One of the things that haven't changed is the nocturnal nature of this world. Jon Maniscalco began this morning by chiding himself for being late. Normally, he likes to arrive at his warehouse by no later than 4:00 a.m., during the middle of the week; by 3:00 a.m. on Fridays and Mondays, the busiest days for the produce pushers. And Maniscalco's fledgling San Diego Produce Company is still small. Big wholesalers on this street start working at two in the morning, sometimes earlier. If you stand in the

(continued on page 10)

In The Best of Taste:

"Chef Lino has done it again. With seafood!"

When we think of Italian food, the usual "big three" come immediately to mind: spaghetti, lasagne and tiramisu. We knew Lino's Italian Restaurant offered these and other traditional favorites. When we arrived at Lino's, tucked away in a corner of beautiful Bazaar del Mundo, we found something totally unexpected and totally delightful. Chef Lino has merged seafood with pasta—and the results are unusually delicious creations, typical for Lino's.

Mr. Campanelli ordered the Cauterized del Mar, linguine, crab, shrimp, tiny slices of fresh apple and zucchini wrapped in delicate pasta and covered with herb cream sauce.

Choosing the Linguine with Shrimp Sauce, a generous portion of Lino's sauce, linguine, smothered in a hearty tomato sauce swimming with tender whole shrimp.

The main course was presented with just the right timing—neither hurried nor over-busy—and were so delicious, we agreed, "Chef Lino has done it again."

Our entrees were preceded by a

rack of piping hot herb-crusted bread and a warming cup of freshly made cream of spinach soup. Quite delicious.

Also available is a garden salad with Lino's own Italian dressing.

Afterwards, we satiated

topped our feast with a delicious nut brownie and

fresh fruit compote and Chef Lino's mouth-watering

dessert. Chef Lino's Italian Restaurant is a gem in the heart of the city.

When you visit Lino's at Bazaar del Mundo, on the First Street Historic Park

Chef's Secret

is to visit Lino's Italian Restaurant with your new Italian food. Call a

friend or family member and

spread the word. Lino's Italian Restaurant is a gem in the heart of the city.

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A more varied collection of kitchenware and dinnerware to meet your demand for the tools of a cosmopolitan cuisine.

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Fruit and Vegetables and Money

(continued from page 8)
middle of this part of Sixth Avenue before dawn, the darkness and the parked trucks make it difficult to see all the activity, but you can sense it. The sweet smell of thousands of pounds of fruit hangs in the air. Diesel engines rumble, fork lifts whine. Here and there the shouts of hustling men break into the machine sounds.

When Maniscalco checks his phone answering machine, he stops fretting about his late start. Only two customers have called in with orders; this is a



Gonzales warehouse

Thursday and business promises to be slow. Maniscalco is twenty-five years old, and he is so helpful, so ingenious, that you wonder how he managed to get through a quarter of a century without becoming a bit more guarded. He and his twenty-nine-year-old brother, Mike, own the business. Both brothers began working as laborers on this street as teen-agers, helping out their father, who entered the produce business in San Diego in the mid-fifties and now is a partner in one of the biggest wholesale houses just a few doors down the block.

Family ties are the rule in this business; first names ring out when men pass each other on the darkened avenue, giving it a homey air. In fact, Jon and Mike Maniscalco say they wouldn't have started their business without the personal connections. Their opportunity arose when their father's company renegotiated a labor

contract and suddenly found it unprofitable to continue delivering fruit and vegetables to about ten restaurants and small grocers. When the two brothers told other wholesalers on the street that they intended to begin servicing those accounts, "they immediately gave us credit. They knew us. If they hadn't known us, it would have been strictly on a cash basis."

So almost exactly three years ago, the brothers were in business, functioning in the classic role of middlemen. In those first days, the brothers rarely talked to an actual grower, instead "shopping" from other wholesalers on the street for the goods with which to fill the orders of their customers who ran restaurants or markets. Like everyone else, when the brothers needed mushrooms, they bought them from the only mushroom specialist in town, American Mushroom Company at Fifth and Island

(wholesalers who in turn obtained their mushrooms from a farm on the Rincon Indian Reservation, northeast of Oceanside, for years the only mushroom farm in San Diego County; and from a variety of northern California growers). The only alternative, Jon explains, was to drive up to Los Angeles and buy mushrooms there, but any wholesaler who did that resigned himself to wildly varying quality.

Then one day about two years ago, a mushroom grower who had worked here years before returned to San Diego County and opened a farm in Escondido. When he talked to American Mushroom about handling his produce, he was enraged by the firm's offer to pay only fifty cents per pound year-round (even though American was charging more than twice that price to other local wholesalers). The

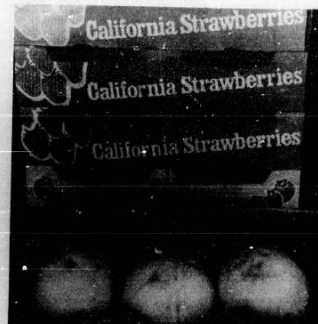
(continued on page 12)



Jon and Mike Maniscalco



Sixth Avenue and Island Street



George Menos



Sixth Avenue and Island Street/5:45 a.m.



San Diego Produce



Sixth Avenue

Fruit and Vegetables and Money

(continued from page 12)

new mushroom grower stormed over to Sixth Avenue, where one of the two Maniscalco brothers happened to hear him say he was looking for someone (besides American Mushroom) to sell his crops. The brothers volunteered.

"It was really hard at first," Jon recalls. Mushrooms grown in long cement "houses" in which the climate is painstakingly controlled so that the fungi grow at a steady rate and thus the grower can harvest some every day. That's the ideal, but Jon says the Escondido supplier at first made mistakes which all too frequent-



Snyder Produce Company

ly left the Maniscalcos with no mushrooms to sell to their new-found mushroom customers. "It took a long time for the [other wholesalers on the street] to have faith in us," Jon says.

But gradually things improved. The supply from the Escondido mushroom grower became less erratic, and last fall another new mushroom farm opened up at Mount Palomar. Today the two brothers also handle that farm's output. Selling mushrooms to other wholesalers probably constitutes about half their business now, the brothers estimate. Even though San Diego Produce's mushroom sales still

are only a fraction of that of American Mushroom's, Jon says that he and his brother "use mushrooms to kind of get in the door with customers and sell them other kinds of produce also."

He adds that his company's business doubled from its first to its second year, and promises to see forty-percent growth in this, its third year.

There's still not enough work to keep both brothers busy between three and six in the morning, so the older brother helps his father down the street while Jon scrambles at the San Diego Produce warehouse. This morning, Jon's first

move is to open up the warehouse's walk-in refrigerator. Inside are ten-pound boxes of mushrooms stacked waist high, five separate grades of quality ranging from the snowy "jumbos" (priced today at \$2.10 per pound) down to the lowest-grade "number two" mushrooms (a pot-pourri of sizes and shapes which can be slightly discolored and open, revealing the brown gills under the mushroom cap). In addition to the mushrooms, the refrigerator is stuffed with dozens of other items: cartons of lemons that the Maniscalco brothers now buy from a Rancho Bernardo or-



Jerry Gonzalez

chard; alfalfa sprouts brought in daily from Lakeside; zucchini that Jon obtains from an Imperial Valley shipper who trucks the squash directly from Holtville to downtown San Diego; cases and cases of tomatoes. "Normally, I only buy maybe fifteen to twenty lugs of tomatoes at a time. But Sleeper [one of the biggest wholesalers on the street] had a good deal [\$6.50 per lug] so I bought fifty-five lugs."

This is a place where men prosper by sniffing out the deals and seizing them; the wild ascents and dives of produce prices create daily oppor-

tunities. Consider just a few examples among thousands: one recent Monday large zucchini was selling for between nineteen and twenty-six cents apiece. Yet the Friday before, the price had leaped to thirty-eight cents apiece. (The explanation: rain on Thursday had interfered with that day's zucchini harvest.) Another example: in a recent eight-day stretch, celery dropped from seventy-three to fifty cents per bunch. Still another: in the beginning of January, romaine lettuce was selling for seventeen to twenty-one cents per head. By the last week in March, it was going for sixty-seven to

seventy-five cents per head. The very next week it had dropped to forty-two cents per head.

Jon says that mushroom prices normally aren't that volatile because of the artificially controlled growing conditions. But exceptions occur. He says a few months back the wholesale price of number-two mushrooms suddenly soared in one week from sixty-five cents per pound to \$1.05. The cause was canneries that created a sudden demand and "pushed the price right up into the buttons." Now, at last, Jon has heard that the mushroom-canning season will be ending

in about two weeks. Reflecting that, prices of the number-tos on the L.A. market have begun to drop, presenting him with a dilemma. He paid his growers eighty-five cents for the mushrooms he received Tuesday night. Wednesday he had charged a dollar for those mushrooms. Now on this Thursday morning, downward pressure from the L.A. market dictates that Jon ought to cut his price and charge only ninety-five cents (for the mushrooms he bought for eighty-five). He vacillates, then resolves to wait to Friday before cutting his price to ninety-five cents — whereupon he also plans to inform his grower that he'll only pay eighty cents per pound. "He won't like it, but he'll go along with it," Jon asserts.

As Jon sorts boxes of mushrooms, the phone rings sporadically, bringing more orders from wholesalers on the street. By 5:20 a.m., he's ready to fill the first one, loading 170 pounds of various types of mushrooms into the back of a pickup, then driving it to a larger wholesaler two blocks away. In any given week, the brothers probably sell to a half dozen different wholesalers, who, in turn, will sell to their restaurant and grocery-store customers.

This is a business where individual personalities make a big difference, and quirky unwritten rules shape the interactions. For example, Jon says there's the expectation that if you sell produce to someone, you should buy items from him in turn, and petty jealousies surface whenever imbalances are perceived. For the last few days, for instance, one of the Maniscalco brothers' mushroom customers, a wholesaler in the same block, has been bawling Jon for buying zucchini

(continued on page 14)



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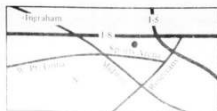
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Fruit and Vegetables and Money

(continued from page 13)

from the Imperial Valley-based shipper instead of from the wholesaler's warehouse (even though Jon, in turn, protests that his neighbor's zucchini doesn't meet the size and shape requirements of Jon's retail zucchini customers.) Strawberries present another sore spot. Jon gets a deal from a little "jobber" who brings the fruit from the North County fields down to Sixth Avenue, and who also takes back any excess berries that Jon can't sell. It's an arrangement Jon can't pass up, even though he knows it irritates George Manos.

Jon doesn't need to climb into his truck in order to deliver mushrooms to Manos Brothers Produce; it's located directly across the street from the Maniscalco brothers' enterprise. This morning, like almost every morning in the spring and early summer months, a pickup truck parked in front of the Manos operation is stacked high with shallow boxes of strawberries. These are berries which only yesterday clung to stems growing in the fields of Carlsbad. Mexican farmworkers plucked them and transferred them to the boxes throughout the day, and George Manos helped load them onto the pickup a little after 3:00 a.m. this morning.

Manos is a tall, burly man who favors wearing a baseball cap emblazoned "George Bros." and no-nonsense, heavy-framed eyeglasses. He's more than seventy years old, but not only does he look a decade younger, he also shoulders cartons of produce as vigorously as his young laborers. He makes light of the chore of driving up for the berries every morning, but then again, he's a fellow who still occasionally relishes hopping in a truck and driving to Indio or Coachella before dawn to pick up a load of grapefruits or lemons or tangerines.

That's one of the clues to the zest which Manos still seems to feel for this business. He's not a man to romanticize his work, but Manos al-

most crows when he talks about where all the dozens of fruit and vegetables come from. He knows how the salad gets to his table, even if most folks think the lettuce grows on the shelf of the produce department. Other produce wholesalers say Manos takes a special delight in occasionally gambling with his knowledge and experience; he's known for stocking up on items which he suspects are going to be short and on which he can profit big.

Even his warehouse betrays a unique sign of pride. The building itself is dingy. In comparison with the young Maniscalco brothers' white-washed facility, Manos' place harbors dirty plywood boards tacked up over crumbling bricks; the lighting is gray. Manos family members ring up transactions on an antique cash register inside a little decorated by a dusty wreath made of straw. Nonetheless, this is the only business on this street whose portal is filled with boxes of fruits and vegetables displayed thoughtfully, their contents tipped forward as if to entice passers-by.

A man who's worked for the Manos brothers for twenty-eight years arranges the display in the wee hours every morning, showcasing the various specials. This day the veteran employee has set out a box of twenty-five plump, furry kiwi fruit next to red and seedless green grapes that were cut from vines in Chile a week and a half ago. (Mexican grapes will start to show up on this street about the third week in May, with California grapes appearing about the first week in June.) Next to the grapes are light-green summer squash grown in Holtville, dark green bell peppers from Mexico, lemons picked in Indio, bananas from Chiapas (Mexico). Surrounding the display are columns after column of the glowing strawberries.

Asked about the display, Manos shrugs his shoulders and says that his fruit-arranging employee "likes nice things... he's done it that way all his life." Manos himself can remember when aesthetics played a much bigger role on this street. Manos' father and two uncles left Greece and in 1906 settled down into a storefront at Sixth Avenue and J Street, and by 1920 eight-year-old George was helping out. "I used to pick up empty boxes on the street that the peddlers used to throw away. I'd sell 'em to farmers, to anybody I could, for ten cents a box. Just like people collect cans today."

He says back in those days house-bound consumers bought their produce from peddlers who drove daily routes in the manner of milk trucks. In the early 1920s, the time of George's first memories of the produce center, some of the San Diego peddlers still used horse-drawn carriages, although others already had switched to trucks, and all would throng Sixth Avenue in the pre-dawn hours, up to 200 at a time. "Some of 'em displayed their produce beautifully. They'd have fruits on one side, all arranged just like you see in the supermarkets now. Some of 'em had beautiful mirrors and flowers. It looked just like a picture."

George says the county also was home to a multitude of small farmers then, who would bring in their daily harvest every night. In fact, the original Manos brothers owned a produce farm in Bonita in addition to their wholesale business; every night George's father would start loading the family's horse-drawn cart about 11:00 p.m., arriving at the downtown warehouse about 3:00 a.m. — just in time to begin selling to the peddlers and to assorted market stalls.

But by the late 1930s, the frantic, early-morning bustle of the produce market already had begun to abate. Gas was cheap in those days, George says, and housewives didn't seem to mind driving to the brand-new supermarket chains rather than waiting for the daily rounds of the produce peddlers. Today the Manos business, medium-sized by San Diego standards, occasionally sells one item or another to the local supermarket chains at those times when the chains fall short of some particular good. But for the most part, the company sells to other wholesalers, hospitals, schools, restaurants.

Manos buys the majority of his fruits and vegetables directly from farmers, disdaining the intermediary step taken by some local wholesalers of sending buyers to the Los Angeles produce market. "We can get better prices if we buy direct," George says. Some of his goods travel in the semi-trailer owned by his company; independent truckers transport other produce for him. This preference for direct links to the fields tends to complicate the business; it means that every month George and his brother and partner John must talk with dozens of growers and shippers all over the country.

Furthermore, that list of growers

and shippers changes from one day to the next, from one season to the other. As an example, John Manos points to the iceberg lettuce that has arrived at the warehouse this morning. It was picked just yesterday in Bakersfield, where the lettuce harvest began in early April. Soon, however, the harvest from the south San Joaquin Valley will begin to slacken, to be replaced by iceberg lettuce from Oxnard, Santa Maria, and Salinas farther north. That will continue through about November, whereupon lettuce production shifts to desert fields around El Centro and Blythe, and throughout Arizona.

Even though a huge volume of tomatoes (a third of the nation's supply) is grown here, the tomato crop nonetheless undergoes a similar migration. John Manos says the San Diego County tomatoes don't even start to reach ripeness until about May 15, and those earliest local tomatoes are grown under plastic tents, with their numbers supplemented by Florida tomatoes for a month or two. The harvests in the local tomato fields will only begin to peak in July and August, and will go strong until the fall, continuing even into December in the best years. At that point, tomatoes will begin to arrive from Mexico, first from the rich fields from Sinaloa on the western Mexican coast, then shifting to Baja in April and May.

Tomatoes are by no means the only crop that flows into the Southwest from Mexico, though they're one of the biggest, along with bell peppers, string beans, cucumbers, and eggplant. In addition, the Mexicans export a cornucopia of other produce in the months between November and June: watermelon, honeydew melons, cantaloupes, English and Chinese peas, asparagus, fresh corn, broccoli, garlic, bananas, a variety of peppers and squash. From late May through September, mangoes, seedless grapes, and red grapes come northward.

The bulk of those products flows through Nogales in Arizona, more than 450 miles from San Diego. Yet George's brother John is casual about the distance. He says the same semi-trailer that just hauled in the lettuce from Bakersfield will hit the road again about 9:00 a.m. this morning and reach Nogales by six this evening. It will pick up a full load of Mexican produce, then it will turn around and by early tomorrow morn-

(continued on page 16)

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Fruit and Vegetables and Money

(continued from page 15)
ing will be back at the loading dock at the rear of the Manos property. Minutes later that food will begin moving — carton by carton — out the front door.

At the moment, George Manos is standing in that front doorway and bellowing to a worker within. "Hey, cinco naranjas for Abdul!" The five cartons of oranges wait past and are gone. This is a place

where hillocks of food suddenly materialize and then disperse. Cartons of Nicaraguan bananas appear where Arizona oranges stood an hour before; in the meantime Mexican watermelons have emerged from some side store-room. Here the transactions between buyer and seller transpire faster than those in any convenience store. A young man will not touch the doorway, grab a carton of zucchini, and yell, "Hey, George!" over his shoulder as he disappears out the door. Across the room, Manos notes on an invoice that so-and-so has just bought a carton of fancy-grade zucchini; he'll be billed for it later.

Many of these interchanges between the wholesalers represent instances where someone has unexpectedly fallen short of a particular item. "No one man can handle every-

thing," says one of the biggest wholesalers on this block. Indeed, this ability literally to run next door for that extra batch of carrots explains why the produce market has become geographically concentrated throughout the years. No one seems to like the Sixth Avenue facilities; everyone agrees the warehouses for the most part are too small, too poorly equipped, too close to the Gaslamp District. The talk of moving has gone on for fifty years, and increased in intensity as downtown redevelopment has driven up land prices in this neighborhood. The wholesalers say it's inevitable. And yet they roll their eyes at the thought of finding a place where the two dozen or so separate businesses could agree to resettle, to preserve their physical proximity.

This morning, George Manos takes

advantage of that proximity during a brief lull by sauntering over to say good morning to Jon Maniscalco. Somehow the chit-chat turns to the North County strawberry fields and the Mexican workers who harvest them. "If it weren't for those Mexicans, this country would starve to death!" Manos exclaims, he describes watching the pickers collect fruit from a 200-foot-long row of plants and "then they run with the box to the truck. Those people work hard! This morning I asked one of the top pickers how much he makes and he said it's \$110 a day. The poorest picker makes forty. It's not true that farm workers don't make good money!" Manos whoops.

Then he's gone. Daylight has broken by now, and Jon Maniscalco has completed delivering mushrooms to

his fellow wholesalers. Now he's turned his attention to his retail customers who've ordered items to be delivered later this morning. Today the Tierrasanta Wine and Spirits deli needs eight bell peppers, one bunch of celery, six cucumbers, one lug each of tomatoes and avocados, six apples, five lemons, and five limes. La Petite Cafe orders even less. "I could practically eat that much produce myself!" Jon snorts as he peruses the sheet containing the Hillcrest restaurant's requirements. The amounts are small because the restaurant has a tiny refrigerator and thus must order daily; despite his comment, Jon is patient because his livelihood at this time depends on his willingness to offer special service. Over the course of a week, the small orders add up, he says.

Now, as he compares what he has in his refrigerator against what the restaurants and small markets need, he discovers that he must purchase only a few items: eight licks for the Catch of the Day restaurant in Loma Portal; thirty-five pounds of bananas for The Big Kitchen in Golden Hill; one sack of red potatoes; a few other odds and ends. Because he needs so little, he figures he'll do most of his shopping at one place, Sleeper/Snyder Produce, the business where his father is a partner.

Before he can get out the door, however, Matt, the chili vendor, bounds into the warehouse again, looking worried. "Hey, do you think it's possible that Sleeper somehow got chilies for only ninety cents?" he asks. Sleeper has been taunting him with the claim that he [Sleeper] was

just selling chilies for only a dollar a pound — a disaster for Matt if true. But Jon soothes the youthful operator. "No way! Sleeper doesn't have any chilies for ninety cents. He's always sayin' stuff like that." Relieved, Matt once again disappears.

Indeed, there's no sign of green chilies when Jon backs his pickup truck into Sleeper's large loading dock, at the south end of the 400 block on Sixth Avenue. This is one of the largest and most prosperous wholesale produce firms in San Diego. By the time Jon arrives at a little after seven, most of the firm's eighteen trucks are out on the road. Yet still the dock is bustling with men toting cartons of food, and in their midst stands Andrew Sleeper, a sixty-eight-year-old bantam renowned for the saltiness of his tongue and the las-

civious twinkle in his eye. When the phone rings, he snatches it off its cradle and honks. "Hello! No, Mr. Sleeper's not here. This is the janitor! What the goddamned hell do you want to know for?" He jokes briefly with the caller, then slams down the phone.

