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3-2-2-2-2-0-0-2-1-1-2-2-1-1-2-2-1-1-1-1-1	O Clarion PESSA4 Clarion PESSA4 Clarion PESSA Clarion PESSA Clarion PESSA Clarion PESSA Clarion SOOR	Beautiplier PRE API C. Class . AM-PM PRE API C. Class . AM-PM Class . M. F. Class . AM F. COX API C. Class . AM F. F. COX AM F. F. C. COX AM C. Class .	Price 199 5 89 95 89 95 39 95 49 95 99 95 129 95 129 95 79 95 89 95 114 95 139 95 149 95 139 95 149 95 149 95 159 95 169 95 179 95	0 mailly 1-0-0 1-0	Manufacturer Mindel Clarino Scott Clarino Scott Jensen CSS - Jensen CS	Bescription 4 × 10, 20 oz., clust cone 50/v, 10 oz. 50/v	Price pr 19.95 pr 4.95 ms 4.95 ms 4.95 ms 4.95 ms 4.95 ms 2.49 ms 22.95 pr 12.95 pr
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1-0-0 1-0-1 1-1-1 1-0-1 2-1-2 2-2-2	Clarion 100E0B2 Clarion 100E0B3 Clarion 100E0B3 Clarion 150E0B2 Clarion 300E0B2 Fast Music MC207 Kraco KE7	S band, F 5 band, F 5 band, F 5 band, F, 100 watt F 7 band, F Super heavy duty, 120 watt	29.95 39.95 34.95 74.95 18.95 49.95	1-1-1 3-2-2 1-0-0 1-0-0 1-1-1	Greatphone GCL22 Joy Sticks 318-101 Emerson RED5710 Emerson CP3630 Emerson RED5800 Emerson CPR9333	700 ft. remote telephone Quickshot 2 alarm, dig., clock radio, AM/FM AM/FM cass., AC/DC AM/FM, AC/DC, dig., clock radio AM/FM, AC/DC, portable	89.95 9.95 25.95 14.95 19.95
1-1-1 3-3-3 1-1-1 2-0-0 2-1-1 2-2-2 3-2-2 2-1-2	Kraco PB IS1 North Star NS60R North Star NS70 North Star NS607F Eithe BSB7000 Aspin SS4500 Audiovox AMPS00 Fosqare PR250	eq 40 40 watt Treble & bass controls, 60 watt treble & bass controls, 50 wat treble & bass controls, 50 wat eq. w/meters 2 band eq. w/meters 5 band watto shut-off 5 band eq. w/meter Gigantic amplifier	8.50 9.95 11.95 19.95 14.95 19.95 39.95 179.95	1-1-1 2-1-1 3-2-2 1-0-0 1-0-0 0-3-1	Emerson CPR9333 Emerson CP3640 Emerson CTR922 Emerson CTR940 Emerson LC7700 Audiovox LCD5	AMFM, AC/DC, portable stereo w/V AMFM portable cass. player AMFM portable siereo cass. recorder AMFM siereo cass. recorder woounter Home cass. deck Car clock	44.95 16.95 29.95 29.95 39.95 6.95

A/R = Auto-reverse Cass. = Cassette Dig. = Digital

F = Fader F/R = Fast forward/rewind Mi. = Mini chassis

Quantity column — 1st number represents the number of sale items at our Kearny Mesa store.

2nd number represents the number of sale items at our Chula Vista store.

3rd number represents the number of sale items at our San Dipog store.

Look for Shark's truck.

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 Kearny Mesa
 San Diege

 2244 Main St. (at I-5)
 7644 Clairemont Mesa Blvd.
 4925 El Cajon Blvd.

 575-0373
 292-1850
 265-1885





After sixty-seven years, confroversy is still the odds-on favorite.

money — \$20,000."

"Is that all you have today?"
McGowin asked.

"Yes," Spector answered.

Spector then drove over to the secondary inspection area and filled out the necessary currency-reporting form for \$20,000. As he was returning to his car, he was stopped by customs inspector Ernest Banks, who asked him if he was sure he had nothing else to declare. Banks recalls that Spector answered, "No." But Banks was suspicious. He had noted Spector's New Jersey driver's license and Mexican plates on the Monte Carlo, and he thought he decicted signs of nervousthought he detected signs of nervous-ness in Spector's behavior. So Banks decided to search the automobile. He opened the trunk of the car, which was registered to the Caliente racetrack, nd inside he found two briefcases

to remain sitem.' Spector sated that he was a consultant for the Caliente race-track and that the money was the property of the track. He refused to say anything more without the advice of his attorney. Officials then transported Spector downtown to the Metropolitation of the Spector downtown to the Metropolitation to the Spector was released.

A San Diego spokesman for the racettrack later said that the arrest was a "imisunderstanding," that Spector had simply brought the money over the border in order to make change for the convenience of the track's patrons. (The previous month the Mexican government had devalued the peso, lowering its value to 69.5 pesos to the U.S. dollar, and subsequent official decrees prohibited such American currency exchanges at Mexican banks.) Caliente's San Diego spokesman relierated that the arrest was a mistake and

By Bob Owens

ding anyone from leaving that country with more than the equivalent of 5000 pesos, but U.S. officials are not in the habit of reporting such currency viola-tions to foreign governments. So Spector need not have feared being turned over to Mexican authorities once he was on American soil.

U.S. dollar, and subsequent official decrees probibited such American currency exchanges at Mexican banks.)

And while Mexican law at that time decrees probibited such American dollars at Mexicallente's San Diego spokesma reit-earted that the arrest was a mistake and that Spector had been released from jail the mext day. A simple mexican been supported to the subsequent of the mexican decree when the mexican decree with the mexican decree when the mexican de This official explanation, however, employer and it relied on American dollars. There is no reason to believe that the government wouldn't have ac

1650

City Lights



Too High. Too Wide, Too Ugly

The city attorney's office last week filed suit against four local businesses for violating San Diego's ten-year-old sign ordinance limiting the height. size, and number of signs decorating a business. The four signs — owned by Foodmaker. San Diego Glass and Paint. Marvin K. Brown Cadillac and Carpet Town — are "representative" of the 1800

Muscling In

four-year existence, the Update enjoyed its position as San Diego's only gay newspaper. By last year, says

managing editor (and part-owner) Pat Burke, the free,

biweekly tabloid had doubled its press run to 20,000; half that amount went up to Los Angeles

and Orange County, and the other half was distributed here

distribution points, most of them in Hillcrest, North Park,

Hill. The paper was printed in two sections — news and entertainment — and was

generally thirty-six pages in length; it attracted

advertisements from nearly 400 businesses around San Diego and Los Angeles, either owned

in San Diego at sixty-five

Mission Hills, and Golder

For the first three years of its

another, stricter sixteen-foot maximum for signs suspen over the sidewalk), and its

they're anemic examples when compared with other neon and

compared with other neon and plastic landmarks viewed daily

sign inspectors.

One of El Caion Boulevard's

most garish signs is a multiple violator. That's the rocketship-shaped "A&M Muffler

shaped "A&M Muffler Shops" at Forty-seventh and El Cajon. It blasts through two height violations (exceeding the thirty-foot maximum and

by the city planning department's four full-time

peper has drawn more than 200 advertising clients, all local. The Update, meanwhile, has been suffering. The paper is down to treatly four pages and is only published in one section. Managing editor section, which is the period of the period working for them, they were claiming they were printing 15,000, but the real press run was more like 10,000, of which only 4000 were in San Diego. The period working the problems now facing the Update come largely from within. "The reason we are so successful is they are so successful is they are so. unsuccessful," he says. "They never dealt well with people and community groups and have never provided much local coverage; we're filling that gap now and finding success. Plus, Don has a lot of accounts who are his friends and to whom he extends credit

by or catering to gays.

Then last August three top

Update staff members abruptly quit as a result of lingering and the last I heard they had business and personal over \$40,000 in accounts disagreements with publisher Don Hauck, who runs the paper from his Dawn Media When his paper first appeared, Ciaccio says, a "great number" of potential advertisers told him Undate graphics shop in Ocean Beach, and started their own paper. The first issue of the Gayzette salesmen had badmouthed the fledgling Gayzette, and had a weekly, appeared in September, and while even taken it upon themselves dvertising director John to dispose of stacks of the Ciaccio (one of the defectors) says circulation is only 5000. Gayzette at several locations around town. "I think all that the paper, whose size varies had some effect on us, but no welve to sixteen pages enough, because people find already has nearly twice a out for themselves." Craccio says. "Recently, however something happened that as the Update; these are also red in mid-city but stretch as far south as San Ysidro and

even allowed under the city

But winner in the extrem and multiple violator category is the neon masterpiece in Loma Portal that promotes 'Games, Billiards, Gian "Games, Billiards, Giant Burgers" inside the Midway Fun World, adjoining Spanky's and Dr. Michael Dean's Gaslight Room. It covers some 800 square feet, easily five times the maximum and towers sixty-eight feet above ground level. A contender is the Denny's

Valle west of I-5 near Del Mar it exceeds the height limit by five feet and is nearly double the allowed square-footage. It is also one of the few remaining examples of rotating signs, which, according to the city ordinance, are supposedly limited to seventy-five square feet or less. (The globe-topped Denny's "Welcome" sign of programmed to turn at only four revolutions per minute well within an ordinance declaring that no sign should revolve more than six times per These and the other 1800

Restaurant sign on Via de la

ordinances have stood for ten years because the city planning department hoped for department hoped for "voluntary compliance" from the store owners. The lawsuits filed against four businesses last week will supposedly prove to oversize sign owners that the city is finally serious has proven at least partially effective. Just days after the suits were filed, a Foodmaker planning department to apologize for delays in fixing the company's illegal sign and promised immediate compliance.



proved to me that they are still bitter and can't accept the fact that we're succeeding. We're both printed at the same place, and about two months ago our typesetting machine blew up and we came out two days later. Eyer since then, the

bottom of its masthead that reads, 'Always on time.' Tha is a clear signal of their immaturity and their inability to deal with the fact that there another paper in the

member of the Update staff has



ever been involved in any of described by the shenanigans described by Ciaccio, and says the notice in the masthead 'has been in there a year . and has no relevance to any problems the Gayette might have. 'He does admit, however, that the Update is in trouble, and confirmed the existence of the unwieldly accounts receivable balance. 'We're uncomfortable about that,' he conceides. 'But most of our failure to secure the right person for the right job — for example, right now we don't have a single ad salesman working for us — and of the nave a single ad salesman working for us — and of the conomy in general." Burke also admits that the success of the Gayzette has prompted several major changes in the Update, including increased sports coverage and publication of an offshoot, Todate, with a weekly press run of 5000 that Burke howes will make up for Burke hopes will make up for Update's lack of local cultural coverage, which he sees as the Gavzette's strongest selling

Ciaccio however thinks the production of Todate is just the latest folly indulged in by the Update staff. "All they're doing is splitting up their advertisers," he says. "They print our calendar, add a porn eview and a few pictures of hunky men, and call that a newspaper. Don wants so bad to be a big publisher, yet at the same time he refuses to accept is as being here and lenging his hold."

City Lights

Love For Sail

After eloping to Yosemite in 1973, Priscilla and Kerry Geraghty made it a goal of their honeymoon to find an old boat with character and background to be their first home. They walked docks in San Francis Los Angeles, and Newport before they found Clara tied behind the Red Sails Inn on Shelter Island. Almost immediately upon stepping aboard, they bought her; it wasn't until later that they learned Clara, completed in 1887 as the personal yacht of the legendary boat builder Nathanael G. Herreshoff, was the oldest American yacht

Before the newlyweds came along, Clara had been home for Ken and Mary Olsen, but after Mary died the boat held too many memories for Ken. The Olsens had purchased her from one owner removed a Captain Edward Fink, a broker and marine surveyor who'd shipped Clara to
California from the East Coast
just after World War II.
Captain Fink had bought her
from Adelbert Barstow, from Adelbert Barstow, proprietor of a well-known poatyard at City Island, New York. She had passed through many hands before that, evolving into a cutter-rig ketch from Herreshoff's original cat yawl. (Basically the two masts were moved toward the centerwere moved toward the center of the boat.)

of the boat.)
After paying \$14,000 for the thirty-five-foot relic, the Geraghtys moved aboard and began job hunting. Priscilla went to work for a sailmaker and Kerry became a ship's carpenter at Blackman's Boatworks at Market and

Euclid in East San Diego Their first child was conceiv on Clara. And in a strange co-owner of one being bui now, and Geraghty Marine has done work on Conner's fashion the boat has retu the hands of a master boat builder. Kerry Geraghty formed his own boat building twelve-meter racing yachts.