Jon slips away to select the items he needs. He seems as comfortable in these quarters as he is in his own shop. When the contents of one carton of bananas draw his scorn, he roots around until he locates a better carton, then critically examines each bunch of the yellow fruit for the telltale shadows that reveal bruising. After maybe ten minutes of such shopping, he needs only a few cartons of greens. For these he'll turn to Jerry Gonzales.

Gonzales's warehouse — appropri-

(continued on page 18)

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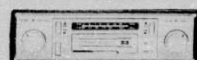
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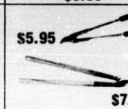
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(619) CON-TACT

Doctors Countywide

ately painted a faded kelly green — stands catty-corner from Sleeper's busy load dock, and is special for several reasons. For greens, almost everyone on this street relies to varying degrees on Gonzales, plus Gonzales's warehouse also supplies the local distribution centers for the Safeway, Big Bear, Windmill Farms, and Frayzer's chains. Greens have always been the Gonzales specialty, and Jerry, a fourth-year senior, says, "My father was an old-timer here, ever since his father started the business about 1940. This Jerry Gonzales can boast that any time a leaf of mustard green or collard green is eaten any-

greens, in fact, the chances will be excellent that Gonzales not only distributed those vegetables but also grew them. Today Gonzales is the only man in the produce market who's also a farmer; he leases about 200 acres on Otay Mesa where he employs a foreman and a crew of eight to ten workers to grow romaine, red leaf, green leaf, and Boston lettuce; red and Swiss chard; mustard, collard, and turnip greens; cabbage, spinach; celery; beets; and some squash. Every day, year-round, from 300 to 600 cartons of those vegetables shuttle between the South Bay acreage and Gonzales's downtown facility.

When you see all those varied

When you see all those varied foods stacked up in the warehouse, it's hard to imagine how a patch of earth could yield so much. Out in Gonzales's fields, however, all becomes clear. This is a section of San

Diego County few people pass through, yet the locale is curiously unique. The Tijuana airport is clearly visible to the south as you take Highway 56, just west of the border, planes take off from Brown Field. Only the rugged mountains to the east seem to defy human encroachment. The produce farm itself has a cozy, civilized look to it: the fields devoted to each crop are small, fitted the gently rolling land like a quilt. You see a long strip of red-leaf lettuce, maybe twenty-five foot wide, adjoining a twenty-five-foot-wide strip of green-leaf lettuce, adjoining a similar path of red chard, and each looks to be bursting with vegetables, more vegetables than one could conceive of counting.

Gonzales's foreman, a Japanese who's farmed in San Diego all his life, says some of the crops tend to burn in the summer heat, the chards and the lettuces and the cabbage, for example. "We lose some things," the foreman says, "but we still plant

them year-round." He says Gonzales doesn't fool with iceberg lettuce because "it's a bit trickier to grow and they say the flavor isn't as good as it is in the Imperial Valley." In the warehouse downtown, Gonzales adds that his own crops constitute only about half the produce he sells; the rest he buys from other local growers. He gets parsley from Oceanside and cilantro from Mexico; radishes and green onions he brings down from the fields around Hemet and Perris. He supplements his own spinach crop with other spinach produced in Oxnard, Oceanside, and selected other locations in the northern San Diego County.

"It's a for-granted thing, the produce business," Gonzales says philosophically. A roly-poly man who's usually puffing on a Jamaican cigar, Gonzales boasts that he first made his acquaintance with that business forty-seven years ago on the way home as a newborn from Mercy Hospital. "My dad brought me here to

show me off before he took me home!" Eighteen years later, he dropped out of Cornell University after a year of study to return to the produce center full-time. "I knew what I was going to do," Gonzales explains.

He usually reports to work at three in the morning, remaining at the warehouse until about noon. He goes home to nap for a few hours — but he's back from about four until eight every evening. "I get plenty of sleep," he declares in a jocular tone.

"I just can't do much else." It's a family trait. Gonzales's sixty-seven-year-old father still reports to the warehouse every afternoon about 4:00 p.m. and stays until five the next morning; and recently Jerry's twenty-year-old son dropped out of Cal Poly Pomona to devote his attentions to the business. "Our homes are more like second homes to us," Jerry says in the office of the warehouse. Hanging on the wall next to him is a tarnished musical cymbal labeled

"Status Cymbal." On an opposite wall, a poster of a man drinking champagne in front of a Rolls Royce declares "Poverty Sucks."

Despite the poster, Gonzales isn't one to flaunt his financial success. He dresses in battered blue jeans and running shoes. A fistful of flashy rings is the only obvious clue to his prosperity, though there are subtler indications that, like Sleeper, Gonzales has done well. For example, he sends his children to the Bishop's School in La Jolla.

But in times like these, with romaine lettuce going for seventy-nine cents a head, and celery getting eighty-nine cents per bunch, Gonzales shrinks from the profiteering image. He blames the excessive rain for the high produce prices of the last few months. "You couldn't till the soil; farmers couldn't plant. There's very little supply of merchandise now." Since it takes from sixty to seventy-five days from the planting to the harvest of most greens, Gonzales says,

"I don't really expect to see prices come down for another month or so."

Gonzales also contends that the temporarily high prices tend to obscure the fact that produce remains one of the best deals in San Diego supermarkets. "People in California do not realize the luxury they have," he says. "The produce in our area is probably the cheapest food item available, he argues, and it's fresher than most people here can imagine. Gonzales says by the time a head of romaine lettuce makes it from a California farm to a grocery store in New York City, probably seven days have passed. "I don't see a reason," he dispatches to Jon Maniscalco this morning was growing in a field less than twenty-four hours ago.

Once Jon and his brother Mike have received the greens from Gonzales, it doesn't take them long to finish arranging the orders for their retail customers. "We'll have a truck to drive a delivery truck this morning. They'll return before noon, but with

all the little chores that accompany the running of any business, they say they usually clock a ten- or eleven-hour day before heading home. Although they're not making a lot of money yet, they look forward to orders steadily building. Produce is a good business, they agree, even if it does carry its own pressures.

As if to underscore the point, a merchant from the Farmers Bazaar strolls in. He's buying one or two different grades of mushrooms, but he informs Jon he won't be needing one of the other grades because he was able to obtain it from the American Mushroom wholesalers for a nickel less per pound. He leaves Jon fuming. "When there were no mushrooms, they were all calling, saying, 'Anything you want.' Well, he [the merchant] just got himself off my priority list." The young produce dealer is too easygoing to sound really angry; he's just exasperated. "A lot of loyalty on this street!" he murmurs. "A nickel a pound."

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JUST SEND MY MAIL TO SANTO TOMÁS



Byron Birch

Condos and fast cars are not for Byron Birch



Juan Margerum

A tall, blond-haired young man sat on a log before a small fire this cool and still February night in the Santo Tomás Valley, some thirty miles south of Ensenada. He had joined my friend and me at our campsite in a small clearing, surrounded by the large, dark forms of a grove of old oak trees. Overhead, a blanket of stars shined clearly against a black, moonless sky. The trickling sounds of a nearby stream droned hypnotically in the background, broken only by the chirp of a bird or the sharp yelp of a coyote. His name was Byron Birch and this isolated and serene valley was his home.

Almost two years ago, when he was eighteen years old, Birch left his home and family in Orange County in search of a simpler life among the Mexican peasants and farmers who live and work along the Rio Santo Tomás, which is usually not much more than a small stream as it winds through the valley or its way to the Pacific. Today he is well known and well liked among the people who live in the area, and he lives as they do — laboring in the fields, hunting, farming, and subsisting primarily on frijoles and tortillas.

My friend and I, who had come to the valley for a weekend of camping, had left word earlier in the day with some of Birch's Mexican friends that we were interested in speaking with him, and we indicated where we would be camped. That same night, without warning, he approached silently out of the dark as we were preparing our dinner on a Coleman stove — a lavish stew. His sudden greeting had startled us, but Birch quickly introduced himself and put us at ease with his gentle and friendly manner. He wore light-colored corduroy pants, a plain blue Mexican shirt, and moccasins-style shoes. With his curly hair, bronzed face, and sturdy physique, he



Pencho Margerum

By Michael Waterman

Photographs by Robert Barnoughs

Rio Santo Tomás Valley

appeared more to be the archetypal Southern California surfer than peasant farmer. And as a matter of fact, he was a surfer, living in Laguna Beach with his father and contemplating enrollment in college when he decided that "I wanted to live an artistic life. I was interested in happiness through artistic expression and I felt that an unstructured society was very supportive of this. In work, I was more concerned with sensual rather than material rewards. I thought it would be possible for me to go to Mexico, be an artist, find a home on the riverside [of Rio Santo Tomás], grow my own food, and live harmoniously with the people."

As he recalled these thoughts, Birch leaned in toward our small campfire, which provided little warmth against the night chill that didn't seem to affect him, despite his being coatless. He then placed a Mexican bread roll, a *bolillo*, directly on the fire's red coals. Periodically during our conversation he would pick up the hot, partially singed roll, take a good bite out of it, and place it back on the fire. This he did without a trace of self-consciousness, as if this peasant custom, and others he's acquired, had been a part of his upbringing. My friend and I offered him something more substantial from our dinner, but he politely refused.

As Byron Birch explained his journey from middle-class suburbia to rural Mexico, his story took on shades of a pilgrimage, a transformation of the spirit as well as of landscape. He had been to the Santo Tomás Valley, he said, a year or so prior to his decision to make it his home. He'd gone along with several high school friends to surf the coast of northern Baja, and in the course of the trip, they had passed into the valley. They headed down a dirt road leading to the ocean, but because of the severe flooding that year, 1980, they couldn't get through. "I was interested in the valley because of the river," Birch told us. "I suppose I might have gone elsewhere, but this seemed like a practical choice. The houses around here [including some one-room, abandoned adobe structures] were spread far apart, and I wanted to live by myself on the side of a river. I had peaceful thoughts about this place."

Anyone who has ever visited the valley, particularly the sylvan region toward the sea, will understand Birch's attraction to the area. After passing the lower littoral of Todos

Santos Bay and Punta Banda, just below Ensenada, Mexico's Highway 1 winds through hilly countryside, past some small ranches, for about fifteen miles. Then, at a sharp turn preceded by a road sign warning *Curva Peligrosa*, the expansive Santo Tomás Valley, perhaps 1000 feet below, dramatically comes into view. The vista from this precipitous bluff, looking south, allows a panorama of the great arroyo as it extends some three or four miles across to another steep mountain border. At the base of this lies the quiet village of Santo Tomás, little more than a store and some scattered adobes. To the east, the valley stretches for roughly ten miles before the hilly boundaries merge into the Sierra de Juárez mountain range.

The two-lane Highway 1 curves dangerously down to the valley floor, where, almost immediately, one sees the dirt road Birch and his surfer friends had followed, veering off to the west. This dusty, bumpy road runs about twenty miles to the Pacific and La Bocana, a little fishing camp and residential colony for a few Americans. La Bocana, incidentally, was the setting for *Los Angeles Times* writer Jack Smith's popular book *God and Mr. Gomez*, which recounted Smith's efforts to construct a vacation dream home in Baja, enlisting the help of the Almighty and of the delightful Mr. Gomez. (Birch is acquainted with Sr. Romulo Gomez, as well as with every other Mexican in the western part of the valley, and Birch reported to us that Gomez's oceanfront general store at La Bocana was destroyed by the high tides and crashing surf of the recent winter storms.)

Driving westward down this dirt road, one first passes a cooperative farm known as the Ejido Ajusco, where a wide assortment of crops are grown, including lemons, chilies, olives, jojoba shrubs (the oil of which is used as a lubricant in machine parts and computers), wheat, beans, melons, corn, alfalfa, and barley. Cows, pigs, and other livestock are also raised here, but several hundred head of cattle were sold recently to permit greater use of the land for farming, according to Birch.

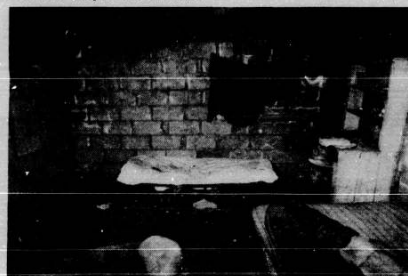
Beyond the fields and pastures of the Ejido Ajusco, which are lush green at this time of year, lie clusters of oak and sycamore, stitched together by meandering streams. The dirt road then leads to the ruins — two crumbling walls that now are surrounded by pasture land — of the

Misión de Santo Tomás de Aquino, built in the 1790s by Dominican Father Juan José Lorient. Farther along, a stream weaves back and forth across the road, occasionally making travel difficult for normal passenger vehicles, though the traverse today is luxuriously easy compared to the winters between 1978 and 1980, when torrential rains transformed the Santo Tomás creekbed into a raging, destructive river several hundred feet wide. As the road continues westward down the valley, the mountainous walls on either side begin to close in so that the valley floor is less than a

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(continued on page 22)



Birch's living quarters

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(continued on page 22)



Birch's living quarters

TOMÁS

(continued from page 2)

gona Beach to Santo Tomas, mostly along the beach, covering a distance of roughly 200 miles. As for provisions on the trip, he took with him very little, and furthermore, he stopped at a Calimax market in Tijuana and spent all of his money on seeds he planned to plant in the valley.

By the time he had reached the tiny village of Chapultepec, between Ensenada and the farming center of

Mancadero, he was, he recalled with characteristic understatement, "getting hungry, so I went to the little church in the village and asked them for some food. They offered me meat, but I was a vegetarian at the time, so I didn't eat with them. Then they gave me a hundred pesos." (At that time, about four dollars.)

He finally did walk his way to Santo Tomas, and though he avoids making a point of the fact, the Mexican residents there recall that Birch was almost starving when they found him. "I came down to live off the soil," he recounted, "but I soon

realized, however, that that was irrational. I wasn't worried too much about rationality — such as a house, money, those rational forms — but it wasn't going to work because it took too long for me to grow my food." Fortunately for Birch, it wasn't long before he fell into the company of the Margerum brothers, Juan and Pancho, middle-aged residents of the valley whose father, a German-American, had moved to Santo Tomas more than fifty years ago and had married a Mexican woman.

"I heard there was somebody living in an empty house up the road,"

recalled Juan Margerum in fluent, unaccented English. "So I went up there to find out who it was. I found this kid digging in the ground with his hands, planting seeds." Juan asked him when he'd last eaten, and Birch said he had been about a week since his last full meal. With that, Juan immediately took him home to the Margerum household. As Juan smiled at the retelling of this first encounter with Birch, his brother Pancho raised a rifle, sighted down the barrel, and — *poew* — pulled off a round. The bullet missed its target, one of several Superior and Dos Equis beer cans and

Ron Rico rum bottles carefully placed on rocks about sixty feet away, along the edge of the stream. The sound of the shot echoed across the narrow valley. My friend and I were speaking with Juan while standing in front of Pancho's home, along with several family friends and relatives. The home was actually nothing more than a shack, a doorless adobe with a dirt floor. But this impromptu gathering on a sunny Saturday afternoon was an open and friendly one, and my friend and I had been made to feel welcome the moment we drove up.

We had stopped by Pancho's house

on our way to our campsite in hope of leaving word with someone that we wished to meet with the gringo Byron Birch. No sooner had we gotten out of our car than Juan had walked up and, smiling, introduced himself. He is an open-faced, gregarious man forty years old, of medium stature and with thick, salt-and-pepper hair. Only recently have he and his wife Alicia returned to his birthplace to raise cattle and hunt — this after having lived in Tijuana for many years. Between the crack of the rifle and the occasional ting of a bullet finding its mark in a beer can, Juan related his story of dis-

covering Birch.

Juan and Pancho took in the young American and a familial bond was forged at once. Birch stayed in Juan's home for a while, and it wasn't long before Juan was saying, "He's my adopted son!" though there never were any legal formalities. For Birch's part, it wasn't long before he was introducing himself to the people of the valley as Byron Margerum (for decades a surname of some importance around Santo Tomas). When Birch recalls those early, hungry days in the valley, his affection for the brothers Margerum is his most promi-

nent memory. He told us of Pancho's saying, in abbreviated English, "You come here, boy. You eat, you be strong." And Pancho himself, with obvious fondness, says of Birch, "Is a good boy, good boy."

Unlike his smooth, city-smart brother, Pancho knows only the Santo Tomas Valley. "I live here all my life. I born here," he said proudly. He is a large man, more than six feet tall, with a barrel chest and a belly to match. His greatest skill is as a hunter and hunting guide, though he is also an accomplished drinker, and some

(continued on page 24)

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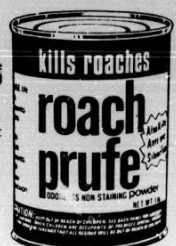
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TOMÁS

(continued from page 23)
say that his steady diet of alcohol has taken the edge off his sharpshooter's eye. Birch claimed, however, that Pancho's aim is still true, and that judgment was based on experience. Birch having often accompanied Pancho and his hounds on hunting expeditions (Birch doesn't shoot at anything but comes along for company). Quail, dove, rabbits, and plenty of deer are the principal prey. On these outings across the rugged terrain, Pancho

wears big brown boots, a cap that covers his graying hair, and floppy green fatigues with pockets around his waist for shotgun shells; the outfit gives Pancho the vague look of some motley foot soldier and brings to mind the well-known image of another Pancho, reved in Mexican history. Pancho is very big-beated and very good-natured. At the sight of a *compañero*, he will cry out "My friend! My friend!" and follow this with a zesty *abrazo*, a bear hug. Just as quickly as Pancho can burst forth with affection, however, he can succumb to sorrowful tears, such as at the men-

tion of a departed friend or loved one. His genuine friendliness, though, is known throughout the valley, and is the more pronounced when someone offers him something to drink—preferably distilled spirits, though a cold beer will do. My friend and I had only the cold beer to offer that Saturday afternoon at Pancho's house, and though he was disappointed we didn't have anything stronger, his great charm lent the gift of a beer a celebratory air. We could see quickly why Birch held Pancho's friendship dearly. (Pancho's adobe is very close to an abandoned structure, made of cement,

that Birch eventually decided to call home.)
It was some months after moving into that unadorned building before Birch wrote home to his parents to tell them where he was and what he'd done. He's reluctant to discuss any of this in much detail, but his father, a friendly man and a concerned and loving parent, was willing to supply some details over the phone from Newport Beach. Mr. Birch first had a friend of his, a commandante with the highway patrol in Ensenada, locate his son. The officer reported that Byron was indeed in Santo Tomas and

that he was getting along fine and was well liked by the people of the valley. Nevertheless, his father came after him, took him back to Orange County, and had him examined by a medical doctor and a psychotherapist. There followed a brief period of time in which the wayward son reluctantly underwent hospitalization, but soon enough he had made his way back to Santo Tomas.
His father decided that the peaceful environment there might not be such a bad thing for Byron, and subsequently did not interfere with his son's activities. Moreover, he expressed deep

gratitude to Juan and Pancho Margerum for their caring for his son. The elder Birch, however, is hopeful that his son will return soon to go to college. He has visited Byron almost monthly, bringing with him food and other supplies, and in turn has received letters from Santo Tomas.
Given his complete immersion in Mexican culture, it's not so surprising that young Birch learned Spanish fairly quickly, and he speaks the language quite easily now, having at his command an impressive vocabulary that includes much esoteric agricultural and botanical terminology. He

has been somewhat less successful, he admits, acquiring the skills of a farmer. Still, whenever the subject of our conversation turned to farming, Birch's voice suddenly filled with enthusiasm. As we sat around our campfire, several hours after my friend and I had met with Pancho and Juan, Birch told us, "I got all kinds of seeds! I planted beans, watermelons, rice, corn, cantaloupes, ... and numerous other vegetables and fruit, rattled off in a list so quickly their names slipped past my memory. His problem was not so much the actual cultivation of these crops but rather in

protecting them from the peripatetic cows, chickens, and pigs of nearby farms. (As if to underscore the voraciousness of the local livestock population, a couple of pigs came bustling into our campsite as we spoke; they grunted and squealed loudly and threatened to topple the stew we were cooking on the Coleman. A few anxious shouts and they scurried off in another direction.)
Though over the months Birch was able to feed himself — through his own efforts and also through the generosity of the Margerums — he

(continued on page 26)

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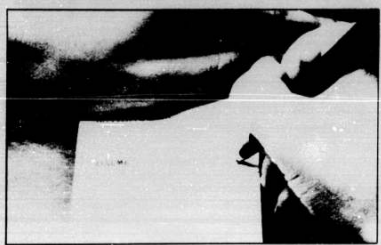

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TOMÁS

(continued from page 25)

soon found that he had underestimated his need for steady employment. In January of this year he was able to find a job as a laborer in the fields and orchards of the privately owned Rancho de los Dolores, half a mile or so opposite the highway turn-off to La Bocana. The rancho's large white houses and barn, shaded by dozens of towering palms and eucalyptus, stand out as landmarks in the otherwise arid landscape of the eastern portion of the valley. (This was the original site of the famous Santo Tomás winery, which dates to the 1880s and which has since been relocated in Ensenada, though some grapes are still grown in the valley.)

Birch is one of fifteen pruners employed by the rancho; there are also several drivers for the farm's five tractors, an administrator, a mechanic, a secretary, "and a couple of drunks," according to Birch, who quickly added that the drunks are not on the payroll. His status as an undocumented alien, an illegal worker in Mexico, has caused him some genuine concern. "The boss told me I needn't worry, but I'm going to Ensenada soon to get the right papers," he said, as if reminding himself to do so.

He labors from 7:00 a.m. to 4:00 p.m., usually six days per week, earning wages of about 1500 pesos each week. At current exchange rates, this is less than eleven dollars, but Birch insisted that he was paid sufficiently well for his needs.