Clara is now housed in her own walled-off section of the company in 1975, and has since become one of the m cavernous boat works near Gillespie Field, undergoing since become one of the most manufacturers in the country His El Cajon boat works employs forty people and produces nine or ten boats a

year - forty-, fifty-, and sixty-footers. America's Cup

Ship's carpenter Bruce Rifkin has overseen the

project, and he expects to have Clara back in the water by the first of the year. The boat has been completely gutted, and

back into her: the wood has



most of the ribs have had nev

of the decking, the inner layer

of hull, and the keelson are still

in excellent shape, and will remain. "We want a restored

yacht, not a replica, "explains Rifkin. So most of the original Honduras mahogany bulkheads will go back into the cabin, and

points out the exposed sections of the inner layer of the hull,

and doesn't exaggerate when he says it looks as if the pieces of yellow pine were just installed. Rifkin figures that

with proper care Clara could last another hundred years. She

was so ingeniously designed and built by Herreshoff that none of the old fittings can go

as many of the other wood components as possible will be refurbished and reinstalled. He

Tom Kozden insists he didn't plan it this way, and if one is to believe him, fate must have had something in mind. The erstwhile Ocean Beach activist, who for the last two and a half wars has been teaching. years has been teaching English and social science in a high school near Hayward (California), returned to San (California), returned to San Diego two weeks ago for a summer vacation. Just a few days after his arrival, however Ocean Beach Planning Board chairman Stew Wimmers received a notice in the mail that the city council had scheduled a hearing to adopt several drastic changes to the Ocean Beach Precise Plan which Korden sad be lond

formulate, write, and finally push through the council back in 1975. The most striking proposed change. Wimmers says, is to increase the dwelling units per acre - currently twenty-five west of Sunset Cliffs Boulevard — to fifty-four. "They're talking about doubling the density in Ocean Beach, and keeping it down was the main point we worked for for years," Wimmers fumes. "We thought the issue had long been resolved, and now we're notified less than a week before the hearing. They didn't even bother to consult Since no regular meetings of

the fourteen-member planning board were scheduled for the interim — and three emergency meetings to plot strategy failed to attract enough members to produce anything concrete — Wimmers had to turn elsewhere for help. The proposed changes were scheduled to come before the city council last Tuesday, and Kozden was there ready to testify against them. As it turns out, the matter never made it through the council; Kozden only got a chance to testify briefly before the meeting was adjourned and a continuance was voted until next Tuesday at 3:00 p.m. "I did not come down for the Ocean Beach Precise Plan, but I will see it through," asserts Kozden, no thirty-two. "You're talking about thousands of hours we put into this plan back in the Seventies, and all the people who worked so hard to see it who worked so hard to see it through, and now for them to pull this really shows they and especially [Councilman Bill] Cleator don't give jack about Ocean Beach."

Welcome To Gaslamp - -Sort Of

A stroll past the empty windows on Fifth Avenue shows that card shops (Paper Doll) and gift boutiques (Bums) aren't surviving in downtown's Gaslamp Quarter. But restaurants, bars, live music, and entertainment are hanging on, witness Morgan restaurant, which thrives in Gaslamp's worst location, across from the tattered Pacific Hotel and next door to the City Rescue Mission. What the vagaries of free enterprise have suggested, a recent \$30,000 city-sponsored study has confirmed: the future of the south-of-Broadway area rests with nightlife, not lunch-hour retailing. So there couldn't be a more

welcome addition than Play Bill's, a restaurant/bar planner for Fourth and Market streets. Play Bill's would be owned by Don and Mary Brassfield, who have for five years run Uncle Bill's, a downtown bar near Fifth and Elm frequented by actors, backstage help, and playgoers from local theaters, including the Bowery and San Diego Repertory. Brassfield this year set out to find a bigger space with a kitchen, and his theater connections led him to a renovated spot next to the Crossroads bar and across the street from the Gaslamp Quarter Theatre. Gaslamp enough to hand Brassfield a unanimous vote of confidence and pledge their assistance in relocating the bar; the Downtown weekly ran a front-page story when Brassfield signed his lease las

Brassfield quickly agreed to the special limitations on his liquor license; that there be no amplified music or carry-out liquor sales, and that har revenues not exceed those of food sales. Still, the police department challenged Brassfield's application, and the state Alcoholic Beverage Control department, besides pushing for a midnight closing at Play Bill's, promoted one of Brassfield's neighbors to file a protest against approval of his liquor license. That neighbor is the Lion's

Manor senior citizens high-rise on Market Street, across from Brassfield's intended location. Residents signed the protest after their directors were visited by an ABC investigator, who talked

about the potential late-night noise and mentioned the possibility of live, amplified music. (Brassfield has repeatedly promised he would have no live entertainment.) Already angered by noise from the Crossroads bar (which the ABC may soon close temporarily for repeated nois violations), the seniors and their administrators filed two protests, which automatically delayed and threatened approval of Brassfield's

A series of meetings with

both the Lion's Manor director both the Lisn's Manor directors and the police department, arranged by Gaslamp entrepreneur Dan Pearson, succeeded in getting the seniors to withdraw their protest, but Brassfield's supporters are still steaming at what they say is the ABC's subjection for the ABC's solicitation of the Lion's Manor protest. ABC director Pete Case says his investigators would never "go out and encourage a protest but Case says an "adequate investigation" includes contacting neighbors about a potential new license

specially if those neighbors have already complained about noise in the area. And Case still thinks Play Bill's should close at midnight, in deference to the seniors' sleeping habits. Brassfield, though, says he couldn't make it if he had to m. Meanwhile, he's paying rent on his new but unlic and unoccupied location.