His need for food may be minimal, but his appetite for literature since coming to the valley has been insatiable. "Any printed matter I can find is a treasure to me," he said, and then could barely conceal his frustration when he learned that my friend and I had earlier tossed into the fire that morning's classified ads from the *San Diego Union*. In the last several months he has accumulated something of a library in his new home, and he often reads at night by kerosene lamp; most of his collection has come from American visitors on their way to La Bocana. And while he might not be considered well read for his age, thanks in part to these tourists, Birch has read widely. Besides Voltaire, Hemingway, and Mark Twain (*Huckleberry Finn* is his favorite book), he's become familiar with

Burpee's *Seed Catalogue*, *The Sunset Western Garden Book*, *Darwin and His Flowers*, *A Grape Handbook*, and the U.S. *Government Gardening Guide*. He has also read numerous Mexican cowboy adventure stories and sentimental romance books, and in addition has made it about halfway through José López Portillo's 700-page *Theory of the Modern State*, in Spanish.

He used to reread many times everything he had, especially the textbooks in chemistry, biology, and physics, which he allowed were so complicated that several readings were required simply to remember everything. Now that he has so many books, however, he doesn't have to resort to rereading anything that doesn't interest him.

Despite his hours spent reading, and the long days of work as a laborer at Rancho de los Dolores, Birch still finds time to write poetry and to sketch. But the daily field work has curtailed another of his pastimes—exploring the countryside. Before taking the job, he would sometimes hike into the mountains and hills by himself for a week at a time, taking with him only a sack of corn. He now knows the geography of the region intimately, having learned the paths of the many streams flowing into the valley, the nature of the water tables that feed the streams, and other features of the land.

This knowledge of the Santo Tomás area will undoubtedly serve him well in his future plans, which include more serious farming, perhaps on the Ejido Ajusco. "I'm just a peasant worker now," he said, "but I'm thinking of returning to school this fall to study agriculture, economics, and chemistry. I'm interested in things like soil pH, temperature zones, alfalfa, avocados."

If Birch returns to school, it will be in California. But as we poked at the embers glowing in the fire, surrounded by pristine wilderness, contemporary American culture seemed as distant as the Milky Way that glittered above in the dome of blackness. I asked him about the shock of returning to the modern world, and after a long pause that was filled up with the sound of water trickling downstream, he said, "Now that I've had a chance to be free, the thought of going back to paved roads, to sex magazines, to cars, to movies... it doesn't bother me so much."

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Call Me Madame's



ELEANOR WIDMER

The Restaurant: Andree's Continental Restaurant
The Location: 1341 Garnet Avenue, Pacific Beach (270-3030)
Type of Food: Continental
Price Range: Most entrees approximately twelve dollars
Hours: Open daily. Lunch, 10:00 a.m. to 2:30 p.m.; dinner, 5:30 p.m. to 10:30 p.m.

We've all had the experience of being out of sorts, feeling gloomy, and somehow incapable of seizing the advantage of the day. Then all at once someone who cares about us appears and is capable of turning the day around. The recollection of the

appearance of a parent in our childhood, who had the ability to make everything right, serves us as adults. We frequently say to a colleague or friend, "Oh, you've made my day," with the same gratitude that we expressed as children when our spirits were elevated by someone who loved us. I had this sort of emotional thrust the other evening at Andree's Continental Restaurant in Pacific Beach.

Originally named La Normandie, this Continental restaurant was owned by Marc Philippe, who had come from Cote D'Azur in La Jolla. As a host, Marc was outgoing and charming. But his chef turned out meals of uneven quality whose most glaring defect was an excess of salt. The portions were always large, the staff did try to please, but diners grew discouraged because of the inconsistencies of the

product. La Normandie was sold.

The second owners, a young couple from Canada, tried earnestly to rectify the old mistakes. The cooking was fair at best and the couple didn't have the expertise to make the restaurant work. Now it's under new management and has been renamed Andree's Continental Restaurant, and I was sufficiently curious to venture forth yet again.

As we entered, little about the place instilled confidence. It was early (about 6:30 p.m.) and the fading light in the street managed to enter the large windows that fronted Garnet Avenue. The tables in this large room have been arranged to insure intimacy, but securing privacy was no problem anyway — only one other couple was present, sitting without candlelight.

The waiter who approached us told us that this was his first night on the job. He didn't speak French and he implied that he couldn't communicate with the chef, who did. My first thought was the cliché, "Who's minding the store?" I didn't say it out loud, but shot my escort a sidelong glance of despair.

My particular escort that night is the embodiment of gentility, and he will suffer the most dubious service and food rather than create the slightest fuss. Our evening at Andree's proved no exception. After the waiter had scurried back and forth to determine the evening's specials, their cost, and method of preparation, I settled for the beef Burgundy and my friend chose the sea bass — despite the fact that it was "fresh frozen." We did our best to rise above the situation, but the absence of someone who had a good command of the restaurant did not bode well.

About ten minutes after we had finished our good soup and only mediocre salad (the dressing was flavorful but the head lettuce was stalling), the current owner entered. Her name is Andree Philippe; she is the mother of the original owner. Marc. When she bustled into the room, she immediately transformed it. For one thing, she turned on the lights so that we were no longer sitting in the increasing darkness; for another, she had the quality of old

French movie stars, no longer in her physical prime, but the embodiment of such energy and charm that we were immediately drawn to her.

She asked us what we had ordered and immediately offered to exchange the entrees (which had not yet arrived) if we were dissatisfied. I praised the soup and she apologized for being late — she had had a catering job and couldn't get away sooner. By this time some other diners had entered and she greeted them with familiarity and took their orders. Two French musicians arrived and began to play their guitars and to sing in a most delightful manner. Madame Andree cast an eye on her restaurant. We then knew it was going to be all right.

Actually, she did manage to reverse our early unfavorable impressions. My meal turned out to be quite tasty. I had a fine celery soup, excellent bread from Solun's bakery, and a creditable beef Burgundy. The vegetables were especially praiseworthy; they consisted of carrots, diced potatoes in their skins, and zucchini and tomatoes. The portions were exceedingly large.

My genteel escort did not fare as well because the bass was fishy tasting. I would have sent it back. Madame Andree asked him repeatedly if he were satisfied, saying she would bring a substitute, but my friend refused to complain. When we had finished, Madame Andree confessed that she is a good judge of diners and that her first instinct was to remove the entrees we ordered because they "are just not for you." She told us that she has a way of gauging her customers and that she would have suggested Dover sole for my friend and veal for me. We were touched by her honesty. "I love this place," she said, "and I want the people who come here to enjoy their dinner." She said she hoped we would come again when she would be given the opportunity to help in our selections. These include chicken, veal, duck, Chateaubriand, and rack of lamb, this last prepared for two. Most diners (which include soup or salad) are approximately twelve dollars.

We were not going to order dessert but Madame Andree brought us a nice mousse, half chocolate and half strawberry, and then refused to charge for it because of the inconvenience of our first half hour.

We were both quite charmed by her sincerity and devotion to her restaurant and I would return, placing myself in her hands. The cooking is in the middle range of competence, not intended as haute gourmet. Because most of the fish is fresh frozen, I would forgo the fish and opt for Andree's recommendations. Her attentive presence, the lovely music (Thursday through Sunday), and the musicians themselves contributed to our evening. We entered with forebodings; we left smiling. Please bear in mind that Andree's Continental Restaurant has not been conceived as a purveyor of gourmet dishes, but rather as a good family restaurant that's above average. It's open daily for lunch and dinner, testimony to Andree Philippe's dedication.

The Restaurant: De Luca's Italian Ristorante
The Location: 117 West Plaza Street, Solana Beach (755-0051)
Type of Food: Italian
Price Range: Dinners from \$4.25 to \$7.95
Hours: Open daily, 6:00 a.m. to midnight.

De Luca's Italian Ristorante in Solana Beach is worth noting because of its home cooking and its hours: open daily from 6:00 a.m. to midnight. Mama De Luca does the cooking. Papa handles the details of business, and the entire enterprise is intended for families who want home-style meals at low cost. Breakfast (served until 3:00 p.m.) includes a variety of omelets and fritattas (a deep-fried egg-vegetable "pancake"). I've never submitted myself to a fritatta for breakfast, but more than a dozen are offered, including the most well-known, artichoke or zucchini, served with potatoes and toast.

I was there for dinner, most of which cost about \$5.95. The dinners offer vast quantities of very fresh food with a home flavor. Since I am always complaining about salt, I must state categorically that De Luca's uses the least salt I've encountered in a commercial restaurant. For Italian food, everything is quite bland. This can be overcome by stating your preference and asking for more garlic or Italian seasoning.

All the pastas are made from scratch, which is a mark in their favor. But the sauces are not too spicy, which may be detrimental for some. We had the manicotti (\$5.25), which tasted like bintzes with red sauce; linguini with broccoli and a white sauce (\$4.50); chicken parmigiana (\$5.95), which arrived with spaghetti; and the evening chicken special, plus soup, salad, bread. The bread is quite extraordinary, baked on the premises, cut in thick wedges, and then either fried or broiled with additional bread crumbs.

None of the dishes is zesty in taste, but they are fresh, filling, generous of portion, and inexpensive. The chicken parmigiana, with soup or salad, plus spaghetti, is a good buy at \$5.95. We had an astonishing amount of food, for which we paid ten dollars each. Pasta dishes, served with salad and bread, range in price from \$3.95 to \$6.25. All of these entrees, plus pizza and reasonably priced Italian-style sandwiches, are served until midnight. Best of all is the family — everyone friendly, desirous of pleasing. Our waitress was the soul of patience and attentiveness.

I don't want to mislead people into thinking that De Luca's offers taste thrills. But it does serve large portions of an honest product at reasonable prices. You can eat in a congenial atmosphere — the De Luca designed the two-story building themselves — with many filling meals that cost between five and six dollars. The long hours are an additional advantage for those who like to eat very early or very late. □

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DUNCAN SHEPHERD

The first shot, which lasts throughout the credits and a little past, is of a white bedroom, immaculately done up in that modernist Italian style in which the furnishings all look like blown-up dollhouse accessories, and with a large, square, open window, looking out at a twinkly supphire sky, dead-center on the screen. It is the sort of bedroom into which — and the sort of sky out of which — Peter Pan might be expected to fly. It is the camera, however,

that takes flight, out the window and into that sky, as the narrator propels us backwards in time. Next shot: a lone tree, in the classic lollipop shape such as a kindergarten might draw, and again dead-center on the screen. An explosion is heard, and a moment later a whooshing wind shakes a few pears loose from the branches. This is the Taviani brothers' oblique way of telling us (or starting to tell us) that the time we have been sent back to is that of the Second World War. There is lots more of this sort of thing in *The Night of the Shooting Stars*, both in

level of imagination and in manner of presentation. For the moment, let's concentrate on presentation. The characteristic image in this movie, the first two being prime examples, is heavily weighted in the center, almost as if the screen were somehow grooved down the middle. And as well as centered, it is scrupulously cleaned up of any compositional or atmospheric busy-ness that might come between the camera and the main subject of each shot. If the screen happens to be occupied by too many people to be crowded at once into that central groove, they will funnel towards it in an orderly fashion, or they will spread out symmetrically from it, as though fearful of setting the image to teetering; and when only one person is present on screen, he will typically be front-and-center (or back-and-center, or anywhere-and-center), and a bit stiff, as if posed for a family snapshot. There is something rather blocky and repetitive about all this; but there is also something forceful and direct. It bespeaks a great confidence in what's being offered up, like a 96-mph fastball pitcher who feels no need to fancy things up with sliders, screwballs, changes of speed, diversionary knees and elbows. Confidence or no, this manner of delivery would become eventually monotonous and predictable if not for the varied selection and arrangement of the individually straightforward images (and even a fastball pitcher, though I would not want to carry the baseball analogy further than this, will vary his *placement*). Here is where imagination comes in, and where confidence is justified. The roundabout or serpentine approach witnessed in the pear-tree scene, and again and again thereafter (only more so), strains against the seeming straightforwardness, deflects it, in a sense, and reroutes it. It may take someone with some personal experience of the pains of creation — perhaps no less than a fellow filmmaker — to appreciate fully the prodigious effort and imagination required to make such old

familiar material seem so fresh again and still palatable — to make so much of it seem so unforgettable, after first making us forget how much we knew about it beforehand. A distinct locale, color scheme, sound effect, bit of music (sometimes audaciously chosen), or combination thereof, together with the often roundabout way the essential information is set forth, gives even after event a specificity that amounts to actual newness. The chipper rendition of "The Battle Hymn of the Republic" that floats so strangely over a tranquil forest, and that seems to announce the long-awaited arrival of the American liberators (it turns out to be no more than a phonograph record played as a prank), is one such novel combination of sound and image. The first true sign of the American presence, much, much later, is a condom blown up like a balloon and carried, aloft at the end of a string, by a little girl back to her elders. What an idea that is! And what an idea, too, to depict a German bombing raid on a Tuscan village by entering as far as possible inside the heads of the evacuated villagers — first, as they await the outbreak, by patching together snippets of interior monologue on such insanely trivial concerns as the cockroaches in the kitchen sink or the inconvenience of possibly having to buy a new mattress, and then, when the bombing has begun, by filling the screen with shots of the villagers' ears and their now-useless doorknobs. With each scene, the Taviani brothers, Paolo and Vittorio, who share equally the directing chores, seem to be seeking, usually finding, and sometimes ardently having to hack out, a new trail to go over ground that already boasts a well-paved and much-traveled public thoroughfare. Old and familiar the material in this movie surely is. The odyssey of a splinter group of Tuscan villagers, through territory murderously patrolled by German troops and diaphanous local Fascists, to meet up with the advancing Americans, takes us back at least to *Open City* and *Paisan*,

even in such particulars as the anecdotal plot construction, the cast of archetypes, and the diet of instant irony, pathos, tragedy, humanity, etc. But the viewpoint is one appropriate to our own time and to memory: not the journalistic urgency and factuality of Rossellini, but something subjective, impressionistic, heightened and embroidered, almost folkloric — a bedtime story in answer to the question, "What did you do in the war, Mommy?" A movie in the older style would almost certainly have aimed at having sharper, fuller characterizations, better differentiated and more individualized. The lack of such is perhaps the most strongly felt lack here. But it is not without an alibi. Ostensibly the events have been filtered through the consciousness of a six-year-old girl and through the memory of the woman (and narrator) she has grown up to be. The child's-eye view — "Everything

in those days was so unusual" — is no doubt compatible with and perhaps even suggestive of the wide-spread unusualness, and it is extremely useful in justifying the wildest flights of fancy, as when the combatants in the climactic battle are briefly visualized as spear-chucking Roman Centurians. (This battle more than overcomes the triteness of its wheat-field setting. Never has the chaos of combat been better portrayed on screen, or anyway never in such clear, precise, intimate vignettes: "Who's winning?" inquires an old lady of one of her compatriots as he races past her hiding place by a wheat sheaf. "Who's winning?" she tries again in a louder voice as an enemy soldier, hot on the other's heels, pulls up and shoots her dead.) The child's-eye-view premise won't wash, however, as an explanation of the insubstantiality of many of the characters. The movie doesn't maintain all that tight an

orbit around this one character. She is not at all times present as an observer, and is sometimes, for lengthy stretches, lost sight of altogether. Which is justifying in a way. Her character happens to be one of the better drawn in the movie — a child whose natural and forgivable childishness is unsentimentally shown to be not always adequate to her situation. After, for example, she has been properly punished for thoughtlessly sitting atop the mound of eggs which supply the refugees with their daily protein, she picks through the wreckage, finds the only two eggs to survive intact, and — instead of penitentially handing them over — spitefully finishes the job with her fist. Given the childlike sense of wonder that provides the movie's starting point, and given the willingness of the Taviani brothers (who themselves occupied the designated time and place in their early

adolescence) to boost that sense of wonder to more sophisticated levels, it seems almost a miracle that the movie didn't spiral off into Fellinism. But perhaps, after all, it's less a miracle that the Taviani are not Fellini than that they are not quite the same Taviani who made *Padre Padrone*. The earthiness that lapsed there into occasional coarseness, and the fancifulness that lapsed into occasional silliness, never lapses that far here. *The Night of the Shooting Stars*, now on at the Cove Theatre, is not poetic and magical all the time, but it never strays far enough away, or long enough away, to break the spell. I would be tempted to employ that critical chestnut that begins: "If you see only one movie this year . . ." — except that if you are the kind of moviegoer who sees only one movie per year, you are the kind who would be less apt to understand why this one ought to be it. □

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Letters

(continued from page 4)
story dealt with the sensational aspects of Danny's life, right up to his sensational death. He did not get any feedback from anyone he wrote about as to what the so-called punk movement is supposed to stand for (why they dress as they do, or what Danny was like in high school, and those critical years immediately following (after all, he was only twenty when he died)).

I lived on Third Street, a block away from the house they called the Rapture while the "punks" were there. On many occasions, groups of bizarre-looking teen-agers and young adults would walk past my house, heading there, and you'd constantly see a group sitting around outside the house with music blaring from inside. My only feelings about

them were a reflection of my own self and my own times. They made me feel much older; here was some sort of "movement" or social wave I knew nothing about and had no reason to learn more about. I am just sorry that Mr. Applegate's story did nothing to explain these young people, and Danny in particular. Maybe they defy explanation. And won't it be something to see what the youth of tomorrow come up with?

Ilia Gerber
Lencuau

Thanks, Now Get Some Sleep

Joe Applegate has composed a masterpiece. There are so many Danny Dean Wilsons that are still with us, and I know that Applegate opened a few eyes. Mine have

never been closed, so I truly appreciated his honest documentary.
Rocky Smith
San Diego

Requiem For A Fireball

Back in the Thirties, the formula of lacking on a "crime does not pay" ending to gangster films satisfied both the public's impressionist lust for violence and the moralistic posture of that era. What kind of lifestyle is being depicted in stories like "Fireball" (Stephen Heffer, May 5) and "Requiem for a Rebel" (Joe Applegate, May 19)? It is not motivated by instinct, the

animal-world rule of survival, because its drives are self-destructive. And it is not civilized because it totally violates all the order and structure that humanity has imposed for the survival of our kind.

The rebels in "Fireball" create a meaningless, dangerous fireball instead of ranging themselves against the nuclear fireball menace. It is a sadomasochistic jerk-off. When the fight was over, "the seventy-odd players began laughing insanely together, screaming and howling in deranged, dissonant choruses, like a troupe of lunatics auditioning for confinement." What vicious lust does this arouse in readers? Heffer follows the formula of putting a little distance between himself and the fireball gang — it allies him with the timid stay-at-homes who get their jollies watching others take breakneck chances.

Unable to accept death, some of us have developed philosophies (religions) which transform eternal death into its very opposite, eternal life. Literal minds, revolting from such lack of evidence, demand instead meaningful lives that eventually insist death with the dignity of meaning.

What did "Requiem" depict? A rebel without a cause, a life that befuddled and destroyed its own nest, that produced no peer or social good, a death that proved nothing. Pure sensationalism.

Alas, poor much-maligned lunatics. Except for the occasional violent one who makes headlines scream, they are cloistered in their fantasy worlds, suffering their own delusions, harming no one. Are they to be shackled while the "Fireball" and "Requiem" prototypes are glorified into the new norm?
Suecia Garzon
San Diego

Off the Cuff

What did you get in the mail today?



David Rubin
Jeweler
Hillcrest

I'll go get it, I haven't opened it yet. I get all my mail here at the store, that way if I get a letter from a friend, I can read it now. Let's see — here's the "San Diego Private Industry Council Report." I don't subscribe, it just comes. This is an advertisement for some kind of gold computer jewelry — that goes out. Another bill from my accountant for employee taxes. This is, uh-oh, Master Charge bill; no, it's a deposit acknowledgment for my bank-by-mail. Keep that. This is an ad from a New York diamond company — goes out. Look, here's a nice catalogue for wedding rings; this I'll keep. Another ad offering gold earrings and chains — trash. An auto supply ad, don't need that. The *Pennysaver* goes out, no time to read it. That's today's mail.



Debbie Packard-Cisneros
Social Services Program
Director
La Mesa

I'm not real good at writing letters, so I usually just get a lot of junk mail — unless it's a letter from my in-laws. They're really good about writing letters. Let's see what came today. Some store coupons; a flier for Kragen, a new auto supply store; more money-saving coupons, most of which I'll throw out. Here's an ad from Tidy Diddy — "Save a little green on rash-fighting diapers," it says. Who can afford it? Here's an ad for Captain Kidd's. My new health insurance cards came. A bill from Mervyn's. Here's something from Santa Fe Railroads pushing Assembly Bill 613, which calls for a weight-distance tax. They send you an envelope with a form letter to your assemblyman telling him you're in strong support of the measure. I probably won't mail it in. That's all that came.



Julie Rumsey
Actress
La Jolla

A letter from home. That's it. But that's great. I get maybe two letters from home a year, and this just happened to come today. Usually I get mail like, "You have won this precious gem." I did get one through the mail once, a little tiny emerald with a certificate that says, "This gem is genuine." I seem to get a lot of ads for LCD watches. I ordered one for four dollars once. It was cute. I gave it to my brother. I like to write letters but I don't do it often enough. I love receiving them, though, it makes my whole day wonderful. I have a friend who sends me a postcard when he's coming to town — he never calls. It's almost formal, but there's something about it I really like.