> Neal Matthews and Thomas K. Arnot





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Kicked With The Leg He Falls Back On Duncan Shepherd, as you will know if you know anything at all

your readers love to hate. There is much about his movie preferences much about his movie preferences and process yet that could be and perhaps should be discussed. However, the over lack of consciousness that he recently for the consciousness that he recently for the consciousness has he recently for the consciousness that he recently for the consciousness that he recently for the consciousness that he recently for the column to appeal that the process of the column to appeal that the process of the column to appeal that the work of new themselves the column to appeal the co

mark. None of that, however, seems

and caricature.

Letters

Any reader, even a child, could detect here a sort of increasing sensity in Shepferd swriting (as exemplified by his nonreview of fassish). They cann the old review in valin for some mention operation that might render this once intelligent man an imbecile. The fruitlessness of this line of investigation leads inevitably to the conclusion that Duncan Shepherd has fallen victim to his the pressures of his position by taking powerful drugs that cause

him to be completely unaffected by any truth in the movies he is paid to watch. Therefore, it stands to reason that his addied brain must attack with a vengeance such nobody-gives-shit topics as the possible breast implants of an actress, critiquing he. Heah instead of the celluloid.

longer in use and thus invites disbelief in his reviews. Marlan Warren Pacific Beach

Headline's A Bust

A DUSL
In your July 7 edition, there was an article containing the reflections of Duncan Shepherd on Jamie Lee Curtis's bosom. However, the headline and the lead photo gave the mistaken impression that the article was going to be a review of the movie Trading Places.

San Diego

Oliver!

Thave to disagree with Bill Noonan and Robert Leeds ("Letters," July 14), and with theater critic Jonathan Saville ("A Pocket of Resistance," July 14), and with the state critic Jonathan Saville ("A Athough I am only anniversor) caracteristics of July 14 to ne with Hill amazed and bewildered by such entertainment. It was great! Such dedication by the cast! How grand

How Macho Was My Oatmeal

CAITMEA!

Re: "Bring Your Own
Opinions" ("City Lights," June
30), Dave Dawson's program is
entertaining, especially to locals
who enjoy clearing the air with
opinions.

However, Mary of Ramona is
not very clear about her opinion of
Laurence Gross is "outrmeal,"
then Liberace is macho!
Gross's program uniquely

Gross's program uniquely combined local opinions and controversy with a talent we no longer enjoy on San Diego radio — intelligent interviewing.

Carl Schroeder

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Slammers the sooner you'll start grinning insignation of grinning in the grinn

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If you're looking for Mission Valley Center's Famous Sidewalk Sale-you'll find it inside! Incredible savings throughout the Center. July 21-July 24 not only bigger and better than ever, they're available in air conditioned comfort. Gigantic selection, Plenty of parking, Sidewalk Sale bargains with Indoor comfort... a double bonus at Mission Valley Center. Insidewalk Sale Days: Thursday thru Sunday, July 21 thu 24. Thursday and Friday 10 am, til 9 p.m. Seturday 10 am, til 6 p.m. Sunday Noon til 5 p.m. Sunday Moon til 5 p.m



Straight from the Hip

Dear Matthew Alice:

Dear Matthew Alice: I have a compost pile in my garden. I've read thai earthworms eat the vegetable debris added to a pile, and along with decomposition, leave behind good humus that I can add to enrich my soil. I don't see that i can add to enrich my soit. I don't see very many earthworms, but do see a lot of sow bugs. Do they accomplish the same thing as earthworms? Are they better or worse than worms? How come you never answer any of my questions? Maryanne Chase Ocean Beach

Ocean Beach
I've never answered any of your questions, Maryanne, because you never asked
a weighty, challenging question before.
But now, are soo bugs better or worse than
worms? There's a question! Personally, I
prefer sow bugs to earthworms, mostly
because they're a lot more fun. You can
exit the statement of the statement

prefer sow bugs to earthworms, mostly because they're a lot more fun. You can roll them along the ground and play all kinds of games with them, such as ministure contests of billiards or soccer or basebul. You can't have much fun at all sabetal. You can't have much fun at all sidiler along and never seem to do what you want them to do. They're always busy going about their business of tunneling through the ground, grinding up the dirt as they go; they have no joic de vivre.

But if it so hay your garden you are concerned about, I suppose you'd have to choose earthworms over sow bugs. Worms are doubly useful: as they burrow through the soll they areas it, allowing water and the soll they areas it, allowing water and the soll they areas it, allowing suet and surface and the soll they areas it, allowing suet and carried the soll so you got allow they continued the soll so you got the soll so you got allow they are allowed they are allowed to anything useful, really. These creatures (who aren't actually innects, but relatives of the lobest you usually munch no rotting material, but if this preferred food is not available, they I start duing on the tender new gowth in your garden. Don't go into a



better the soil, the more worms will choose

panic, though. Sow bugs are not much of a problem in outdoor gardens, and some sort of detente has probably been reached already between your plants and bugs. If you want a sow bug-less garden, you can take a fairly moderate approach: fine tobacco dust repels them, and a flower pot filled with straw or hay and either inverted or laid on its side will tray many of the crustaceans, as will a scooped-out potato placed on the ground.

Neither earthworms nor sow bugs are of much use to a compost pile, though. The heat generated by the decomposition of the organic material in a healthy compost pile that the plant place of the property of the pile may habor some life. Bacteria and fungi, not bugs, break the plant matter down into nutrients. Look for earthworms in your garden soil; the

dresses of crime victims and in the obituaries.

The laws on invasion of privacy are quite unsettled at this time; only during the past seventy years or so has this subject been of concern to the court. Therefore question. But don't worry, Pam — you'll probably never appear in the paper. Unless, that is, you do something news, worthy, like marry John Tavotta or send me a million dollars.

willingly or unwillingly, in a newsworthy accurrence of legitimate public interest. For example, it is conceivable that a paper could publish the prices or galactory you, asy, rising prices of homes in the Hillcrest area. On the other hand, it may very well be an invasion of your privacy if you are area. On the other hand, it may very well be an invasion of your privacy if you are not publishes your name and address, thereby endangering your life. If the public has no legitimate interest in knowing your man or address or anything else about you, that information is protected by your right to privacy. But if you're walking down the street and a safe falls on you, you're going to be in the paper regardless of your wishes (and ability to express-them).

them).
It's almost a most point, though, as to the prinsing of your address. Newspapers have during the past decade shown a greater sensitivity in this regard, and many will not print specific addresses. The thought is that the concept of an address being accessary to identify a figure in the new is no longer velled, this policy is especially prevalent in the withholding of addresses of crime victims and in the oblituaries.