Ken Maney
Artist and Teacher
Pacific Beach

Mission Bay Health Views, a community paper they send out around here. Here's something from *Time* magazine, a gift renewal which I'm not renewing. My *Art in America* came today. This issue looks good. There's an article on neo-expressionistic painting this month. My *Art News* didn't come today. That's the other art publication I really look forward to reading. No letters. The *Pennysaver* came today. Pretty exciting stuff, eh? It's stuffed with ads — a two-piece fish dinner at Captain Kidd's Seafood Galley and an ad from Dixieland Lumber — something everyone should know about building. They're having a sale on garage-door openers. Maybe I'll get something more interesting tomorrow.



Frances West
Supervisor
Downtown

Nothing. Nothing at all. This is two days in a row. I don't believe this. I usually get something, at least the *Pennysaver* or bills or some coupons. I usually call home once a day from work to see if I've received any mail. I think everybody likes to get mail. I like shopping by mail. Recently I signed up for records and tapes. They canceled my order but I still got to keep the free bonus albums. Not too long ago we got an ad for freezer meat — thirty pounds of ribs for only twenty-nine dollars. We tried it out. It turned out to be a deal. Barbecue them and they're really delicious. I get catalogues from stores. I don't receive many letters because I don't write very often, but it's nice to get something.

—Lin Jakary

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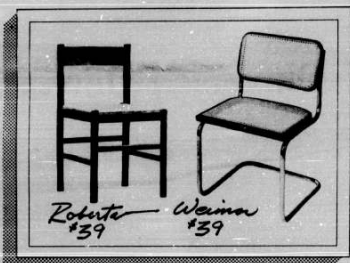
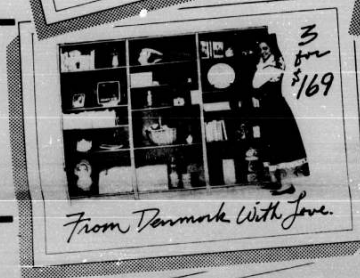
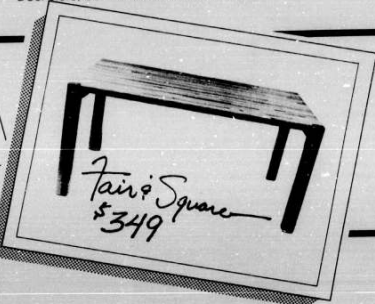
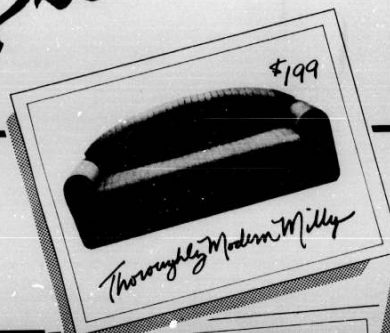
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Section 2

Events, Theater, Music, Film

A Matter Of Intent

Art for art's sake is a modern idea. Throughout most of history, art has been at the service of something else—usually religion. Classical art is religious art, and so is the art of ancient Egypt and pre-Columbian civilizations. Art used to be the creation of religious icons, illustrations of religious teachings, or quite simply a devotional activity. The secularization of art began with the Renaissance and has continued to our day. In most recent times one has been hard pressed to find contemporary artists using religion as their subject.

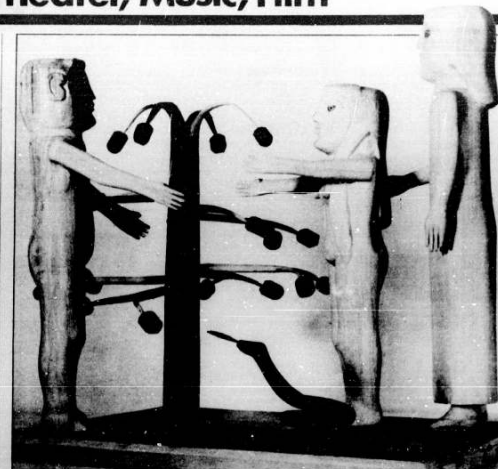
Art at the service of religion meant anonymous authorship, communal rather than individual work, and above all, conformity rather than originality. Contemporary art, on the other hand, takes pride in authorship, originality, and nonconformity. Contemporary art is critical, controversial, and frequently opposes the establishment. This is so even when the central question of contemporary art is as seemingly

innocuous as trying to figure out what art is.

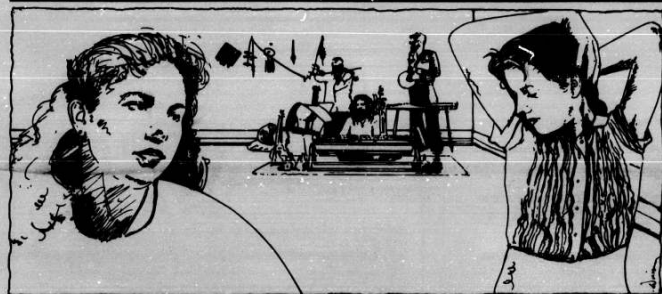
Can there be religious contemporary art? Obviously it exists in churches and other places of worship. It is seldom taken seriously. Le Corbusier's Chapel at Ronchamp is one of the few examples of contemporary religious architecture that merit attention.

Curators Carol Adney of the University of Colorado and Ruth Meyer of the Ohio Foundation of the Arts have put together a traveling exhibition that tries to answer the question in the affirmative. It seems that in isolated pockets of America contemporary religious art does flourish. The trouble is that the artists represent so many different backgrounds and so many differing intentions that it is hard to see how they could be grouped under the title of the exhibition, "New Epiphanies." An epiphany is the manifestation of God, or, if you consult a more permissive dictionary, a spiritual flash of recognition. Some of the artists, such as Howard Finster, Elijah Pierce, Nellie May Rowe, and Edgar Tolson, received no formal training and can be thought of as primitive or naive

(continued on page 4, col. 4)



She Shall Be Called Woman/Edgar Tolson, 1982



Violet Unbound

Of course, I was always a dance maniac. I was the first girl in my neighborhood to learn the bunny-hug and the two-step and I did them magnificently. But when I actually got on the dance floor, I always had trouble. "Come, Violet, follow my lead," my partner would groan, or "There's no step like that in the bunny-hug, Violet!" How could I help it? My spirit was too big for these limited dances. I had too much to express—I kept making up my own steps and doing the standard steps in my own way. Finally, there was not a boy in Fort Washington

(continued on page 4, col. 5)

Fedora On Toast

The taste of felt is unpleasant. But the taste is nothing compared with the texture of felt being slowly and grimly chewed: tough, furry, wet, awful. These are lessons I learned from André-Michel Schub.

Schub gave a recital in Sherwood Auditorium last year, under the auspices of the La Jolla Chamber Music Society. Much was to be expected of this young pianist, winner of the 1974 Naumburg International Piano Competition, of the 1977 Avery Fisher Award, and of the 1981 Van Cliburn International Piano Competition. New York Times music critic Harold Schonberg had written of Schub's Tchaikovsky as "pianistically flawless" and of the musician himself as "a formidable pianist with a fierce integrity who will represent the traditions of the Cliburn Competition at its best." The Los Angeles Times referred to him as "a virtuoso, a musician, a versatile stylist, a pvet, a charmer, an audience pleaser and connoisseur." The Washington Post spoke of Schub's "intensity and passion." I went

to Sherwood Auditorium prepared to be inspired by wonderful piano playing.

What I heard instead was a display of technique, with scarcely any musical interest. Schub played loud and he played fast; his power was undeniable, and his dexterity was overwhelming. At first the sheer technical brilliance sustained my interest. But the characteristics of real music-making—a sense of larger structure, subtlety of phrasing, emotional warmth, a movement of sounds mirroring an inner spiritual movement in the performer—were scarcely in evidence. Schub seemed cold, flashy, mechanical, uninterested. So I wrote in my review of the concert:

The manager of the La Jolla Chamber Music Society at that time was Sharon LeeMaster (she has since gone on to become development director for COMBO). After my review, she called me up and predicted—in the friendliest way, but with complete conviction—that one day I would eat my hat. With the habitual arrogance of the critic, and still filled with the disagreeable experience of the Schub recital, I accepted the challenge: if I ever detected in André-Michel Schub the

(continued on page 5, col. 3)



André-Michel Schub



Lisa Kevafian

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday event in order to be considered for inclusion. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information, including a description of the event, the date and time it is to be held, the precise address of where it is to be held, and a contact phone number for publication to: READER EVENTS EDITOR, P.O. Box 88623, San Diego, CA 92138.

Dance

"Yugen," a program of poetry, dance, and music featuring Ellen Segal, will be presented Friday, May 27 and Saturday, May 28, 8 p.m., Westminster Arena Theater, 1908 Tabor Street, Four Lows. 276-7225.

"Dance 83," a production of San Diego Evening College, will be presented Friday, May 27 and Saturday, May 28, 8 p.m., San Diego City College Theater, Thirteenth and C streets, downtown. 239-7854.

Flamenco Dance will be performed by Ramon's Spanish Ballet, Saturday, May 28, noon, Old San Diego Square plaza, Harney Street, Old Town. Free. 232-0855.

Folk Dance by the visiting Mayfest Dance Ensemble will be presented Tuesday, May 31, 8 p.m., Claremont Lutheran Church, 4371 Claremont

Mesa Boulevard, Claremont. Free. 965-0552.

Film

"Art of the Persian Carpet," a documentary film on the process of designing and creating the carpets, filmed entirely in Iran, will be shown each day through September 8, 1 p.m., Museum of Man, Balboa Park. 239-2001.

"The Shop on Main Street," a 1969 film directed by Jan Kadar and Elmar Klos and set in World War II Czechoslovakia, will be shown Thursday, May 26, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-1541.

"Mexico: The Frozen Revolution" draws parallels between the social and economic conditions today and at the time of the revolution in Mexico in 1910 and will be shown Thursday, May 26, 7:30 p.m., Grass Roots Cultural Center, 1947 Thirtieth Street, Golden Hill. 232-5009.

Antarctica will be the subject of a videotape and lecture presentation by artist-author Gale Grant, Thursday, May 26, 7:30 p.m., Jewish Community Center, 4079 54th Street, East San Diego. 583-1300.

Political Film Series sponsored by the Committee for World Democracy continues with "Pons Rademakers" 1978 film Max Haxton, a story of conflict of ideas, Friday, May 27, 7 p.m., Undergraduate Science Building, UCSD. Free. 452-2230.

"The Incredible Journey" Disney's 1963 story of two dogs and a cat that cross the Canadian wilderness to rejoin their owners will be

shown Saturday, May 28 and Sunday, May 29, 3 p.m., Natural History Museum, Balboa Park. 232-1821.

"Stagecoach" John Ford's 1939 film starring John Wayne features great Utah scenery and an odd cast of characters traveling through hostile Indian territory and will be shown Tuesday, May 31, 7 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 435-4187.

"Amarcord," director Federico Fellini's remembrances of his youth in pre-war Italy, will be shown with English subtitles, Wednesday, June 1, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. 454-1541.

"Everest North Wall," mountaineer Lou Whittaker, leader of the expedition that is the subject of the film, will be present at the screening, Wednesday, June 1, 8 p.m., Adventure 16, 4620 Alvarado Canyon Road, Alvarado Canyon. 283-2374.

Children's Films, lions and kittens are the subjects of *Elas and Her Cubs* and *One Kitten for Kim*, to be shown Thursday, June 2, 3 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free. 435-4187.

Children's Films, surfers, skateboarders, and dare devils are featured in five short films to be shown Thursday, June 2, 3:30 p.m., National City Public Library, 200 East Twelfth Street, National City. Free. 474-8211.

Music

Viola Rietveld, Luciano Berio's Sequenza for solo viola, and works by Bach, Brahms, and Grieger will be included in a program per-

TO LOCAL EVENTS

formed by Simon Oswald. Thursday, May 26, 8 p.m., Mendocino Recital Hall, UCSD. Free. 452-1429.

Ice Cream Social, open unlimited ice cream and the popular and casual music of the Point Loma College Wind Ensemble, Friday, May 27, 6 p.m., the lawn in front of Golden Gymnasium, Point Loma College, 1920 Lomaland Drive, Point Loma. 222-6474.

Topical Folk Music Concert, anti-nuclear activist performer Mark Levy will be singing Saturday, May 28, 8 p.m., Grass Roots Cultural Center, 1947 Thirtieth Street, Golden Hill. 232-5009.

Jazz Concert, the Peter Spangue Quartet will perform Sunday, May 29, 11 a.m., Old Amsterdam Gallery, 1150 Camino Del Mar, Del Mar. 481-2566.

"Five Fugues from Three Centuries" is the theme for Jara and Jacobson's concert, Sunday, May 29, 2 p.m., Spreckels Organ Pavilion, Balboa Park. Free.

Sacred Music Concert, the Sibling Singers will perform cappella, Sunday, May 29, 3 p.m., Villa Montezuma, 1925 K Street, Sherman Heights. Free. 239-2121.

Baroque Music Concert, music for trumpet, organ, and voice will be performed by Steve Foster, Kenneth Herman, and Betty Firestone, Sunday, May 29, 7:30 p.m., First Unitarian Church, 4100 Front Street, Mission Hills. 298-9978.

Special

Festival of the New Arts, the final presentations include Stuart Sherman's performance piece "Spectacles," sound pieces, and a series of short films, Thursday, May 26, 8

p.m., Sushi, 832 English Avenue, downtown, 425-8460. Environmental Light Installation on Interstate 15, a work by Louis Hock, will be a continuous light sculpture spanning two hills across the freeway in the vicinity of Alpine, Friday, May 27 and Saturday, May 28, dusk to 11 p.m. 452-4181 or 452-2955.

Puppet Shows continue every Friday, 10 a.m., 12:30, 2:30, and 4 p.m.; Saturday, 1 and 2:30 p.m.; Sunday, 1, 2:30, and 4 p.m.; Memorial Day, 1, 2:30, and 4 p.m., Balboa Park Puppet Theater, Palisades Building, Balboa Park. 420-0794.

Woodcarving Show, the seventh annual, sponsored by the California Carvers Guild, will feature the work of some of the state's best carvers, demonstrations, and a whittling contest, Friday, May 28 and Sunday, May 29, 10 a.m., Conference Building, Balboa Park. 485-8937 or 452-1375.

Food Fair, a day of ethnic food, costume, music, and entertainment from twenty-six countries will be held Sunday, May 29, noon, House of Pacific Relations, Balboa Park. Free. 466-7654.

Sports

Padres Baseball, we'll get the Strawberry but they'll get the razzberry when the Mets come to town, Friday, May 27 and Saturday, May 28 (jersey night), 7:05 p.m., and Sunday, May 29, 1:05 p.m.; then it's two against Montreal, Monday, May 30 (followed by fireworks display), 6:05 p.m., Tuesday, May 31 and Wednesday, June 1, 7:35 p.m., San Diego Stadium. 281-4934.

Bicycle Racing continues Friday, May 27, 7:30 p.m., San Diego Velodrome, Morley Field Drive, Balboa Park. 298-1520.

Frisbee Clinics for players of all skill levels are offered each Saturday, noon, East Mission Bay Park. Free. 273-7441.

Super and Street Stock Car Racing continues Saturday, May 28, 8 p.m. (qualifying 6 p.m.), Caon Speedway, Reailey Avenue at Callesque Field, El Cajon. 448-8800.

Alexander Everett

Teacher of Teachers
"Alexander is a pioneer. He is a true friend and mentor who has made an enormous difference in my work."
Werner Erhard.

"Alexander is a good friend. He really cares about what he teaches."
John P. Hanley.

"Alexander is a good friend. He is a great teacher of our time and my good friend. He teaches the important aspects of life."
O. Carl Simonson, M.D., Medical Director, Cancer Counseling and Research Center.

INWARD BOUND

What: A weekend workshop with Alexander Everett.
When: Saturday, May 28, 1983, 10:00am - 7:00pm.
Where: Seminars by the Bay, San Diego, 1842 Divisadero Way, Suite 4 (in Marina Village), \$125.00.
Cost: \$40.00 repeat students. All fees include vegetarian lunch both days.
942-0910

Radio/TV

"The Sound of Music," Robert Wise's 1965 film of the Von Trapp family singing their hearts out in war-torn Austria, stars Julie Andrews and Christopher Plummer with a Rodgers and Hammerstein score, Friday, May 27, 8 p.m., KSTV, Channel 19.

"Night Gallery," the 1969 pilot for Rod Serling's TV series features three separate vignettes, one directed by Steven Spielberg and another starring Joan Crawford. Saturday night, May 28, 1 a.m., KSTV, Channel 6.

"Taratula," the 1955 horror film about what it's like to be a laboratory experiment gone awry, stars John Agar, has some good special effects and a yowling Clint Eastwood in a small role, Sunday night, May 29, 1 a.m., KSTV, Channel 6.

"Stevie," Glenda Jackson, portrays the English poet Steve Smith in a dramatization of his life presented

the Old time CAFE

Thursday 28
Friday 27
Saturday 28
Sunday 29
Tuesday 31
Wednesday 1

1982 NATIONAL AUTO RAMP CHAMPION
BLUEGRASS ETC.
Featuring John & Julie Moore
BLUEGRASS & COUNTRY

MITCH GREENHILL & MAYNE SMITH
COUNTRY AND BLUES MEET FOR A FABRANT ACROSTIC EVENING OF TIGHT VOCAL HARMONIES AND HOT LICKS.

RAGGLE TAGGLE
This popular local group performs an energetic mix of swing, vocal jazz, traditional English and Irish dance tunes and drinking songs, sea shanties, gypsy music and even Gregorian chants.

OLD TIME HOOT NITE
Open stage. Musicians call in at 5:30

JESS STOLLBERG also **ROB BALMUTH**
FOLKSINGERS
Cover charge nightly - Beer & wine

RESTAURANT FOLK CLUB

1046 North Highway 101, Torrance 436-4010
Reservations Recommended

BONNIE PHIPPS 7:30
BLUEGRASS ETC. 7:30 & 9:30
Featuring John & Julie Moore
BLUEGRASS & COUNTRY 7:30 & 9:30
MITCH GREENHILL & MAYNE SMITH 7:30 & 9:30
COUNTRY AND BLUES MEET FOR A FABRANT ACROSTIC EVENING OF TIGHT VOCAL HARMONIES AND HOT LICKS. 7:30 & 9:30
RAGGLE TAGGLE 7:30 & 9:30
This popular local group performs an energetic mix of swing, vocal jazz, traditional English and Irish dance tunes and drinking songs, sea shanties, gypsy music and even Gregorian chants.
OLD TIME HOOT NITE Musicians call in at 5:30
JESS STOLLBERG also **ROB BALMUTH** FOLKSINGERS
Cover charge nightly - Beer & wine

THE JOFFREY BALLET

AMERICA'S ALL-STAR DANCE COMPANY PLAYS IN AMERICA'S FINEST CITY with the SAN DIEGO SYMPHONY

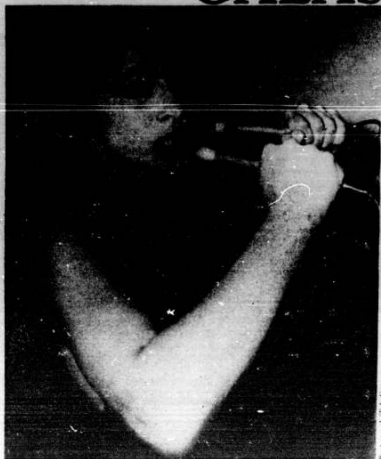
JUNE 15, 16, 17 at 8:00 p.m.

at the CIVIC THEATER

Ticket Prices: \$27.50 \$22.50 \$17.50 \$10.00
Availability of all TICKETRON outlets and CIVIC THEATER BOX OFFICE (CHARGE LINE 236-A510)
For group sales information phone 459-971

Sponsored by SAN DIEGO ARTS FOUNDATION

DIAMANDA GALAS



In solo concert for voice, live electronics, and tape FRIDAY MAY 27th - 8:00 pm at SHERWOOD AUDITORIUM in the La Jolla Museum of Contemporary Art, 700 Prospect Street, 315 General Admission, \$10.00/\$5.00 for Students and Senior Citizens. Tickets available at SLARS and all TICKETRON agencies. For ticket information call (619) 452-4383.
Galas is the most extraordinary, extreme, and honest vocal performer you'd ever hope to see. - Gregory Sandow, THE VILLAGE VOICE (New York)

An Open Reception

Meet San Diego Area Artists teaching workshops at the

Ildywild School of Music & the Arts

PAUL LINGREN, Chair, Visual Arts Department Open Studio: Printmaking Techniques
HARRY STERNBERG, Painting & Drawing - CORNELIA VON MENSCHENHAUSEN, Book Arts - PAULINE EATON, Watercolor - BRUCE MCNEMAMEN, Sculpture - VANCE ALAETTLER, Sculpture - JIM WILSTERMAN, Handmade Paper Sculpture
WILLIAM BOWNE, Painting & Drawing - JEAN ISAACS, PATRICK NOLLET, BETZI ROE, Artists Directors, J's Company & Dancers

Reception free to the public. Information available for

Summer Workshops

(June 26-September 3) Dance, Music, Indian Arts & Cultures, Theatre, Visual Arts, Writing and Fiber Arts.

The Mountain Greenhouse

(June 26 - July 23/July 31 - August 27) General and Special Programs in Music, Dance, Visual Arts and Theatre for students 5 - 13.

"The Music Man"

(July 3 - 30) Musical Theatre Production Workshop for students 14 - 20. Clues in dance, voice, acting and stagecraft leading to performance of "The Music Man," a tribute to composer and former ISOMATA music teacher, Meredith Willson.

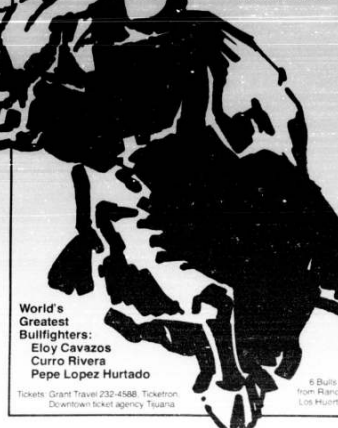
Special Events

June 25 - Dedication Concert for the Robert Evans Holmes Amphitheatre
July 3 - Jazz Concert
July 5 - Artist Lecture: Michael Rothstein, "Printmaking"
July 16 - J's Company & Dancers Performance
Artist Lecture: Françoise Gabot, "Collette"
July 17 - Pacific Solstice
July 22 & 23 - Chamber Music Festival
July 26 - Artist Lecture: Clara Falkenstein, "Sculpture"
July 29 & 30 - "The Music Man"
August 5 - San Dieguito/Acoma Pueblo Pottery Firing
August 5 & 6 - Youth Music Concerts
Studio Arts Exhibition & Sale
August 6 - Oakland Ballet Performance
August 9 - Artist Lecture: Judith Hoffberg, "Artists Books"
August 19 & 20 - Festival Gardens
August 26 - Chamber Music Concerts
August 26 - September 3 - Folk Arts Exhibition
August 27 - J's Music Concert
September 3 & 4 - The Lowitz Dance Company Performance

To find out about workshops, work study and cost for ISOMATA work shops, come to the Open Reception with the San Diego Artists or contact USC Ildywild, Ildywild School of Music and the Arts (ISOMATA), P.O. Box 38, Ildywild, CA 92149, (619) 659-2171.

Bull Fights!

Sunday May 29 4 pm
Downtown Belling Juana



World's Greatest Bullfighters:
Eloy Cavares
Curro Rivera
Pepe Lopez Hurtado

Tickets: Grand Travel 232-4586, Ticketron, Downtown ticket agency Juana.

READER'S GUIDE TO THE THEATER

Theater reviews are compiled by Jeff Smith, contributing to the *San Diego Union*. Information is accurate according to material given us, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military; ask at the box office.

THE BEAUTY PART
The Marquis Public Theater presents *Beauty* through May 28 Friday and Saturday at 8:00 p.m. For information call 424-9668.

CHILDREN OF A LESSER GOD
I recommend that you see the San Diego Rep's production of the Mark Medford drama. Twice I say this not simply because the Rep is offering an excellent production of the play, nor because it is a rich, compelling introduction to the world of the deaf and the hearing-impaired. These are reasons enough, as is the fact that a second look will surely expand one's understanding of the play's many features and important themes. My chief reason, however, is that as the play unfolds its fragile love story about a deaf woman and a speech therapist, the production unintentionally makes one conscious of the amount of work that went into its own making. Consequently, a first look creates a certain friction between the surface—the obvious tasks involved in staging a play with the world of deaf hearing audiences—and the depth of the play itself. The play, the complexities of the production, and the many forms of

CHILDREN OF A LESSER GOD TAKES SAN DIEGO BY STORM

CRITICS RAVE!
"An excellent production... rich, compelling, joyous. See it. Twice." —Jeff Smith, Reader
"A solid hit... marvelously theatrical... a gem for the eyes and ears." —Wilton Jones, S.D. Union
"Touching, engrossing, funny... a most noble effort." —Bill Hagen, Tribune

MANY PERFORMANCES SOLD OUT! CALL TODAY!
BOX OFFICE OPEN TUESDAY-SUNDAY, NOON-8 PM, 1620 6th Ave. Ticket Prices & Performance Schedule: \$8.50—\$10.00—\$12.50—\$15.00—\$18.00—\$20.00—\$25.00—\$30.00—\$35.00—\$40.00—\$45.00—\$50.00—\$55.00—\$60.00—\$65.00—\$70.00—\$75.00—\$80.00—\$85.00—\$90.00—\$95.00—\$100.00—\$105.00—\$110.00—\$115.00—\$120.00—\$125.00—\$130.00—\$135.00—\$140.00—\$145.00—\$150.00—\$155.00—\$160.00—\$165.00—\$170.00—\$175.00—\$180.00—\$185.00—\$190.00—\$195.00—\$200.00—\$205.00—\$210.00—\$215.00—\$220.00—\$225.00—\$230.00—\$235.00—\$240.00—\$245.00—\$250.00—\$255.00—\$260.00—\$265.00—\$270.00—\$275.00—\$280.00—\$285.00—\$290.00—\$295.00—\$300.00—\$305.00—\$310.00—\$315.00—\$320.00—\$325.00—\$330.00—\$335.00—\$340.00—\$345.00—\$350.00—\$355.00—\$360.00—\$365.00—\$370.00—\$375.00—\$380.00—\$385.00—\$390.00—\$395.00—\$400.00—\$405.00—\$410.00—\$415.00—\$420.00—\$425.00—\$430.00—\$435.00—\$440.00—\$445.00—\$450.00—\$455.00—\$460.00—\$465.00—\$470.00—\$475.00—\$480.00—\$485.00—\$490.00—\$495.00—\$500.00—\$505.00—\$510.00—\$515.00—\$520.00—\$525.00—\$530.00—\$535.00—\$540.00—\$545.00—\$550.00—\$555.00—\$560.00—\$565.00—\$570.00—\$575.00—\$580.00—\$585.00—\$590.00—\$595.00—\$600.00—\$605.00—\$610.00—\$615.00—\$620.00—\$625.00—\$630.00—\$635.00—\$640.00—\$645.00—\$650.00—\$655.00—\$660.00—\$665.00—\$670.00—\$675.00—\$680.00—\$685.00—\$690.00—\$695.00—\$700.00—\$705.00—\$710.00—\$715.00—\$720.00—\$725.00—\$730.00—\$735.00—\$740.00—\$745.00—\$750.00—\$755.00—\$760.00—\$765.00—\$770.00—\$775.00—\$780.00—\$785.00—\$790.00—\$795.00—\$800.00—\$805.00—\$810.00—\$815.00—\$820.00—\$825.00—\$830.00—\$835.00—\$840.00—\$845.00—\$850.00—\$855.00—\$860.00—\$865.00—\$870.00—\$875.00—\$880.00—\$885.00—\$890.00—\$895.00—\$900.00—\$905.00—\$910.00—\$915.00—\$920.00—\$925.00—\$930.00—\$935.00—\$940.00—\$945.00—\$950.00—\$955.00—\$960.00—\$965.00—\$970.00—\$975.00—\$980.00—\$985.00—\$990.00—\$995.00—\$1000.00—\$1005.00—\$1010.00—\$1015.00—\$1020.00—\$1025.00—\$1030.00—\$1035.00—\$1040.00—\$1045.00—\$1050.00—\$1055.00—\$1060.00—\$1065.00—\$1070.00—\$1075.00—\$1080.00—\$1085.00—\$1090.00—\$1095.00—\$1100.00—\$1105.00—\$1110.00—\$1115.00—\$1120.00—\$1125.00—\$1130.00—\$1135.00—\$1140.00—\$1145.00—\$1150.00—\$1155.00—\$1160.00—\$1165.00—\$1170.00—\$1175.00—\$1180.00—\$1185.00—\$1190.00—\$1195.00—\$1200.00—\$1205.00—\$1210.00—\$1215.00—\$1220.00—\$1225.00—\$1230.00—\$1235.00—\$1240.00—\$1245.00—\$1250.00—\$1255.00—\$1260.00—\$1265.00—\$1270.00—\$1275.00—\$1280.00—\$1285.00—\$1290.00—\$1295.00—\$1300.00—\$1305.00—\$1310.00—\$1315.00—\$1320.00—\$1325.00—\$1330.00—\$1335.00—\$1340.00—\$1345.00—\$1350.00—\$1355.00—\$1360.00—\$1365.00—\$1370.00—\$1375.00—\$1380.00—\$1385.00—\$1390.00—\$1395.00—\$1400.00—\$1405.00—\$1410.00—\$1415.00—\$1420.00—\$1425.00—\$1430.00—\$1435.00—\$1440.00—\$1445.00—\$1450.00—\$1455.00—\$1460.00—\$1465.00—\$1470.00—\$1475.00—\$1480.00—\$1485.00—\$1490.00—\$1495.00—\$1500.00—\$1505.00—\$1510.00—\$1515.00—\$1520.00—\$1525.00—\$1530.00—\$1535.00—\$1540.00—\$1545.00—\$1550.00—\$1555.00—\$1560.00—\$1565.00—\$1570.00—\$1575.00—\$1580.00—\$1585.00—\$1590.00—\$1595.00—\$1600.00—\$1605.00—\$1610.00—\$1615.00—\$1620.00—\$1625.00—\$1630.00—\$1635.00—\$1640.00—\$1645.00—\$1650.00—\$1655.00—\$1660.00—\$1665.00—\$1670.00—\$1675.00—\$1680.00—\$1685.00—\$1690.00—\$1695.00—\$1700.00—\$1705.00—\$1710.00—\$1715.00—\$1720.00—\$1725.00—\$1730.00—\$1735.00—\$1740.00—\$1745.00—\$1750.00—\$1755.00—\$1760.00—\$1765.00—\$1770.00—\$1775.00—\$1780.00—\$1785.00—\$1790.00—\$1795.00—\$1800.00—\$1805.00—\$1810.00—\$1815.00—\$1820.00—\$1825.00—\$1830.00—\$1835.00—\$1840.00—\$1845.00—\$1850.00—\$1855.00—\$1860.00—\$1865.00—\$1870.00—\$1875.00—\$1880.00—\$1885.00—\$1890.00—\$1895.00—\$1900.00—\$1905.00—\$1910.00—\$1915.00—\$1920.00—\$1925.00—\$1930.00—\$1935.00—\$1940.00—\$1945.00—\$1950.00—\$1955.00—\$1960.00—\$1965.00—\$1970.00—\$1975.00—\$1980.00—\$1985.00—\$1990.00—\$1995.00—\$2000.00—\$2005.00—\$2010.00—\$2015.00—\$2020.00—\$2025.00—\$2030.00—\$2035.00—\$2040.00—\$2045.00—\$2050.00—\$2055.00—\$2060.00—\$2065.00—\$2070.00—\$2075.00—\$2080.00—\$2085.00—\$2090.00—\$2095.00—\$2100.00—\$2105.00—\$2110.00—\$2115.00—\$2120.00—\$2125.00—\$2130.00—\$2135.00—\$2140.00—\$2145.00—\$2150.00—\$2155.00—\$2160.00—\$2165.00—\$2170.00—\$2175.00—\$2180.00—\$2185.00—\$2190.00—\$2195.00—\$2200.00—\$2205.00—\$2210.00—\$2215.00—\$2220.00—\$2225.00—\$2230.00—\$2235.00—\$2240.00—\$2245.00—\$2250.00—\$2255.00—\$2260.00—\$2265.00—\$2270.00—\$2275.00—\$2280.00—\$2285.00—\$2290.00—\$2295.00—\$2300.00—\$2305.00—\$2310.00—\$2315.00—\$2320.00—\$2325.00—\$2330.00—\$2335.00—\$2340.00—\$2345.00—\$2350.00—\$2355.00—\$2360.00—\$2365.00—\$2370.00—\$2375.00—\$2380.00—\$2385.00—\$2390.00—\$2395.00—\$2400.00—\$2405.00—\$2410.00—\$2415.00—\$2420.00—\$2425.00—\$2430.00—\$2435.00—\$2440.00—\$2445.00—\$2450.00—\$2455.00—\$2460.00—\$2465.00—\$2470.00—\$2475.00—\$2480.00—\$2485.00—\$2490.00—\$2495.00—\$2500.00—\$2505.00—\$2510.00—\$2515.00—\$2520.00—\$2525.00—\$2530.00—\$2535.00—\$2540.00—\$2545.00—\$2550.00—\$2555.00—\$2560.00—\$2565.00—\$2570.00—\$2575.00—\$2580.00—\$2585.00—\$2590.00—\$2595.00—\$2600.00—\$2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WEEKEND WARMUP
25' DRAUGHT & WINE
BARRIE CUNNINGHAM

JOEY HARRIS & THE SPEEDSTERS
plus
MYSTERY GUESTS FROM AUSTRALIA

Friday & Saturday, May 27 & 28
The Sun Daze Jubal of

WHEELS
plus
BARRIE CUNNINGHAM

THE LONDON BROTHERS
plus
JOEY HARRIS & THE SPEEDSTERS

Tuesday, May 31
Automobiles

Wednesday, June 1
DIRK DEBONAIRE
plus

THE SUPER FASHION AUCTION

COMING EVENTS:
JUNE 5: DAVE EDMUNDS
JUNE 6: ROY BUCHANAN
JUNE 12: REBEL ROCKERS
JUNE 26: JOHNNY WINTER

HAPPY HOUR
Monday - Friday 4 - 7 p.m. all drinks \$1.25 (except doubles)
Free hors d'oeuvres

HAPPY HOUR SPECIAL
Sundays 7:00 - 8:00 p.m.
All single drinks \$1.25. Come early & beat the cover charge!

	FOOD SPECIALS	DRINK SPECIALS
TUES.	Lasagna	7 p.m.-close Kamikazes 75c
WED.	Potato skins	6 - 9 p.m. 25c draft beer 9 p.m.-close 75c draft beer
THURS.	Nachos	Margaritas \$1.25 7 p.m.-close
FRI.	Roast Beef	Happy Hour extended to 9 p.m.

Food & drink specials all month (not applicable on concert nights)

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

(continued from preceding page)

can have sufficient room for her troops. Those of you who seize the front row seats, consider yourselves forewarned.

In other concerts this week, the Rockets, Melody Hotel, Claude Coma and the P's, Clear Spot, and Mitchell Cornish and the Hellbouds will perform a benefit concert for muscular dystrophy tonight, Thursday, at the Spirit, while Johnny Otis and the Black Slacks Band are at the Belly Up Tavern; and former Public Image bassist Jah Wobble joins the Invaders of the Heart for a double-bill at Club I-D.

On Friday night, Jimmy Witherspoon plays the first of a two-night stand at the Blue Parrot in La Jolla; Saturday has Freddie McGregor and the Studio One Band and Dharma at Club Reggae on Broadway; Saturday also marks the first day of a holiday weekend-long engagement featuring the Smothers Brothers at the San Diego Wild Animal Park's Mahala Amphitheatre. The duo, whose Smothers Brothers Comedy Hour weekly television show seems in retrospect a museum piece of Sixties pop-political consciousness, will perform one show each afternoon on Saturday, Sunday, and Monday. On Sunday, the seminal punk group the Damned (their album, *Stronkness*, is excellent) will share the stage with TSOL at the Adams Avenue Theatre; while Jack Mack and the Heart Attack and the Spud Brothers are doing some barfootin' at the Belly Up Tavern.

The week closes with the Ella Ruth Piggee Band, featuring special guest Clarence Bell, and the fusion group Media, featuring vocalist Debbie Fernandes, performing at Lehrs' in a continuation of the Lights Out jazz series, on Monday night.

CONCERTS

Rockets, Melody Hotel, Claude Coma and the P's, Clear Spot, and Mitchell Cornish and the Hellbouds: Spirit, tonight, Thursday, 7:30 p.m., 1130 Buena Vista, 276-3963.

Jah Wobble and the Invaders of the Heart: Club I-D, tonight, Thursday, 11 p.m., 2223 El Cajon Boulevard, 281-3657.

Johanna West and guests: Spirit, Friday, May 27, 9 p.m., 1130 Buena Vista, 276-3963.

Jimmy Witherspoon: Blue Parrot, Friday and Saturday, May 27 and 28, 9 p.m., 1296 Prospect, La Jolla, 454-9193.

Freddie McGregor and the Studio One Band and Dharma: Club Reggae on Broadway, Saturday, May 28, 8:30 p.m., 24th and Broadway, Golden Hill, 263-1566 or 233-4271.

The Smothers Brothers: San Diego Wild Animal Park's Mahala Amphitheatre, Saturday, May 28, through Monday, May 30, 3 p.m., 15500 San Pasqual Valley Road, Escondido, 747-8702.

The Damned and TSOL: Adams Avenue Theatre, Sunday, May 28, 8 p.m., 3325 Adams Avenue, 281-3657.

Jack Mack and the Heart Attack and the Spud Brothers: Belly Up Tavern, Sunday, May 29, 9 p.m., 143 South Cedros Avenue, Solana, 276-3963.

LEHR'S GREENHOUSE

TONIGHT!
Thursday, May 26... and every Thursday

KPRI FM 106 with Gary Kelley

The New **Dallas Collins** Band
50c drinks 'til 10 p.m.
1/2 price admission with KPRI Hot Button or student I.D.

ROCKIN' WEEKEND
Friday & Saturday, May 27 & 28

The New **Dallas Collins** Band
plus

FOUR EYES

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

SUNDAY
Sunday, May 29... and every Sunday

KGB-FM 101
DRINK SPECIALS, SURPRISES, MAJOR PREMIERE MOVIE TICKET GIVE-AWAYS, AND PERSONALITIES

Gabriel Wisdom's video show starring YOU!

TOYS

MONDAY
Monday, May 30... and every Monday

KFM 98 LIGHTS OUT JAZZ with Art Good

Miss Ella Ruth Piggee & Band
Introducing MEDIA
Featuring Debbie Fernandes
Produced by Robert Silvers Entertainment
In Lehrs' cabaret

TOYS

TUESDAY
Tuesday, May 31

Red Button Band

WEDNESDAY
Wednesday, June 1

TOYS

SUNDAYS! Margaritas \$1.10
MONDAYS! Tequila Shooters \$1.10
TUESDAYS! Orange Crush \$1.10
WEDNESDAYS! Radis \$1.10
THURSDAYS! Margaritas \$1.10

2818 Camino del Rio South, Mission Valley 299-2828

MY RICH UNCLE'S
6205 El Cajon Blvd.
1 1/2 Bl. East of College
287-7332

THURSDAY, MAY 26
The Dean says celebrate with
45c DRINKS
From 8:00 p.m. - 10:00 p.m.
plus
NO COVER CHARGE
UNTIL 10 PM ON THURSDAY

Moving Targets
Friday & Saturday, May 27 & 28

KPRI FM 106 NIGHT
Your host KPRI's Jeff Dean says Friday only
3 BARS 2 ROOMS \$3
1 cover
3 VIDEO SCREENS

Moving Targets
Sunday, May 29

MEMORIAL DAY PARTY
2 FREE DRINKS
with KPRI Hot Button 9pm - 10pm

PROPHET
Monday, May 30

PROPHET'S
2nd Year Anniversary Party
50c Drinks 8pm-9pm
Prizes and album giveaways

KGB-FM 101 SHOW
25c DRINKS 8PM-10PM
Tuesday, May 31
YOUR HOST JIM McINNES
\$1.00 off with KGB cards
Plus Wednesday, on cover charge all night.
50c drinks 'til 10pm.

Beach, 481-9022.

Ella Ruth Piggee and Band with Clarence Bell and Media featuring Debbie Fernandes: Lehrs', Monday, May 30, 9 p.m., 2828 Camino del Rio South, Mission Valley, 299-2828.

Aymouth and Seawind: Humphreys, Saturday, June 4, 6:30 and 9:30 p.m., 2303 Shelter Island Drive, 224-3411.

Terry Allen and the Panhandle Mystery Band: La Jolla Museum of Contemporary Art's Sherwood Auditorium, Saturday, June 4, 9 p.m., 700 Prospect Street, La Jolla, 454-3541.

Dave Edmunds and Rosie Flores: Rodeo, Sunday, June 5, 9 p.m., La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5590.

Roy Buchanan: Rodeo, Monday, June 6, 7:30 and 10:30 p.m., La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5590.

Joni Mitchell: Civic Theatre, Thursday, June 9, 8 p.m., Third Avenue and B Street, downtown, 236-6510.

The Impressions featuring Curtis Mayfield and Jerry Butler: Humphreys, Friday, June 10, 6:30 and 9:30 p.m., 2303 Shelter Island Drive, 224-3411.

The Pro-Line San Diego Stadium Jazz Festival, Part I, featuring the Gap Band, Cameo, Lakeside, the Zapp Band, Cheryl Lynn, and the Soul Sonic Force: San Diego Stadium, Friday, June 10, 7:30 p.m., Mission Valley, 297-4006.

Hank Williams, Jr. and Mickey Gilley: Lakeside Rodeo Arena, Saturday, June 11, 3 p.m., 12584 Mapleview, Lakeside, 753-9346.

The Pro-Line San Diego Stadium Jazz Festival, Part II, featuring Luther Vandross, the O'Jays, Evelyn King, the Dazz Band, Al Hudson One Way, and Tierra: San Diego Stadium, Saturday, June 11, 7:30 p.m., Mission Valley, 297-4006.

T.G. Sheppard: San Diego Wild Animal Park's Mahala Amphitheatre, Saturday and Sunday, June 11 and 12, 3 p.m., 15500 San Pasqual Valley Road, Escondido, 747-8702.

Lee Rimmour: Humphreys, Sunday, June 12, 6:30 and 9:30 p.m., 2303 Shelter Island Drive, 224-3411.