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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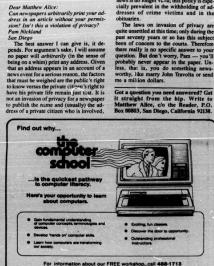


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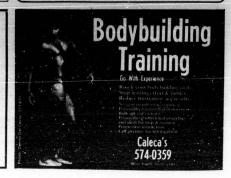


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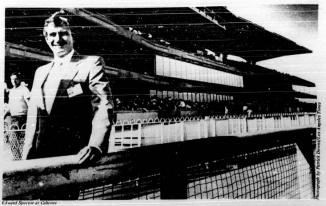
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commodated the track's need to make change for American dollars at local Tijuana banks: turn in a fifty and get back five ten-dollar bills.

Had Spector or some other official from Caliente wanted to thange American dollars for Mexican pesos, however, the exchange rate at Tijuan banks would have been the official 69-5 pesos to the dollar. But just across the border at San Ysidro's "black market" exchange houses, the rate at that time was about ninety pesos to the dollar. That fact led officials of the labor union representing Caliente employees to speculate that Spector was not crossing over to change dollars

for dollars. They believe he was going to change dollars for pesos — at 90-to-1 instead of 69,5-to-1 — then return to the track to pay employees salaries with the cash, thus netting the track's owners a substantial and easy

These questions, and others, might have been answered at Spector's trial in federal court, had there been a trial. The United States Attorney's office, however, decided not to bring Spector to trial. Instead, U.S. officials struck a deal with Spector: they would delay prose-tuting him: for eighteen months, and if during that time Spector held up his end of the deal, he would then be

free to go — no prosecution, no crime, no threat of jail or fine. For his part, Spector agreed to cooperate fully with the customs service or a federal grand jury in disclosing the circumstances surrounding the transportation of the track's money.

or track's money.

Track's money.

On February 1 of this year, federal Officials in San Diego struck another deal, this one with the Callente racrack, known formally as Hipodromo de Agua Callente. In exchange for no one laying biame for anything or admitting any sort of liability, the United States returned to Callente the entire \$250,000 in cash and the Monte Cautomobile in which Spector was ar-

rested. Caliente, in turn, handed over to the U.S. a cashier's check for \$45,000. Signing for Agua Caliente racetrack was managing director Raul Baz; signing for the United States was Assistant U.S. Attorney Michael Waltz.

Waitz.

The U.S. Attorney's office has been unwilling to discuss this unusual affair except to confirm details that are already a matter of public record. Raul Baz and Edward Spector both have declined repeated requests for interviews, so we may never know what really happened. Ah, Caliente. Surely this is the stuff of which legends are continued on pgs 10.

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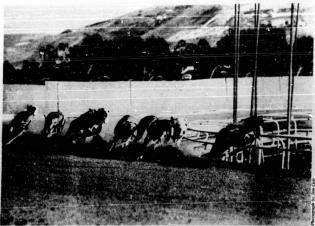
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The track is located off Agua Caliente Boulevard, just beyond the Tijuana Country Club east of downhorses and the bettors are put through their paces while enduring the baking heat of summertime in the San Joaquin town. In appearance, it looks like no other racetrack I have ever seen, and probably for the reason that it was deheat of summertime in the San Joaquin Valley. On several occasions over the years, I've even published my views and opinions on horses and handicap-ping for racing and trade journals. All of which is intended to preface with some experience my opinion that Calliente is not a bad track. I enjoy the signed by architects who had never before built a track, who specialized in the construction of soccer stadiums and bullfight rings. The architecture has been described as "Spanish-Moor-ish" or "Mexican colonial," but the local *Tribune* was probably more ac-Caliente encompasses many of the curate in labeling it a "weirdly futuris-tic Moorish mausoleum." Once inadvantages of the county-fair tracks, and adds a few of its own. Unlike side, however, things do improve, as the vista of the entire racing oval, framed by a background of green and brown hills — while hardly rivaling the beauty of the Santa Anita track in

and adds a few of its own. Unlike American tracks, the racing here is year-round (every Saturday and Sun-day) and the weather is usually salubrious. There's lots of space at Caliente — pienty of free seating, and also relatively inexpensive reserved seating. There's none of the frantic and often rude pushing and shoving one encounters at the overcrowded meets at Hollywood Park, Santa Anita, and Del Mar. A Caliente bettor can actually get a free seat right on the finish line, if he doesn't mind sitting in the

sun for part of the day.

The cost of food and drink is quite reasonable, again compared to the

overpriced concessions at the Southern California tracks. Nor do the usually cordial people at Caliente who serve up the beer and hot dogs set out the up the beer and not dogs set out the presumptuous, vaguely intimidating, and thoroughly offensive "tipping cups" that decorate the counters at the California racing tracks.

The horses at Caliente will run eleven, sometimes twelve races a day on the weekend. There are about 1200 on the weekend. There are about 1200 horses stabled at the track at any one time, owned by both Mexicans and Americans, and the people who train them likewise come from both countries. For example, Wayne Spurling, who runs a sizable breeding farm in Imperial Beach but lives in Tijuana, more offer than not tone the annual. more often than not tops the annual trainers' lists at Caliente.

Economic realities prevail, of Economic realities prevail, of course, and thus the horses that compete at Caliente are of considerably lesser quality than those racing at the big California tracks; this is because the purses that Caliente offers to the owners of the winning horses are not as lucrative (although they were hiked a substantial forty percent in February in an effort to attract better stock). A thoroughbred that shows a touch of

quality at Caliente is usually shipped north to try its luck for the bigger purses. However, Caliente's attraction to owners is that they can stable a horse there for about twenty dollars per day, including trainers' fees, compared to forty-five or fifty dollars at the Los

Angeles tracks.