"Jazz Live" featuring James Zollar: San Diego City College Theatre, Tuesday, June 14, 8 p.m., 14th and C streets, 524-1062.

Modern Jazz Quartet: Humphreys, Friday, June 17, 6:30 and 9:30 p.m., 2303 Shelter Island Drive, 224-3411.

George Winston: La Paloma Theatre, Saturday, June 18, 7 and 9:30 p.m., First and D streets, Encinitas, 426-4030.

The B-52s: SDSU's Open-Air Amphitheatre, Saturday, June 18, 8 p.m., 263-6947.

Bobby Vinton: San Diego Wild Animal Park's Mahala Amphitheatre, Saturday and Sunday, June 18 and 19, 3 p.m., 15500 San Pasqual Valley Road, Escondido, 747-8702.

Spyro Gyra: Humphreys, Sunday and Monday, June 19 and 20, 6:30 and 9:30 p.m., 2303 Shelter Island Drive, 224-3411.

William Ackerman, Alex DeGrassi, and Shadowfax: Humphreys, Friday, June 24, 6:30 and 9:30 p.m., 2303 Shelter Island Drive, 224-3411.

Joan Armatrading: SDSU's Open-Air Amphitheatre, Friday, June 24, 8 p.m., 263-6947.

Three Dog Night: San Diego Wild Animal Park's Mahala Amphitheatre, Friday, June 24, 7:30 p.m.; and Saturday and Sunday, June 25 and 26, 3:30 and 7:30 p.m., 15500 San Pasqual Valley Road, Escondido, 747-8702.

Belly Up
141 SOUTH CEDROS BLVD. / OLINDA BEACH CA 92075

COMEDIANS: CALL ABOUT MONDAY HAPPY HOURS
Tonight, Thursday, May 26, 9 p.m. "So Review and Show"

THE JOHNNY OTIS SHOW
with guests THE MAR DELS
Johnny Otis: Appearing with Johnny are some of the greatest artists of the "Six South" on the West Coast and Clarence. Otis is internationally one of the greatest figures in R&B & Soul. He has been inducted into the Rock and Roll Hall of Fame and the Rhythm and Blues Hall of Fame. He has been inducted into the Rhythm and Blues Hall of Fame and the Rhythm and Blues Hall of Fame. He has been inducted into the Rhythm and Blues Hall of Fame and the Rhythm and Blues Hall of Fame.

Friday, May 27
Corbin Rock 'n' Roll with
REBEL ROCKERS
with guests THE CAMPERS
Rock Hop and Dance Contest
May 28, 9 p.m. - 50c Night

Saturday & Sunday
May 28 & 29
Rockin' Rhythm & Blues with
THE JAMES HARMAN BAND
with guests THE MAR DELS
Tuesday, May 31 9 p.m.
INTERNATIONAL REGGAE ALL + STARS

Wednesday, June 1
1983 North County Entertainer of the Year
JOHNNY ALMOND RHYTHM REVIEW

Thursday, June 2
ROD PIAZZA & MINNY FLIER
Coming Friday & Saturday, June 3 & 4 - **THE WHEELS**
with **ROSIE FLORES** and **BLUE RIDDIM**

FREE AFTERNOON CONCERTS 6 TO 8 PM
Wednesday
STONE'S THROW Vintage Jazz & Swing
Friday
ERNIE HUGHES BAND Old Style Jazz
Sunday
WHOLLY CATS 4th Jazz
HAPPY HOUR 7 DAYS A WEEK TO 7 PM
Serving lunch, dinner & snacks 7 days a week
THE FIRST BITE
Located in the Belly Up Tavern. Ask the doorman for \$1.00 off coupon. (good in restaurant only)
INFORMATION CALL 481-9022

MOM'S

226-1853
945 Garnet P.B.



Here through May 28th.
A super tight act from
Seattle, Wash.
Come see these guys!
RED AX



Sunday & Monday,
May 29 & 30
Local favorite!
BANDIT



May 31 through
June 4th from Las Vegas—
a superb light show
Special engagement,
one week only!
Little Sister

Coming in June
BRATZ CLUBLAND
LONDON BROS. SIERS BROS.
and more!

You may have noticed some changes inside Mom's recently. In keeping with the changing trends, Mom's is undergoing somewhat of a face lift. Along with the new look we'll be debuting a new line-up of bands featuring the very best in local entertainment.

Watch for details on the
'NEW MOM'S'
Coming June 5th

Thursday
LADIES' NIGHT
\$1.25 Long Island Iced Tea all night, plus no cover for ladies.

Every Week
WILD ON WEDNESDAY
ALL WELL DRINKS 50¢ A POP!

HAPPY HOUR BEER PRICES
Sunday—Thursday
50¢ a glass

SUNDAYS 50¢ a glass, \$1.75 pitcher

Friday & Saturday
EARLY BIRD SPECIAL!
75¢ WELLS 8-9 PM

Every Monday, Tuesday & Saturday
Pizza 50¢ a slice. Courtesy of **DOMINO'S PIZZA**

Last week!
TOKEN NIGHT (use 2pm up)
Every time you order a drink, you will get a token.
On Tuesday nights you will be able to turn in your tokens for free drinks. 10 tokens = one free drink.

SUNDAYS
Restaurant & Bar Employees Night
Half-price drinks. Just bring your pay stub.

Monday Kamis \$1.25 all night
Tuesday Tequila \$1.25
Wednesday Vodka \$1.25
Thursday Long Island Iced Tea \$1.25 (ladies only)

LIVE ROCK & ROLL EVERY NIGHT
226-1853 945 Garnet P.B.

Johnny Winter: Rodas, Sunday, June 26, 9 p.m., La Jolla Village Road and Villa La Jolla Road, La Jolla, 457-5599.

Leo Kottler: Humphrey's, Monday, June 27, 6:30 and 9:30 p.m., 2303 Shelter Island Drive, 224-3411.

Leon Redbone: Humphrey's, Tuesday, June 28, 6:30 and 9:30 p.m., 2303 Shelter Island Drive, 224-3411.

CLUBS

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

North County

Bar-X Ranch House, 119 East Broadway, Vista, 724-0510: Lady and the Tramps, country and contemporary, Thursday through Saturday.

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach, 481-9022: Johnny Ota and Friends, rhythm and blues, the Mar Dels, vintage rock, Thursday; the Rebel Rockers, rock and reggae, the Campers, reggae, Friday; the James Harman Band, rock and rhythm and blues, the Mar Dels, vintage rock, Saturday and Sunday; Sock Hop and Dance Contest featuring the Mar Dels, Monday; the International Reggae All-Stars, reggae, Tuesday; live music, Wednesday; call club for information. Afternoon Concerts: Stone's Throw, vintage jazz, swing, and rock, Wednesday; Wholly Cats, 40s swing, Sunday.

Roby's, 485 First Street, Encinitas, 436-7397: Network, rock and roll, Thursday through Saturday; the Johnny Almond Rhythm Revue, rock and blues, Sunday through Tuesday.

Charlie's Nightclub, 680 West San Marcos Boulevard (at Highway 78), San Marcos, 744-4120: Wes Reno and the Countrymen, country, Wednesday through Saturday, and Sunday afternoon jam session.

The Chopping Block, 1740 East Vista Way, Vista, 726-8770: Dakota, country, Tuesday through Saturday.

C.J.'s Saloon, Carmel Valley Road at Via Cortina, Del Mar, 275-6556: Lanny Pruitt and Cinnamon Ridge, country, Wednesday through Saturday.

Distillery East, 755 Metcalf Street, Escondido, 741-0393: This Kids, rock and roll, Thursday; dance to recorded music with Rickan Stone W., Friday and Saturday.

Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach, 758-4733: Bratz, rock and roll, Thursday through Saturday; Dick Debnair, rock and roll, Sunday; This Kids, rock and roll, Tuesday and Wednesday.

The Flying Bridge, 1103 North Hill Street, Oceanside, 722-1151: Don Tension, contemporary, country, and blues, Tuesday through Sunday.

Fish House West, 2633 South Highway 101, Cardiff, 753-6438: Live jazz, Thursday through Saturday; call club for information.

Glenn's, 380 North El Camino Real, Encinitas, 942-9676: The Beckett Band, rock and roll, Tuesday through Saturday; the Rhythm Kings, rhythm and blues and rock, Sunday through Tuesday.

Henry's, 264 Elm Street, Carlsbad, 729-5242: Tony Soraci and Co. with Judy Ames, contemporary, Tuesday through Saturday.

Hill House, 2730 Via de la Valle, Del Mar, 755-6611: The Mar Dels.



Nine Nightly! Never a cover charge.
Le Happy Hour 5-7 Mon.-Sat.
All well drinks 75¢



WHITE DWARF
Thursday, Friday & Saturday
May 26, 27 & 28

Le Chalet, Ocean Beach's innovative night club, introduces the newest addition to the Rock 'n' Roll scene in San Diego. It's WHITE DWARF—featuring Michael Sherman and Claudio Martin, lead guitar and vocals. Mark Taylor, Latin percussion, Don Rossmore, bass, and Craig Marshall, drums. Presented by Ikon Entertainment Group in conjunction with Jaded Productions.



HURRICANES

Sunday & Monday, May 29 & 30
Le Chalet brings you "Rhythm & Blues Deluxe" with the Hurricanes. San Diego's own Chicago-style R&B dance band. Don't miss the band that has opened for John Lee Hooker, Jr. Wells, James Brown, plus many more. "Chain the Blues away" with Billy Seward, guitar; Bruce Thorpe, guitar and slides; Spider Webb, drums; Michael Kristelle, harmonica; percussion; Ralph Lewis, bass; and Dave Camp, keyboards. Bring your Brim & Boogie.



The West Coast Band

Tuesday & Wednesday,
May 31 & June 1

The West Coast Band, live at the beach. Join guitarists Loren Smith & J. Juan, bassist Tom Doyle, and drummer Bill Butters for a night of good time and rock 'n' roll. Don't miss 'em!

5046 Newport Ave., Ocean Beach
222-5300

vintage rock, the Blair Boys, rock and roll, Thursday through Saturday.
Hungry Hunter, 1221 Vista Way.

SAVE \$\$\$ ON STOCK REDUCTION SPECIALS!!!

	Reg	Now!
Peavey MD16 Mixers	\$949	\$679
Beyer M160 Microphone	359	243
Sescom Parametric Equalizer	200	89
Audio Technica AT813 Microphone	325	395
Beyer M201 Microphone	189	128
Atlas MS10C Microphone Stands	35	19
Roland SB325 Stereo Flanger	325	395
Peavey 2445 Monitors	599	419
Pro Sound 16-Channel Snake Cable	640	384
Transwave SM58 Wireless Microphone	694	419
Peavey 22A Drivers	99	69
Peavey ECS Passive X-Over	59	39
Peavey 15" Black Widow Speakers	155	109

Now at AES:
Carwin-Vega!
The power to move you!

AES
578-6660
5553 Activity
North of Miramar
off Black Mt. Rd.



Thursday-Saturday, May 26-28

THE HEROES

Margarita Thursday
\$1 Margaritas
every Thursday all night long

Sunday & Monday, May 29 & 30

BARKER & ORR

Tuesday-Saturday, May 31-June 4

BOGART



No cover charge at
DOC MASTERS



Oceanside, 433-2633: The Tetonos, rock and roll, Wednesday through Saturday; Zuma, contemporary, Sunday through Tuesday.

Jolly Roger, 1960 North Harbor Drive, Oceanside, 722-1831: Live entertainment Wednesday through Saturday, call club for information.

Monterey Jack's, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400: Robb Huff, contemporary, Thursday; the T&A Trio, contemporary, Friday and Saturday; Brian Stevens, contemporary, Wednesday.

Old Time Cafe, 1464 North Highway 101, Leucadia, 436-4030: Bonnie Briggs, soulful, Thursday; Bluesgrass Etc., bluesgrass, Friday; Mitch Greenhill and Mayne Smith, folk music, Saturday; Tobacco Road, "riverboat jazz" and swing, Sunday afternoon; Raggle Taggle, folk, jazz, and traditional music, Sunday; Old Time Hot Night, Tuesday; Joss Stoberg and Rob Balmuth, folk music, Wednesday.

Pancho's, 1309 Camino Del Mar, 481-0414: The Jack Costanzo Quintet, contemporary Latin and American music, Thursday through Saturday; rhythm and blues jam session featuring the Five Carless Lovers, Sunday afternoon.

Pizza Chulet, 918 South Santa Fe, Vista, 758-5740: San Diego North County Bluesgrass Club open stage, fourth Tuesday of each month.

Pomeroia Club, 1223 Pomeroia Road, Poway, 748-1135: Gold Coast, country, Thursday; Richeart, country, Friday and Saturday.

Poway Mine Company, 12375 Poway Road, Poway, 744-7294, 566-2070: The Johnny Almond Rhythm Revue, rock and blues, Thursday through Saturday; Robyn Barz, rock and roll, Sunday.

Ralph and Eddie's, 390 Grand Avenue, Carlsbad, 729-2889: CW Express, country rock, Friday and Saturday.

Rancho Inn, Scotty's Pub, 2500 South Escondido Boulevard, Escondido, 747-5000: Ted and Dave, contemporary, Tuesday through Saturday; Magic, contemporary, Sunday and Monday.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo, 477-4146: Veranda Lounge (downstairs): Debi Pace and Friends, contemporary, Tuesday through Saturday.

Red Dog Saloon/Valley Fort Steakhouse, 3757 South Mission Road, Fallbrook, 728-1998: Ray Sanders, country and pop, Friday and Saturday.

Rog, 517 East First Street, Encinitas, 438-5001: Peter Sprague Quartet, jazz, Friday and Saturday.

The Shepherd Cafe, 1126 South Highway 101, Encinitas, 753-1124: Live entertainment seven nights, call club for information.

Stage Coach Inn, 1865 Vista Way, Vista, 724-8090: Rick Backus and Harmony, country, Wednesday and Sunday; Texas, country, Thursday through Saturday.

Tequila Plaza, 3296 Mission Avenue, Oceanside, 757-7757: Premotion, rock and roll, Tuesday through Saturday; the Steve Arthur Show, rock and roll, Sunday through Wednesday.

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center, 746-1466: The Blue Room Express, country rock, Friday and Saturday.

Vista Entertainment Center, 435 West Vista Way, Vista, 941-1032: Jockey Club, Planet, rock and roll, Thursday through Saturday; Tremor, rock and roll, Tuesday and Wednesday; Riff Room, Live contemporary music, Friday and Saturday; call club for information.

Whiskey Flats, 1260 West Valley Parkway, Escondido, 745-8640: Tremor, rock and roll, Thursday through Saturday; Network, rock and roll, Sunday and Monday; rock and roll, Tuesday and Wednesday; call club for information.

The Wooden Nickel, 13803 Pines



BEST SEATS • LOWEST PRICES
JONI MITCHELL
June 9, 10

TOM PETTY
June 10

S.D. STADIUM SOUL FESTIVAL
June 10, 11, 12: GIP, ZAP, MAZE, FRANKIE BEVERLY, CAMEO, CHERYL LYNN, LAKE SIDE, SOULSONIC FORCE, JUNE 11: LUTHER VANDROSS, DIANA DAZZ, EVELYN KING, AL HUDSON, ONE WAY, TIERA.

US & COUNTRY FESTIVAL
May 28, 29, 30, June 4

HANK WILLIAMS JR.
June 11

SPYRO CYRA
June 12

PADRES B-52s
June 13

JOAN ARMATRADING
June 14

ZZ TOP DEVO
June 15

FLOCK OF SEAGULLS
June 16

CHUCK MANGIONE
June 17

MARSHALL TUCKER
June 18

HALL & OATES CHARLIE DANIELS
June 19

ENGELBERT HUMPERDINK
June 20

JOURNEY
June 21

ANIMALS CHICAGO
June 22

AL JARREA GEORGE BENSON
June 23

JAMES TAYLOR KENNY LOGGINS
June 24

MEN AT WORK JUICE NEWTON
June 25

KANSAS JACKSON BROWNE
June 26

IRON MAIDEN SAXXON
June 27

UPCOMING SHOWS
Now accepting a \$5 (refundable) deposit on:
JUNE—Diana Summer • JULY—Mottley • Tom Jones • Johnny Cash
Donna Summer • AUG.—Peter Gabriel • SEPT.—ELVIS COSTELLO
COMING SOON—After at Work • Rick James • Quincy Delroy
Springsteen • Police • Bette Midler • Christopher Cross •
Jefferson Starship • Phish • Sheryl Crow • Aerosmith •
Pat Travers • RED • Alabama • Neil Young • David Bowie •
Simon & Garfunkel • Barry Manilow • Cars

CLAREMONT EL CAJON
4279 Genoa (next to Target) 442-5553
268-3838
CHULA VISTA
542 S Broadway (by HI) 1929 E Valley Parkway (inside "Imagination")
420 TRIP 489 TRIP

Open 7 days. Hours: 9 to 8 Mon. thru Fri., 10 to 6 Sat. & Sun.



JOIN OUR GROUPS
QUEEN MARY SPRUCE COBBE (trans. admission) \$18.75
HOLLYWOOD BOYS (trans. four stars, names show) \$11.00
CORONADO PLAYHOUSE (trans. lunch or dinner play) \$20.00
DEL MAR FAIR (trans. admission) \$10.50 per person
CORONADO BAY CRUISE (food/dancing) \$15.00
LAS VEGAS TURNAROUND \$5.00 per person
565 TOUR 565 TRIP

Grand Opening
Old Town Saloon proudly presents

WE WELCOME THE JAIME MORAN TRIO
LATIN / JAZZ / CONTEMPORARY
Wednesday 6-9 p.m.
Thursday 7:30-11:30 p.m.
Friday 8 p.m.-Midnight

DOWNTOWN HAPPY HOUR
Monday-Friday 4-7 p.m.
FREE MUNCHIES
Tequila Gato Shooters \$4
Regular Margaritas \$4

SOLEAD'S
425 West "B" Street
232-7588

THE LIFE
Memorial Weekend
Fri., Sat. & Sun.
May 27-29
Rock 'n' Roll
in Old Town

Old Town Saloon
298-2209
2495 San Diego Ave.

Road, Povey, 486-1999; Ron Morin, country, Tuesday through Thursday; Fortune, country rock, Friday and Saturday.

Beaches

Asadino's, 3750 Sports Arena Boulevard, Loma Portal, 224-2107: Gina Robles, contemporary, Friday and Saturday.

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

"Bahia Belle," at the dock, Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551: Main Street, contemporary music for dancing, Friday and Saturday.

Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551: Mercedes Lounge, P.P. Pipers, contemporary, Tuesday through Saturday; jazz jam session with Joanne and Jimmy Cheatham, early evening Sunday. Piano Bar: Buddy Reed, Tuesday through Saturday; Bob MacLeod, Sunday and Monday.

Beach Club, 1921 Bacon Street, Ocean Beach, 222-6822: The Hurricanes, rhythm and blues, Thursday through Saturday.

Blue Parrot, 1296 Prospect Street, La Jolla, 454-9131: Ron Satterfield and Jan Tober, jazz, Wednesday and Thursday; Jimmy Witherspoon, blues, Friday and Saturday; the Joe Marillo Quartet, jazz, Sunday; the Greg Bloch Violin Trio, jazz, Monday; the New Tiesdo Jazz Band, jazz, Tuesday.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla, 457-4170: Robb Huff, contemporary, Monday and Tuesday, with Talent Night Monday.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-3323: The Johnny Ray Quartet, jazz, Thursday through Saturday.

The Comedy Store, 996 Pearl Street, La Jolla, 454-9976: Local and national comedians, Wednesday through Saturday; amateur night, Monday.

Elario's, 7955 La Jolla Shores Drive, La Jolla, 459-0541: The Bruce Cameron and Hollis Gentry Ensemble, jazz, Wednesday through Sunday; Ron Satterfield and Keyon Lettau, jazz, Monday and Tuesday.

Halcyn, 4256 West Point Loma Boulevard, Loma Portal, 225-9559: The Ron Bolton Band, rock and roll, Thursday through Saturday; Moving Targets, rock and roll, Sunday; the Features, rock and roll, Friday happy hour and Monday evening; Four Eyes, rock and roll, Tuesday and Wednesday.

Headquarters Nightclub, 4617 Mission Bay Drive, Pacific Beach, 220-ROCK, 270-7881: Live rock and roll, call club for information.

Hilton Hotel, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay, 276-4010: People Movers, contemporary, Wednesday through Saturday; Triple Play, contemporary, Sunday through Tuesday.

Island Hotel, 1441 Quivira Road, Mission Bay, 224-3841: Tom Barabos, easy listening piano and vocals, Tuesday through Thursday; the Tom Barabos Trio, jazz and standards, Friday and Saturday.

Islands Saloon, First Street and Orange Avenue, Coronado, 435-4356: The Constables, blues/rock, Friday.

Joe Murphy's, 1372 Mission Boulevard, Pacific Beach, 224-3226: The Nine Brothers, rock and roll, Sunday. Thursday through

TICKET EMPORIUM
FORMERLY POSTER EMPORIUM TICKETS

Joni Mitchell
Civic Theater
June 9

Yul Brynner/The King and I
May 4-June 5 at the Fox Theatre

Tom Petty
Irvine Meadows, June 10

Pro-Line S.D. Stadium Jazz Fest
June 10 & 11

Neil Diamond
June 13-19

ZZ Top
June 20

Jackson Browne
Irvine Meadows, July 2 & 3

Chuck Mangione
July 14

Marshall Tucker
July 16

Now accepting deposits for: **Springsteen**, **Buffet**, **June 14 & 15**; **David Bowie**, **June**; **Iron Maiden**, **June**; **Styx**, **June**; **Tom Jones**, **July 2**; **Merle Haggard**, **July 3**; **Johnny Cash**, **July 3**; **Donna Summer**, **July 22**; **Man at Work**, **Sept.**; **Elvis Costello**, **Sept.**; **Diana Ross**, **Sept.**; **Torika & Barume**, **at the Fox**.