The wagers on horse racing at Caliente are made through clerk-operated parimutuel machines, with the odds determined by the amount bet on each horse. The total amount bet on each race, and on the entire program, is called the "handle." From the handle the track extracts a percentage (twenty-six percent, known as "the take") to cover purses, profits, and taxes. Bettors, in other words, don't

taxes. Bettors, in other words, don't bet against the track; they bet against each other, with the track — in effect — charging a fee for holding the stakes and staging the show. This is common to all recertacks.

The greyhounds run at Caliente six mights a week, along with the recently added mar inces on Wednesdays and Fridays. About 800 to 900 dogs are kenneled there at any given time. The dog purses are a flat three percent of the total "handle" for each particular

race. According to Paul Hartwell, who has been director of greyhound racing at Caliente for more than twenty years, most of the money that comes into the greyhounds is bet by Mexican citizens (the track will accept pesos as well as dollars). The situation is reversed at

the thoroughbreds, however, with the great majority of the money wagered coming from Americans.

A third form of Caliente wagering takes place at the Foreign Book. Here taking place at any of five or six Amer ican tracks, from those operating in New York or Florida or Maryland, to New York or Florids or Maryland, to whatever California tracks happen to be running. Winning tickets are cashed at the same price paid at the individual track, with certain limitations, and with the Mexican government grab-bing a one-percent tax on all winning bets (a year ago it was an exorbitant five percent). Caliente currently oper-ates Fereign Books both at the track and in downtown Tiluana pear Fourth and in downtown Tijunan near Fourth and Revolución, as well as in Mexica-li, Tecate, and Ensenada. These Foreign Books are Caliente's most profitable enterprise. According to track insiders, the five books com-

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bined bring in an estimated \$600,000 per week, about nineteen or twenty percent of that being profit. The ex-penses of running a book are minimal, as there are no purses to pay out and no track to maintain. The greyhounds also produce a nice profit, as purses and operating expenses are considerably less than they are for horses. Caliente's live horse racing is, in fact, currently losing money, and is — essentially being carried by the Foreign Book and

the greyhounds.

Hugh Mellon is Caliente's corporate marketing director. He is familiar with all these forms of wagering, and offers his personal assessment of the differ-ent kinds of patrons who visit Caliente: ent kinds of patrons who visit Caliente:
"The smartest handicappers (bettors
who wade through the pastperformance hieroglyphics in the
Daily Racing Form in the attempt to
determine the probably winner] stick
to the American tracks, the Foreign
Book; next, those who play the live
horse racing at the track; at the bottom,
in my opinion, are the dog players. It's
almost impossible to handicap a dog
race. "Mellon laughs. His background
is strictly with horse racing. Some of
my dog-playing friends, though. my dog-playing friends, though,

Your

HAIR

would dispute Mellon's claim that they're on the bottom. "Never bet any-thing that talks," the dog players sagely counsel, and they usually turn up their collective noses at jai alai wagering and the jockey-burdened horses as well. (The Jai Alai Fronton in downtown Tijuana has no connection to

The Foreign Book players are cer-tainly a varied lot, but senior citizens are somewhat overrepresented. For the retired person who is a regular at the

retired person who is a regular at the Book, trying to select a winning horse beats the hell out of playing bingo as a hobby. They obviously enjoy the creative challenge of handicapping, of solving the puzzle each race presents, and of occasionally enjoying the rewards of being right.

How does Calliente treat its Foreign Book patrons? In my opinion, not very well. A Los Angeles Times reporter felt otherwise, however, as he stated in a story published last August. "There are more amenities at this facility than you would find in any of the hundreds of state-run Off-Track-Betting parlors in New York. The OTB (operators) in New York. The OTB [ope don't provide a snack bar, they don't have chairs, they don't have an easily

viewed master-results board, and they don't post past-performance pages from the Daily Racing Form, as the

Foreign Book does."

It is difficult to understand why a Los Angeles writer would seek a comparison so far afield as New York when large numbers of Angelenos and San Diegans are quite familiar with gambling much closer to home — in Las Vegas. There are numerous privately owned books throughout that town, and a number of Strip hotels also have separate sections for horse bet-tors. Consider the one at the Stardust Hotel. Each player at the Stardust gets Hotel. Each player at the Stardust gets a separate lighted desk, in contrast to the somewhat uncomfortable plastic chairs at Caliente. At the Stardust there is not only an easy-to-read master board but a tape-delayed actual call of the race from California tracks, lacking at Caliente. The Stardust will usually give the player a Racing Form (as will most of the books in Vegas) and not, as Caliente does, tack one or two copies of the Eorns to the wall, where copies of the Form to the wall, where players who choose not to purchase their own (for \$1.75) must stand three deep in order to get a peek at the past



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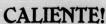
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(continued from page 11) performances. Players in Lus Vegas are often given free drinks and some-times a meal on the house. This prac-tice is completely unknown at out for a bit of gambling recreation.

Another of Caliente's unfortunate

problems is the track's snare of all bets made, the mutuel take of twenty-six percent, which is outrageous when compared to the less than sixteen per-cent in California. In Mexico, each time you wager a dollar on live racing. time you wager a dollar on live racing, wenty-six cents is taken off the top. While it's true that the average player does not understand such complexities, he does understand that his money just does not seem to last along at Caliente.