331 W. Broadway, S.D. 92101 8650 Miramar Rd. S.D. 92126
232-4188 874-SHOW (7648)
(Also a 24-hour concert line) (Open Saturdays)

ESCONDIDOS DISTILLERY
EAST Ages 17 and up
Bill Coviello Presents

Thursday, May 30
JIMMY & THE VANDALS
plus only special guest 10:00

Friday, Saturday & Sunday
May 27-29
Rock out on the '80s with:
Rockin' Steve N.
Rock out on our all new 3 level dance floor.

Wednesday, June 1
Greater San Diego Talent Search
presents
TECHNICOLOR
plus a special guest band
Wanted: new bands for summer gigs on Wednesdays & Sundays. Call Jim Coviello
Wednesday after 6 p.m. 741-9394

Thursday, June 2
this kids
All advance concert tickets available at Vista Records & Tapes, 221 0131 & Distillery East Box Office night of show.
All concerts minimum age 16
Mission & Metcalf, Escondido
741-9393
Every Wednesday-Sunday 8:30 p.m. 10:15 a.m.
Ages 17 & up
Further concert & ticket information
741-9394
All bands subject to cancellation

Saturday, the Norms, rock and blues, Sunday and Monday; Joe Tolo, rock and roll, Tuesday.

Fe Chale, 5046 Newport Avenue, Ocean Beach, 222-5306: White Dwarf, rock and roll, Thursday through Saturday; the Hurricanes, rhythm and blues, Sunday and Monday; the West Coast Band, rock and roll, Tuesday and Wednesday.

LJ's Bar and Grill, 1250 Prospect Street, La Jolla, 454-4244: Sue Berman, contemporary, Friday and Saturday.

McP's, 1107 Orange Avenue, Coronado, 435-1822: Spider Murphy and the Blind Tiger Band, 20s and 40s swing, Wednesday and Thursday.

"Mission Rose," Islandia Sportfishing dock, 1551 West Mission Bay Drive, Mission Bay, 224-9605: Carol and Chris, contemporary music for dancing, early evening Friday and Saturday.

Moby's, 1403 Rosecrans Street, Point Loma, 225-1871: The Hurricanes, rhythm and blues, Thursday through Saturday; the illegals, rock and roll, Sunday; B.F. Deal, rock and roll, Monday; the West Coast Band, rock and roll, Tuesday and Wednesday.

Mom's, 945 Garnet Avenue, Pacific Beach, 483-7737: Red Ax, rock and roll, Thursday through Saturday; live rock, Friday and Saturday; Wednesday, call club for information.

Muhoney's, 1031 Orange Avenue, Coronado, 435-4660: Brian Stevens, contemporary, Friday and Saturday.

Muhoney's, 4230 Mission Boulevard, Pacific Beach, 483-7383: Rick Coey, acoustic contemporary and rock, Thursday through Saturday.

Mustang Club, 3595 Sports Arena Boulevard, Loma Portal, 223-5596: Gerry Base and a Touch of Country, live country music, Sunday, call club for information; Country

Jamboree featuring three bands, Monday, call club for information.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 270-7522: Jim Hawley, contemporary, Wednesday through Saturday; the Keyon Lettau Quartet, jazz, Sunday; Wheels (formerly Tweed Snakers), rock and roll, Monday and Tuesday.

Rodeo, 8880 Via La Jolla, La Jolla, 457-5590: Wheels (formerly Tweed Snakers), rock and roll, Friday and Saturday; live rock and roll, Sunday through Tuesday, call club for information; Dirk Deconaire, rock and roll, Wednesday.

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay, 274-3314: Donna and Andy,

contemporary, Thursday through Saturday.

Silver Fox, 1833 Garnet Avenue, Pacific Beach, 226-8845: Stan and Jerry, oldies, country, and jazz for dancing, Friday and Saturday.

Texas Teahouse, 4970 Voltaire Street, Ocean Beach, 226-8845: Tom "Cat" Courtney, blues, Thursday; the Ralzi Band, rock and roll, Friday.

Vacation Hotel, Bay Lounge, Vacation Isle, Mission Bay, 274-4630: Shine-It-On, contemporary, Tuesday through Saturday; musical entertainment, Sunday and Monday, call club for information.

Windrose, 1935 Quivira Road,

Marina Village, Mission Bay Park, 223-2335: Live rock and roll, Thursday through Saturday, call club for information; Automatics, rock and roll, Sunday and Monday; the New Dallas Collins Band, rock and roll, Wednesday.

San Diego North

The Abilene Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Sundown, country, Tuesday through Saturday.

The Alamo, 3093 Clairemont Drive, Clairemont, 276-2240: Physical, rock and roll, Tuesday through Saturday.

Smothers Brothers

May 28 - 30
Sat., Sun. & Mon. 7-3 p.m.
Free with admission

The San Diego
WILD ANIMAL PARK
This is no place like home



BRUCE CAMERON & HOLLIS GENTRY ENSEMBLE
Wednesday-Sunday 9pm-1am

RON SATTERFIELD KEYON LETTAU
Monday & Tuesday 9pm-1am



Summer House Inn 7955 La Jolla Shores Dr.

2 GREAT NIGHTS OF SOUL!

FRIDAY, JUNE 10 • SATURDAY, JUNE 11

SAN DIEGO STADIUM

7:30 P.M. BOTH NIGHTS

12 FABULOUS ACTS!

NO INCREASE IN TICKET PRICES!

FRIDAY, JUNE 10

GAP BAND • LAKESIDE • CAMEO • ZAPP BAND • CHERYL LYNN • SOUL SONIC FORCE

SATURDAY, JUNE 11

LUTHER VANDROSS • THE O'JAYS • EVELYN KING • THE DAZZ BAND • AL HUDSON ONE WAY • TIERRA

Tickets: \$17.50-\$14.50-\$11

All Seats Reserved.

For information call: (619) 297-5665

Tickets are now on sale at all Ticketron outlets in San Diego, Los Angeles and Southern California.

For copies of order call: 1-800-4-A-Show or in San Diego, (619) 697-1212 or

teleticket (619) 297-5665 and (619) 297-5665.

9:15-2:00 p.m. in San Diego.

Send for a FREE ticket guide or order your tickets by mail to: 3080 El

San Diego, CA 92108.



SCHÜTZ MALT LIQUOR

Official Festival Beer

through Saturday. John and John, contemporary, Sunday and Monday.

Hungry Hunter, 2245 Hotel Circle Place, Mission Valley, 291-8074. Robb Huff, contemporary, Friday and Saturday.

Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101. Harvey and Sand

St. Joe, jazz, swing, standards, and show tunes. Tuesday through Saturday.

Kearny Mesa Bowl, 7585 Clairemont Mesa Boulevard, Kearny Mesa, 279-1501. Third Degree, top 40, Thursday through Saturday.

La Hacienda Cantina, 878 Hotel

Circle South, Mission Valley, 298-8281. Jason Chase, comedy and music, Tuesday through Saturday. Charlie's Goodtime Band, Dinealand, Sunday afternoon.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2828. The New Dallas Collins Band, rock and roll, Thursday through Saturday, with Four Eyes.

rock and roll, Friday and Saturday. Toys, rock and roll, Sunday. Monday, and Wednesday, The Ron Bolton Band, rock and roll. Tuesday, the Bruce Cameron and Hollis Country Ensemble, jazz, Monday.

Munk's, 10475 San Diego Mission Road, Mission Valley, 563-0066. Kicks, rock and roll, Thursday through Saturday, with Illusion.

rock and roll, Saturday.

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley, 291-1638. Old Ridge, comedy and music, Tuesday through Saturday, the Twonotes, rock and roll, Sunday and Monday. **The Moonglow**, 4615 Clairemont Drive, Clairemont, 273-1022. Justice, top 40, Tuesday through

Saturday. Lenny Pruitt and Cinnamon Ridge, country, Sunday and Monday.

Navajo Inn, 8545 Navajo Road, San Carlos, 465-1730. BHC, rock and roll, Tuesday through Saturday, the Beckett Band, rock and roll, Sunday and Monday.

Pal Joey's, 5147 Waring Road, Allied Gardens, 296-7873. Pro Brigham's Preservation Band,

Discoand, swing, and oldies, Friday and Saturday.

Patriot Game, 5353 Mission Center Road, Mission Valley, 296-8714. Danny Doyle, Irish music, Wednesday through Saturday, Jim and Theresa Hinton, traditional and original Celtic music, Tuesday.

Pavilion Lounge, Town and Country Hotel, 500 Hotel Circle North, 296-7331. Libby Torrance and

Cu, contemporary, Tuesday through Saturday. **P.J.'s Lounge**, 10789 Tierrasanta Boulevard, Tierrasanta, 292-5338. Stagcoach, country, Wednesday through Saturday.

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East, 291-7170. Joe and Don Gaylor, contemporary, oldies, and "Elvis," Tuesday through Saturday.

Spiett, 1130 Buena Vista, Bar Park, 279-3993. Mitchell Corradi and the Hell Hounds, rock and roll, Clear Spot, rock and blues, Claude Coma and the R's, rock and roll, Melody Hotel, rock and roll, the Rockets, rockabilly, Thursday, Johnny Went, rock and roll, Three O'Clock, rock and roll, Barrios and the Magnets, rock and roll, N-E 1, rock and roll, Friday, Stress, rock and roll, Sure, rock and roll, Chuck

and the Tigers, rock and roll, Saturday, Rhythm and Blues Night featuring the Spirit All-Star Blues Band, Tuesday, San Diego Songwriters' Showcase with Controlled Substance and others, open stage for original music, Wednesday.

The Sport's Inn, 5529 Kearny Villa Road, Kearny Mesa, 278-5332. Ole Train, bluegrass, Wednesday happy

The Trojan Horse
6179 University (College & University) 582-1070

Thursday, Friday & Saturday
QUEST formerly **Salon** and Emergency Exit

Next Week - Wednesday - Saturday
THE BLITZ

Thursday, Friday & Saturday, 8:00-10:00pm
75° WELL

Wednesday, all night **HOPS & SCHNAPPS \$1.50**

SEXTON'S
Restaurant & Night Club
Last Dance with Steve Mouzas & Finest Action Memorial Day
Weekend—Drink specials all evening 9:00 pm—1:30 am

Appearing Tuesdays & Wednesdays
Beginning May 31, 9:00 pm—1:30 am
Miss D'Meanors

Tuesday Ladies' Day
11:00 am—2:30 pm
Complimentary glass of wine with lunch for ladies
8:30 pm—12:00 midnight—all well drinks & domestic beer 75c

Wednesday Hump Day Special
6:00 pm—10:00 pm—all well drinks & domestic beer 75c
Introducing Thursdays, Fridays & Saturdays
Beginning June 2, 9:00 pm—1:30 am
Slap
Dance Contest with DJ
Sanquet tables available
7353 El Cajon Blvd., Suite 400-1500

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INTERNATIONAL CONCERT
SAN DIEGO - CANNES
1982
BENEFIT KICK-OFF
presented by The Worldwide Performing Arts (a nonprofit organization)
Free French buffet by La Difference
—No host bar—
Saturday, June 4, 11:00am—3:00pm
Fairbanks Village Plaza, 16236 San Diego Road, Rancho Santa Fe
Call Fairbanks Travel for reservations
481-4174 or 280-9082
Tax deductible admission. Under 8 free.

TIM MAZE PRESENTS
JAH WOBBLE
(Ex-Public Image bassist)
and
THE INVADERS OF THE HEART
THURSDAY, MAY 26
CLUB I-D
(Sorrino's)
2223 El Cajon Blvd. Info: 281-3657
Doors open 8 pm for dancing
Showtime 11 pm

THE RED COAT INN
The Club of the '80s
Tuesday - Saturday, May 24-28

Tonight Thursday, May 26 8-10 pm only!
Circle 80's ROCK

Sunday, May 29
MISS D'MEANOR

Monday, May 30
9IX The Rock of the '80's! NIGHT
MISS D'MEANOR and PARTY SOUNDS ALL-REQUEST NIGHT
9IX drinks, 8-10 pm

Sunday \$1 Drink Night	Tuesday 8-10 pm \$1 Drinks Karaoke 2 for \$1 all night
Wednesday KPRI Night 2 drinks for \$1.00 8-10 pm	Thursday 8-10 pm Blowout 50c Drinks \$1 Drinks

Entertainment 7 nights a week
5933 University Avenue, just west of College. 583-6670

Bodie's
WORLD FAMOUS DIVE BAR

Thurs. May 26
Hard core young night with the
ROCKIN' ROULETTES
TOMCAT
MOJO NIXON

Fri. May 27
From Phoenix, the fabulously twisted and gloriously surreal
MEAT PUPPETS
plus the raging R&B of
MITCHELL CORNISH & THE NEW HELLHOUNDS
plus the very new **MODERN RHYTHM**

Sat. May 28
From L.A., the hippest, most swinging, hardest rocking and most entertaining rockabilly in the world, Bodie's proudly presents
THE ROCKIN' REBELS
now a major headline after opening for the Blasters, A. Robert Gordon, and Rank and File!
Plus San Diego's Roots sensation
THE ROULETTES
Each performance 2 sets (for the price of one)

Sun. May 29
School's out — Labor Day weekend with
MITCHELL CORNISH & THE NEW HELLHOUNDS
and special guest
MODERN RHYTHM

Tues. May 31
Folk Arts Rare Records is pleased to present
J.T. SMITH
highly acclaimed old-time folk & blues outfit.

Wed. June 1
High school reggae with
THE TROWERS

Cover of University & College
6149 University Avenue 583-5700

HALCYON
4258 W. Pt. Loma 229-9559
Thursday, Friday, Saturday May 26, 27, 28

Sunday, May 29 **Memorial Holiday Bash**
featuring
Moving Targets

Monday, May 30
NO COVER CHARGE
Come in and finish off your holiday weekend in style.
Dance the night away to
FEATURES
Playing live music for the first time

The Halcyon proudly presents MCA recording artists
FOUR EYES

School's out — come and kick off your summer at the best happy hour in town and the only one featuring live Rock & Roll
Rock & Roll Happy Hour
Every Friday
This week, May 27, presenting **FEATURES**
Doors open at 5:00 pm.
Complimentary hot and cold hors d'oeuvres
All well drinks, draft beer, and wine just 50¢ from 5:00-7:30 pm.

Every Wednesday night is Dollar Night.
All well drinks, domestic beer & house wine for just a buck.

Every Thursday night is Ladies' Night.
All ladies admitted free.
Super drink specials.

THE WILD TURKEY
5080 Bonita Road 267-2580
(Take 805 south to Bonita Road East to east end of Chula Vista Golf Course)

THURSDAY THROUGH SATURDAY

DIRK DEBONAIRE
CONGRATULATIONS TO DIRK D. AND HIS BAND FOR WALKING OFF WITH THREE ENTERTAINERS OF THE YEAR AWARDS!!!
THURSDAY JOIN US FOR OUR MIDORI COMING OUT PARTY A GREAT WAY TO START THE SUMMER AND THE MEMORIAL DAY WEEKEND.
MIDORI PRIZES — FRISBEE — TEE SHIRTS
DRINK SPECIALS ALL NIGHT
MELON BALLS \$1.05
MIDORI COOLERS \$1.05
MIDORI \$1.05

FLYER
Sunday through Tuesday
Sunday: Tequila drinks \$1.05
Beer & Wine 75c
Monday: Dr. Peppers \$1.35
Tuesday: \$1 Well Drinks
75c Beer & Wine

Wednesday
PROPHET
9IX The Rock of the '80's!
Rum drinks 99c

HAPPY HOUR DAILY 7:00 PM - 8:30 PM

THE WILD TURKEY SALOON now has live music 7 nights a week.

FLANIGAN'S
May 26-30

CLUB LAND
featuring
ELAINE SUMMERS —vocals formerly of POISON IVY
DANNY HOLIDAY —vocals
ERIC DENTON —keyboards formerly of the MONROES
PAUL KOMARO formerly of ANGELA BOFILE
ASHFORD & SIMPSON and STEVE FORBERT
MARC INTRAVIA formerly of BIPS BOPPER
LOREN GRAHAM formerly of DANNY HOLIDAY

THURSDAY
'1.00 DRINKS ALL NIGHT

Friday, May 27
BEAT THE CLOCK AT FLANIGAN'S
Open at 6:00pm
25c DRINKS 6:00-6:30 pm
50c DRINKS 6:30-7:00 pm
\$1.00 DRINKS 7:00-7:30 pm

Monday, May 30
KPRI MEMORIAL DAY PARTY WITH THE DEAN
50¢ COORS DRAFT \$1.00 WELL DRINKS

Live music by
THE LONDON BROTHERS

Tuesday, May 31
TEQUILA TUESDAY
75¢ TEQUILA SHOTS \$1.00 WELL DRINKS

hour: Skip Garcia, contemporary and originals, Thursday and Friday happy hour.

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa, 945-2272: The Van Lucano Trio, jazz and contemporary music for dancing, Thursday through Saturday.

To Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 695-1461: Joe Stewart, country and contemporary, Tuesday through

Saturday: Johnny Cadillac and Ace, contemporary, Sunday and Monday.

Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9944: Espresso, contemporary, Tuesday through Saturday.

Wrangler's Roost, 6609 Mission Gorge Road, Mission Gorge, 280-6233: Steve Cray, country, Tuesday through Saturday; live country music, Monday; call club for information.

San Diego South

Anthony's Harborside, 1355 North Harbor Drive, downtown, 232-6358: Jesse Davis, contemporary, Tuesday through Saturday.

Atter Bowl, Turquoise Room, 4356 30th Street, North Park, 283-3135: The Breakers, rock and roll, Wednesday through Saturday.

Barnack Bill's, 1880 Harbor Island Drive, Harbor Island, 297-1673:

Eddie Preston, contemporary, Wednesday through Saturday.

Boat House, 2040 Harbor Island Drive, Harbor Island, 291-8010: The Spinal Brothers, '50s and '60s rock, Tuesday through Saturday; Steve Hudson, comedy and music, Sunday and Monday.

Cafe del Rey, 1549 El Prado, Balboa Park, 234-8511: Bobby Batsou, piano variety, Tuesday through Saturday; Raggle Taggle, Renaissance folk music, Sunday.

afternoon.

Chateau Lounge, 3623 College Avenue, College Grove, 582-5820: Smokey Joe, top 40, Friday and Saturday.

Crossroads, 345 Market Street, downtown, 233-7856: Live jazz Thursday through Saturday, call club for information.

Dance City, 6875 El Cajon Boulevard, East San Diego, 697-1811: Live new music, Friday, call club for information.

ENTERTAINMENT
Live Nightly! the OLD pacific beach CAFE 1037 mission blvd

Wednesday-Saturday
9:30 p.m.-1:30 a.m. **Jim Hawley**

Sunday Night Jazz
9:00 p.m.-1:00 a.m. **Kevyn Lettau Quartet**

Monday & Tuesday
9:30 p.m.-1:30 a.m. **The Mix**

Monday is **Ladies' Night** \$1.00 drinks

Tuesday is **Restaurant Employee Night**
Wear your T-shirt \$1.00 drinks.

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INNA DANCE HALL STYLEE
Direct from Jamaica

appearing with **RASKIDUS ROOTS CONNECTION**

SAT MAY 28 8:30 PM
\$7.50 advance \$9.00 at the door
ALL AGES WELCOME

CLUB REGGAE ON BROADWAY
24th & Broadway streets in Golden Hill

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THE MUSIC MART BAND INSTRUMENT DEPARTMENT IS NOW OPEN.

YAMAHA SALE
For almost a century, Yamaha has been a most respected name in musical craftsmanship. Yamaha musical instruments have been used and loved by outstanding artists as well as by students and amateurs throughout the entire musical world. This reputation is based upon much more than tradition, because Yamaha artisans have succeeded in wedding traditional craftsmanship to the latest scientific technology. The result is an instrument that embodies the warmth of handcrafted artistry and the excellence of precision engineering.

SAXOPHONES
Reg. \$375.00 NOW \$249.00

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Reg. \$375.00 NOW \$249.00

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Reg. \$680.00 NOW \$399.00

SELMERS!!! YAMAHA BACH-STRADIVARIUS
Don't wait to pay high prices in September!
COME BLOW OUR HORNS

BUNDY SUPER 80s SIGNET
TRADE-INS
Bring in your used instruments and we'll give you the highest trade-in allowance possible.

LAST CHANCE TO GO WIRELESS FOR LESS
NADY PRO 49 ON SALE \$197.00
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Off Moreno Blvd., Lake Sherman Street to Grant
Great location - Free parking

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DON'T MISS LIVE TONIGHT JAH WOBBLE (Ex-P.I.L.)
Doors open at 9 pm. Show at 11 pm

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EVERY MONDAY: CLUB i-D
EVERY THURSDAY: "TAKE FROM THE CRYPT"
AT SORINO'S DANCE PALACE (101 CAJON BLVD.)

"LISTEN TO THE RHYTHM..."

EDDIE PRESTON
Former leader of the "Cascades"
Wednesday through Saturday 9 pm-1 am

Happy Hour
4 pm-7 pm
10 pm-2 am
Mon.-Fri.

Dancing
Nightly
9 pm-2 am

BARNACK BILL'S
"NOTHING BUT THE BEST"
1880 Harbor Island Drive 297-1673

LOOKING FOR "Mr. GOOD BOD"

CONTEST

Every "BOD" plays this game...
JUDGES: Girls from the audience
CHOOSER: Guys from the audience as "Mr. Good Bod" based on personality, appearance and ability to dance. Come on out and play every Tuesday night. Who knows... YOU COULD WIN!!!

Crystal R's Emporium
Towns and Country Hotel, 600 Hotel Circle North, 294-9810

Doe Masters, 2051 Shelter Island Drive, Shelter Island, 232-2272: Herbie, rock and roll, Thursday through Saturday; live entertainment, Sunday through Tuesday; call club for information; Bogart, top 40, Wednesday.

Doodle's, 4225 El Cajon Boulevard, East San Diego, 283-6581: Paul Grigg, piano bar, Wednesday through Monday; Jo Traylor, piano bar, Tuesday.

Drowsy Maggie's, 31st Street and University Avenue, North Park, 268-6584: Tony Short and Ted Connor, topical folk and originals, Thursday; the Gypsy Moon Trio, folk music, Friday; the Paradise Street Band, traditional and original Celtic music, Saturday; Bill Butler's Balladeers, country, Sunday; Old Time Host Night, Monday; Richard Freeman, folk and bluesgrass, early evening Tuesday; Stigma Gael Celli Band, traditional Irish music, Tuesday; Bluesgrass Jamboree, Wednesday.

Fat City/China Camp, 2137 Pacific Highway, downtown, 232-9886: Most Valuable Players, pop and jazz, Friday and Saturday.

Hamberghusa, 4016 West Wallace Street, Old Town, 295-0584: Robb Huff, contemporary, Thursday, with open stage talent night Thursday, jam nights Friday and Saturday.

Harpoon Henry's, 2725 Shelter Island Drive, Shelter Island, 224-6242: J.J. Frank and Zargan, new jazz wave, Friday and Saturday.

Holiday Inn/Embarkadero, Porthole Lounge, 1355 North Harbor Drive, downtown, 232-3861: Double Take, contemporary, Tuesday through Saturday.

Humphrey's, 2341 Shelter Island Drive, Shelter Island, 224-3577: Larry Page, contemporary, Wednesday through Saturday.

Jolly Roger, 807 West Harbor Drive, Seaport Village, 233-4300: Mike and Lynn Cherry, contemporary, Wednesday through Saturday.

Kelly's Pub, 6344 El Cajon Boulevard, East San Diego, 286-0400: Rusty Jones, contemporary folk, blues, and "goodtime music," Wednesday and Saturday.

The Kensington Club, 4079 Adams Avenue, Kensington, 284-2848: Spider Murphy and the Blind Tiger Band, '30s and '40s swing, Sunday afternoon.

Kung Food, 2949 Fifth Avenue, Hillcrest, 298-7300: Llama, classical guitar, Tuesday and Wednesday; Julio Aguirre, classical guitar, Thursday; Doug Hewitt, originals and self folk music, Friday; Walter, classical guitar, Saturday and Sunday.

Mandolin Wind, 308 University Avenue, Hillcrest, 297-3017: King Biscuit Blues, blues and rhythm and blues, Thursday through Saturday; Rocco, rock and roll, Tuesday; Starfire, rhythm and blues, rock, and soul, Wednesday.

McDini's Downtown, 647 Market Street, downtown, 232-1795: Mike Brumard, contemporary, Monday through Friday, with "Catch a Rising Star, West" amateur talent shows, late afternoon Thursday and Friday; Ransom Simonds, piano variety, lunchtime Monday through Friday.

My Rich Uncle's, 6205 El Cajon Boulevard, East San Diego, 287-7332: Main Room: Moving Targets, rock and roll, Thursday through Saturday; live rock and roll, Sunday through Wednesday; call club for information. Cabaret Room: Dance to recorded new music, Friday and Saturday.

No. 1 Fifth Avenue, 2845 Fifth Avenue, Hillcrest, 299-1911: Kirby

Returning to La Hacienda for a special two-week limited engagement is:

Jason Chase
★Guitar ★Rock 'N Roll Piano
★Comedy

MIKE MURPHY Will Be Back
Beginning June 1...

LA HACIENDA
Mission Valley Inn, 870 Hotel Circle So., 298-6291

Dr. Jim Soules' **HEADQUARTERS**

Thursday, May 28
NIGHTCLUB PRESENTS
Dr. Jim Soules will do a **HYPNOSIS** demonstration. Audience participation welcome. There will also be a **HAIR & FASHION SHOW**.
Hair by Aesthetics International and clothing by Chasap Chic. Admission \$3.

Friday, May 29
Rock & roll with a twist on two stages featuring **VOYAGER** and **FRANTIC**.
INSEX TOUR DE FORCE and **MORTAL SIN**.
Showtime 8:00pm.

Saturday, May 30
It's the new, romantic techno pop, with **THE PLAYGROUND SLAP**.
GUY GOODE & THE DECENT TONES and **FRANTIC WALLFLOWERS**.
Showtime 8:00pm.

Sunday, May 31
It's the zany **X-DEFENDERS** and **SHADOWS**.
Showtime 8:00pm.

Drinking & \$5.00 pm to 1:00 am
2571 Midway Blvd. (off I-8)
Concert tickets 210-7676

San Diego's Classic Country Saloon
presents

CIMARRON
Tuesday - Saturday beginning at 9 pm

★ Weeknight Happy Hour 4-9 pm
★ Free Munchies 4-7 pm
★ \$1 Margaritas - Wed. Ladies Nite
★ Free Dance Lessons - Tues-Thurs 7-9 pm

ABILENE
Town & Country Hotel
100 Hotel Circle North
Mission Valley
291-7151

The Ron Bolton Band: *Hickory, Let's Greenhouse*
Brain: *Distillery Nightclub*
The Breakers: *Let's Boogie*
Chuck and the Tigers: *Spirit*
Circles: *Red Coat Inn*
Chase: *Coma and the Wix Spirit*
Clear Spelt: *Spirit*
Chilhand: *Flanigan's*
Controlled Substance: *Spirit*
Mitchell Cornish and the Hell Hounds: *Spirit*
Katie Cunningham: *Hill House*
Cycles: *Ward's*
The New Dallas Collins Band: *Windrose, Let's Greenhouse*
Darius and the Magenta: *Spirit*
Dirk Debonaire: *Rodeo, Distillery*
**Nightclub, Wild Turkey
Oldfild Brown: *Sheraton Harbor Island*
Peasants: *Hickory*
Peter: *Wild Turkey*
Powells: *The Alamo*
Four Eyes: *Hickory, Let's Greenhouse*
Pony: *Michy D's*
The James Harman Band: *Belly Up Tavern*
The Head Band: *Trigon Horse Heros: Doc Masters*
Hot Shot: *Baxter's*
Blues: *Pine Valley Restaurant, Flanigan's*
Joe Yague: *Joe Murphy's*
Kneadshead: *Black Angus/El Cajon***

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 We buy & sell sheet music, music books, posters & buttons.
INCORE RECORDS
 3807 Geffrin St. at University Ave. in Mission Hills
 Open 7 days a week
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The Mar Del: *Hill House, Belly Up Tavern*
Melody Hotel: *Spirit*
Mokey Targets: *Hickory, My Rich Uncle's*
Networks: *Bobby G's, Whiskey Flats N.E., Wix*
The Nomads: *Joe Murphy's*
Planet: *Whiskey Flats, Vista Entertainment Center*
Premonition: *Tonita Flats*
The Press: *Park Place*
Prophet: *Red Coat Inn, Wild Turkey*
Quest: *Trigon Horse*
The Rebel Rockers: *Belly Up Tavern*
Red Ace: *Horn's*
Robyn Bann: *Pravay Mine Co.*
The Rocklets: *Spirit*
RPM: *Black Angus/Mission Valley*
Sheds: *Pine Valley Restaurant*
The Sire Brothers: *Joe Murphy's*
Spectra: *Park Place*
The Spud Brothers: *Boat House*
Status: *"Argentine Lounge"*
Street Spirit: *Spirit*
Sure: *Spirit*
This Kid: *Distillery East, Distillery Nightclub*
Three O'Clock: *Spirit*
Tips: *Let's Greenhouse*
Travis: *Windrose*
Tremor: *Vista Entertainment Center, Whiskey Flats*
The Weekends: *Monterey Whaling Co., Hungry Hunter/Oceanside*
U.S. Male: *Dance Machine, Black Angus/El Cajon*
Joanna West: *Spirit*
The West Coast Band: *La Chait, Tube Man's*
Wheels: *(formerly) Tweed Sneakers: Old Pacific Beach Cafe, Rodeo*
White Dwarf: *La Chait*

Country/Country Rock

Alamo: *Lure, Pelican Pub*
Rick Backus and Harmonics: *Steppes Inn*
Gerry Bass and a Touch of Country: *Mustang Club*

Blue Denim Express: *Valley Center Inn Saloon*
Bluegrass Etc.: *Old Time Cafe*
Bill Butler's Balladeers: *Drawing Magpie's*
The Constables: *Islands Saloon*



JAH WOBBLE, Tonight, Thursday, Club ID

Gold Coast: *Pomerado Club*
Harmonica John and Cruise: *Control: Barman's Place*
Lady and the Tramps: *Burr-X Ranch House*
Lone Star Country: *The*

Sundown: *Ahlene Lounge*
Superior: *Lakeside Hotel*
Tall Cotton: *Magnolia Mulaney's*
Don: *Restaurants: The Flying Bridge*
Texas: *Steppes Inn*
Billy Thomas and the Ambush: *Gang: The Outpost*
Fonda Turner and the Silver Spurs: *Fonda Turner and the Silver Spurs: Landmark Cocktail Lounge*
Whiskey River: *Quinn Bar*

Contemporary/Pop 40

Ambition: *Black Angus/Kearny Mesa*
July Ames: *Herry's*
Back-to-the 70s: *Taproot Inn*
The Rick Bates Quartet: *Our Place*
Sam Berman: *L's Bar*
Ricky Biles: *No. 1 Fifth Avenue*
Reggie Do: *Masters*
Mike Brown: *McDon's Diner*
Card and Chalk: *"Mission Rose"*
Chalk Reaction: *Bull and Bear*
Mike and Lynn Cherry: *July Roger/Seaport Village*
Barry Craig: *Papagayo*
Black Coast: *Mulaney's/Pacific Beach*
Jack Costanzo Quintet: *Pancho's*
Dennis Cote: *Don Ham's*
Lighthouse
Jesse Davis: *Anthony's Harbor*
Delores: *Hungry Hunter/Oceanside*
Dennis and Andy: *Seaport Village*
Double Take: *Holiday Inn/Embarcadero*
Duffy and Melissa: *Tom Ham's*
East Coast: *La Mesa*
Mike Edwards: *Hungry Hunter/El Cajon*
Express: *To Leo's/Mission Gorge*
Forecast: *Glenzo's*
Forward Motion: *Black Angus/Chula Vista*
Joe and Don Gagners: *Smuggler's Inn*
Wynne Gies: *Old Bonita Store*
Restaurant
Leslie Gole: *Sheraton Harbor Island*
Jim Hawley: *Old Pacific Beach Cafe*
Charlie Hewitt: *Reuben's/La Mesa, Baxter's*
Rob Huff: *Hungry Hunter/Mission Valley, Harbourside, Carlos Murphy's*

Country/Country Rock
Nick Montana: *Pat Jay's*
Ron Morris: *Calogano Lounge, The Wooden Nickel*
New Country Country Side Lounge
Old Train: *The Sport's Inn*
Laury Pratt: *and Chasman Ridge*
CW's Saloon
Ves Ruo and the Countrymen: *Charles's Nightclub*
Riccardo: *Pomerado Club*
Ray Sanders: *Red Dog*
**Saloon/Village Port Steakhouse
Carl Simmons and Southern Comfort: *Driftwood Lounge*
Stegens: *P.J.'s Lounge*
Stan and Jerry: *Silver Fox*
Steer Crazy: *Wingler's Road*
Joe Stevens: *To Leo's/Mesa Mesa***

Louise Hutson and Dandy Best: *Anthony's Harborside*
Johnny Cadillac and Ace: *To Leo's/Mesa Mesa, Harborside*
Justus: *The Mavericks*
Lady and the Tramps: *Burr-X Ranch House*
Gary Labman: *Royal Vista Inn*
Roberta Lani: *Atlanta*
The Dan Lawrence Trio: *Springfield Wagon Works*
Magie: *Ramada Inn/Escondido*
Main Street: *"Bubba Belle"*
Colin McCall and Karen McDermott: *Pine Valley Restaurant*
Vicki McHester: *Sheraton Harbor Island*
The Moody Dudes: *Noby's Broiler*
Jim Moore: *Danopol's*
Juanita Muna: *Yves Solana's*
Motion: *Black Angus/Chula Vista*
Steve Mounas and Planet Action: *Sutton's*
Debi Pace and Friends: *Rancho Bernardo Inn*
Larry Page: *Harbourside*
Mary Penner: *Hungry Hunter/El Cajon*
People Movers: *Hilton Hotel*
P.F. Flyers: *Bahia Hotel*
Edie Preston: *Barnack Bill's*
Bruce Robbins: *The Soundlocks*
**Restaurant, La Mesa
Clara Robles: *Academy*
Sammie: *Lorenzo's*
Mike Sanders: *Royal Vista Inn*
Second Wind: *Black Angus/Kearny Mesa*
Shane H. Oat: *Vacation Village Hotel*
Smoking Joe: *Chasman Ridge*
Trump Street and Co.: *Herry's*
Spring Power: *Hotel del Coronado*
Brian Stevens: *Monterey Jack's, Mulaney's/Coronado*
Joe Stevens: *To Leo's/Mesa Mesa*
The T&A Trio: *Monterey Jack's*
Ted and Dave: *Ramada Inn/Escondido*
Don Tomlinson: *The Flying Bridge*
Thibault: *Kearny Mesa Boat*
Lily Turpin and Co.: *Pantheon Lounge*
Triple Play: *Hilton Hotel*
Tim Wadsworth: *Belly Up Tavern*
Anna Williams: *Herry's Broiler*
Zuma: *Hungry Hunter/Oceanside***

Jazz

The Tom Barbato Trio: *Islands Hotel*
The Rick Bates Quartet: *Our Place*
Let's Boogie: *Prophet Restaurant*
The Greg Black Villa Trio: *Blue Parrot*
Pro Barbato's Preservation Band: *Pat Jay's, Lorenzo's*
The Bruce Cameron and Hollis Gentry Ensembles: *Elario's, Let's Greenhouse*
The Del Deboe Big Band: *Sutton's*
Charlie's Goodtime Band: *La Hacienda Cantina*
Jessie and Jimmy Chasman: *Bahia Hotel*
Barry Craig: *Papagayo*
J.L. Frank and Zergues: *Harpoon*
Herry's
The Mike Carson Trio: *Elario's*
Hot Coast: *Pacific Wine Bar and Bistro*
Harvey and S2nd St. Jive: *Islands Lounge, Sheraton Harbor Island*
Headway: *Voguer*
The Keyes Lettan Quartet: *Old Pacific Beach Cafe*
The Dan Lawrence Trio: *Springfield Wagon Works*
Joe McElia Quartet: *Blue Parrot*
Shap Meyers: *Prophet Restaurant*
The James Moran Trio: *Solana's*
Most Valuable Players: *Fat City/Chula Vista*
Spider Murphy and the Blind Tiger Band: *Kensington Club, McP's*
Gary Narmann: *Gold Coast Lounge*
The New Tuxedo Jazz Band: *Blue Parrot*
Ellis Ruth Piggie: *Trigon/San Diego*
Ron Satterfield and Keyes Lettan: *Elario's*
Ron Satterfield and Jan Tober: *Blue Parrot*
K.T.V.: *96.5*
The Peter Springfield Quartet: *Roxy*
Stan and Jerry: *Silver Fox*
Shane's Thruway: *Belly Up Tavern*
Tobacco Road: *Old Time Cafe*
Wholly Cats: *Belly Up Tavern*

Blues/R&B/Reggae

The Johnny Almond Rhythm Revue: *Pravay Mine Co., Bobby G's*
The Campers: *Belly Up Tavern*
Clear Spelt: *Spirit*
Tom "Cat" Courtney: *Roxas*
Tobacco
The Five Carvels Lovers: *Pancho's*
The James Harman Band: *Belly Up Tavern*
Harmonica John and Cruise: *Control: Barman's Place*
Headway: *Voguer*
The Hurricane: *La Chait, Beach Club*
International Reggae All-Stars: *Belly Up Tavern*
Reedy Jones: *Kelly's Pub*
King Blaud: *Blues, Mandolin Wind*
Freddie McGinnis: *Club Rogger*
The Nomads: *Joe Murphy's*
Johnny Ots and Friends: *Belly Up Tavern*
Ellis Ruth Piggie: *Trigon/San Diego*
The Rebel Rockers: *Belly Up Tavern*
Spirit All-Star Blues Band: *Spirit*
Stone's Thruway: *Belly Up Tavern*
Jimmy Witherspoon: *Blue Parrot*

Folk/Ethnic

The Athens Express: *Olímpic*

Flame
Brian Connolly: *Harvey Stone Pub*
Jack Costanzo Quintet: *Pancho's*
Danny Doyle: *Panther Game*
Richard Freeman: *Drawing Magpie's*
Maggie's
Mitch Greenhill and Wayne Smith: *Old Time Cafe*
The Copey Moon Trio: *Drawing Magpie's*
Doug Hewett: *Royal Vista Inn*
Jim and Theresa Hinton: *Panther Game*
Reedy Jones: *Kelly's Pub*
Sam McVicker: *Harvey Stone, Two Nick Montana's*
Joe's
The Paradise Street Band: *Drawing Magpie's*
Shane Gail Celi Band: *Drawing Magpie's*
Joe Stallberg and Rob Balmuth: *Old Time Cafe*

Everything Else

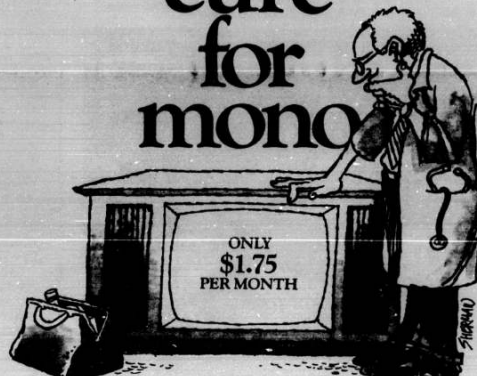
Julia Aguirre: *classical guitar, Kung Food*
Tom Barbato: *easy listening, Islands Hotel*
Bobby Baines: *piano variety, Cafe del Ray, Moro*
Phil Decker: *piano variety, Cafe del Ray*
Bill Bruckert: *comedy and music, Hotel*



ELLA RUTH PIGGIE, Monday, Let's Greenhouse

Crystal's Pub House: *James Chasman comedy and music, La Hacienda Cantina*
Walter Clark: *classical and flamenco guitar, Prophet Restaurant, Villa Rosalie*
Paul Gregg: *piano bar, Dockie's*
Joseph Henry: *classical guitar, Papagayo*
Steve Hudson: *comedy and music, Boat House*
Just Piggie: *comedy and music, La Plaza House*
Liamas: *classical guitar, Kung Food*
Bob MacLennan: *piano bar, Bahia Hotel*
Hardy Milligan: *guitar variety, Raphael's*
Old Ridge: *comedy and music, Monterey Whaling Co.*
Buddy Rand: *piano bar, Bahia Hotel*
Ransom Simmonds: *piano variety, McDon's Diner*
Tommy Stark: *family entertainment, Organ Power*
**Plaza/Lemon Grove
Jo Trueman: *piano bar, Dockie's*
John Ward: *piano bar, The Soundlocks Restaurant*
William Wright: *piano variety, Gold Coast Lounge***

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VTRA	91.1	Rock of the 80's	91.1	"HBO"	Cable	Home Box Office	99.1
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KFAC	92.3	Classical	92.3	KTFM	102.7	Adult Contemporary	102.1
KPRM	92.5	Blues, Jazz	92.5	KWSB	101.5	Popular Adult Rock	101.9
KICR	93.3	Religious	93.3	KJFM	102.1	Beautiful Music	102.9
KPSD	94.1	Classical	94.1	KSDO	102.9	Adult Contemporary	103.3
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The Bill Conti
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deductible late American. Moreover, the rather clichéd Americana with

Neighbors — There's a preface to this movie, surely some sort of first in cinema history, composed of critical blurbs of the Thomas Berger novel. The blurbs, including that which you are about to see is, among other things, a "comic nightmare." The Bill Conti background music, all throughout, re-

DeLuca and Dan Aykroyd, as the incompatible but interdependent neighbors, keep nudging the proceedings into a whimsical SATURDAY NIGHT LIVE sketch — which would be all right if it lasted no more than five or ten minutes. With Cathy Moriarty; directed by John G. Avildsen. 1981.

** (Frontier Drive In; South Bay Drive In)

Next Stop, Greenwich Village — Paul Mazursky's recollection of his days in the early 50s, as a struggling

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• (Balboa)

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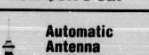
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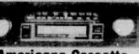
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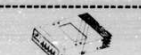
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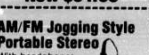
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