Hugh Mellon, an experienced track executive, candidy acknowledges the track's deficiencies: "Numerous studies have shown, time and again, that two things stand out as having the createst imnortance in the successful

greatest importance in the successful operation of a racetrack. One is the physical facility, and yes, including the restrooms. Frankly, I myself the restrooms. Frankly, I myself would never use those at the track: The whole place, the Books particularly, and that downtown facility above all, are terrible. We are going to make improvements. Also of great importance is the mutuel take — the higher it goes, the lower your 'handle' goes, Studies show that to be inevitable. All state









Caliente The restrooms in Vegas are usually immaculate; at Caliente, par-ticularly at the Foreign Books down-town and at the track, they can charitably be described as unpleasant. Park-ing is normally free in Vegas; you must pay at the downtown book and also at the track book on weekends. And, of course. Vegas does not tax winning tickets. Caliente seems to operate on the-only-game-in-town philosophy: there is no legal competition in the area. Hard-core bettors will swim riv-ers to get there, but it's difficult to believe that Caliente's Foreign Book is going to get (or keep) the casual tourist

























in February ne toon me that use track, would soon be spruced up, but alas, neither has yet come to pass. though, with the arrival of Edward Spector and Hugh Mellon and many others working for the current owner of the track, is outher the strength of the comment of the track, is outher the strength of the comment of the track, is outher the strength of the current owner of the track, is outher the strength of the comment of the track, is outher the strength of the strength o

Sunset Inn casino in Tijuana, also had a piece of the action. These











tant businessmen in Baia California at the time, and for several years to come. Much of the detail surrounding those early days in the formation and operation of the track has passed on with the principal actors. But among those who have attempted to chronicle the initial years of Tijuana racing is san Diego author and historian Roberta Ridgely, who knows more about the first two decades at the track than anyone else alive. Her fine work was published in San Diego Magazine between 1957 and 1971. Even Ridgely's excellent research, however would have benefited from more first-hand, candid reminiscences. But nearly all the Border Barons, including Sunny Jim Coffroth, had died by the

time Ridgely began her work.

Coffroth had little interest in horse racing as a sport, but he had a genius

for promotion, plus numerous contacts among horsemen, journalists, businessmen. He obtained a major portion of the financing to build the Tijuana track from Adolph Spreckels, whose - he was the brother of John D. Spreckels — for decades after made strong denials of the old man's in-volvement. Spreckels was a horse-racing buff and the owner of the Napa Stock Farm. He felt that Tijuana racing might help to return the sport to California; an added incentive may have been the fact that he owned the railroad spur to the border and needed an attraction like the racetrack to encourage people to make the ride to what was then a "desolate, scattering, wind-swept village," as a Los Angeles Times writer described it at the time.

At the time the track was being built, General Esteban Cantu was in effective control of Baja California. He had been sent to the area in 1911 by Mexican government to drive out the Americans who had come to Mexico to assist the revolution. Although the new revolutionary government in Mexico City vetoed the racetrack idea,

Cantú, strongly of independent mind, was all for it, so construction pro-ceeded on schedule. On January 1, 1916, the track, with a wooden grandstand, sparkling white fence, and 114stand, sparking with tender of business less than a quarter mile from the border crossing. (The site of the track is now partially covered by the freeways and by the Tia Juana River canal.) Coffroth's friends in the press helped publicize the event and 10,000 people showed up on opening day. Many of the attendants at the track were dressed in the unitorms of the 1915 San Diego Exposition, which had been sold to them by the ill-paid Expo guards. General Cantu was there with his mounted cavalry. Jim Jeffries, Frank Fay, and Mack Sennett were a few of the notables of the era in attendance, and boxing great Jack Dempsey served as honorary starter. Coffroth always made sure the media was informed whenever film stars and sports celebrities journeyed to his track, and

hundreds of them did so in the ensuing On the day the track opened, it start-

ed raining again after a long drought. At first this seemed an auspicious omen, but the rain didn't stop. It turned out to be one of the worst floods in Southern California history, which some believed had been brought on by a self-proclaimed magician known as Hatfield the Rainmaker, who had been hired by the City of San Diego to end the drought. The waters rose and the Tia Juana River flooded into the newly opened racetrack. Coffroth was unde-terred; he obtained from Adolph Spreckels more money to rebuild the track. "Take it from me," Coff.oth proclaimed to the press, "Tijuana, with San Diego so close, is the ideal place for the Sport of Kings." The rebuilt track (at the same loca-tion in the river bed) was officially

tion in the river bed) was officially called the Sunset Racetrack but usually known simply as "the Tijuana track." Quickly it prospered, and after a government-imposed hiatus during World War I, business picked up again better than ever. Thousands of thirsty Californians took to fleeing for a few hours the Great Prohibition Ex-

periment which struck America in

January of 1920. It was actually during Prohibition (1920-33) that Tijuana gained its reputation - which still lingers today — as a town that catered to all the vices legally beyond the pale in the U.S., but which the gringes eager to explore. The track benefited hugely by this flow of visitors, as did the Tijuana Fair, Sunset Inn, Tivoli, and the Foreign Club — gaming casinos all.

Criticism of the wild goings-on

across the border came early. For example, the Women's Christian Temperance Union, meeting at a Methodist Church in downtown San Diego, issued the following sober proclamation: 'The racetrack at Ti-juana, Mexico, with its well-known gambling evils and attendant de-bauchery, is a terrible and increasing menace to the homes of this and other

menace to the nomes of this and other states, degrading young men and ruin-ing young girls." In 1926 Will Rogers visited Tijuana and reported back to the nation. "Well, they are having a big stir all over the U.S. about Tijuana and Mexi-cali," he wrote. "It seems they sell

drinks down there right over the bar and they gamble there right before your own eyes. And they claim it is ruining the youth and manhood of this country. That it is a disgrace to have these things done right there in Mexico, where the Americans can go right over and see all this. Americans don't want to drink and gamble. They just go over there to see the mountains, and these scheming Mexicans grab 'em and make 'em drink and make 'em bet and make 'em watch the horse races for money. It seems that Americans don't know these places are over there at all, and when they get there these Mexicans spring on 'em and they have to drink or the Mexicans will kill

"You put a church in every building "You put a church in every building where there is a gambling house and saloon now in Tijuana, and I lay you a bet there wouldn't be five people across that line a year. . ."

Ring Lardner, another humorist of the time, elso made a visit and wrote, "When you agt ready to a bene in a

"When you get ready to go home in the evening, that is, to San Diego or Coronado, two or three officials of one

kind or another stops your car at the border and glances in the tonneau with the same amount of attention as is lavished on a spowflake in Minnesota and then motions you to go ahead What they are looking for I could not find out, but with the time and pains they take for the search, it seemed to me like a person could smuggle in a herd of elephants in the back seat of one Ford, with every elephant playing the 'Marseillaise' on a calliope.'

When the track and the border

When the track and the border reopened after being closed during WWI, business was so profitable that some of the early investors, headed by Bill Kyne, mounted a legal drive to deprive Coffroth of control. Kyne's group sued Coffroth for half a million pesos, and when things began to go sour in court for Coffroth, he would sometimes sleep in the clubhouse, fearing that if he left he would be barred from re-entering his own track. Matters grew even more tense when one of his faithful aides was murdered in the track infield by assailants un-known. Coffroth finally managed to bring in a Mexican federal magistrate from La Paz who decided in his favor The W of the ABW Corporation

was Carl Withington, who had de veloped key political connections in Mexico City. When he died in the mid-1920s, his place was taken by Wirt G. Bowman, who was also locked into the political power in the Mexican capital. During the Mexican revolution, Bowman had built up his political influence by running guns to the revolutionary hero Alvaro Obregón and to his generals Plutarco Elias Calles and Abelardo Rodriguez, all later to rise to the presidency of the

Mexican Republic.

According to Luis Tamés, president of the Tijuana Historical Society, Rodriguez, then governor of Baja California and acting in conjunction with Mexican President Plutarco Elias Calles, approached his friend Wirt Bowman in 1926 with the proposition that he — Bowman — build in Tijuana nathe — Bowman — build in Tijuana a large and magnificent casino on land that Rodriguez held title to. Bowman accepted the invitation, and together with his racetrack partner Baron Long.



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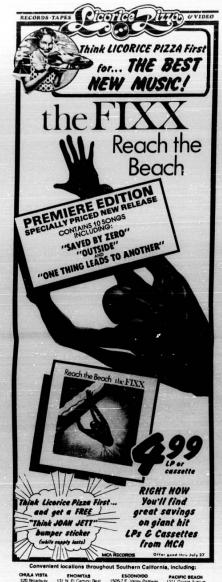


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set about constructing a palatial com plex of buildings.

The land that Rodriguez owned —

or thought he owned — near down-town Tijuana had had a colorful his-tory, and proved to be turbulently con-troversial for years to come. It was part of thousands of acres granted to Don Santiago Arguello by the Spanish crown in 1829. Arguello was governor of California before this area became part of the United States, and much of property covered an area that innis property covered an accusation actudes a goodly portion of contemporary San Diego County. (The Arguello family name, incidentally, appears in Richard Henry Dana's classic *Two* Years Before the Mast.)
In 1926 one of the Arguello family

heirs, Alejandro Arguello, sold a siza-ble chunk of the land in Tijuana to Rodriguez, for the equivalent of \$35,000. Immediately after the sale, Rodriguez made his casino proposition o Wirt Bowman. But three years later the other Arguello family heirs, contending that they had not been consulted regarding the sale, took the mat ter to court, and there it remained for more than four decades, involving in the process three major Mexican Supreme Court decisions, and making a number of Mexican lawyers wealthy along the way. The legal fight was led by a Mexican-American woman named Susana Lucero Viuda de Reg-nier, a cousin of the Arguellos who had purchased a major share to the land claim. Señora Lucero declared, "It has claim. Señora Lucero declared, "It has taken us years to prepare for this and we are prepared to spend several more years before we finish. It is a hard fight, and I am not debuding myself or anyone else." She later began to refer to herself publicly as "Tijuana Susie," as she felt that she was Ti-

Susic." as she felt that she was Ti-juana's biggest landowner.
Despite the legal entanglements, in June of 1928, Bowman and Long opened their opulent Agua Caliente Hotel and Casino, a pleasure dome of baroque elegance designed by a young San Diego architect named Wayne McAlliert. Vogue magazine described it as "a dazzling, dreamlike city in miniature." Roberta Ridgely, who visited the place as a child, said

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la she had ever seen. Next to the casino, and operating as part of the same development, was a greyhound racetrack, which had been created a year earlier by the Tijuana Kennel Club Later a modern golf course was built across the street. (The casino, of course, is no more. A school now occupies the original site, a block off Agua Caliente Boulevard, just to the rear of the El Sombrero Motel. Except for the Arabian-style minaret left standing lonely against the sky, hardly anything now remains of the old

casino.)

Bowman, Long, and their partners also decided to abandon the old riverbed racetrack and open a new and classier track, which they did the follow ing year, on land where Agua Caliente is now located. Bowman's political connections in Mexico undoubtedly aided in the acquisition of all the proper licenses. Coffroth was sup-posed to run the new track but was soon effectively cut out ("They kissed me off," he said later), and James Crofton became Caliente's general director. Crofton boasted a motley career: shipyard mechanic, public rela-tions work for the San Diego Expo-Ringling Brothers circus clown, and publicist for the Tijuana bullring, as well as for the Coffroth track — his duties for the track included riding a horse around San Diego while dressed

cofforth left racing altogether and retired to his home in Point Loma, where he cultivated the arts and prize-winning dahlias for the remain-der of his life. One of his local legacies - in addition to the racetrack - is the formed to raise the \$9000 required to torned to raise the \$5000 required to bring the old sailing ship to San Diego, its representatives went first to Sunny Jim, who wrote out a check for the full amount. When Coffroth died in 1943, the San Diego Union wrote that "the city not only lost a man - it lost an

The onset of the Depression (in 1929) and the end of Prohibition (in 1933) at first failed to diminish the 1933) at first failed to diminish the volume of visitors to the twin gambling emporiums (there was. Roberta Ridgely says, actually a secret tunnel connecting the track with the casino — they were about half a mile apart). Among the noteworthy visitors then were Baron Rotthschild, Jack Dempsey, Babe Ruth, Clark Gable. Mary Pickford, Douglas Fairbanks Sr., Wallace Beery, Chartie Chaplin,

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Jack Johnson Al Jolson, Bing Crosby, the Marx Brothers, Stan Laurel and Oliver Hardy (Hardy was reputed to be a heavy horse bettor), and many mon The track itself had weekends when it

drew close to 100,000 people.

However, the legalization of horse racing in California in 1934 (and the opening of the big Santa Anita track in Los Angeles) did serve to reduce substantially the number of patrons — and the quality of competing horses as well, since many owners decided to take their stock up north to compete for the more lucrative purses. Many also lost confidence in the track when Baron Long created a scandal with the "Linden Tree affair" in January of 1932. The thoroughbred Linden Tree looked like a cinch to win a maiden race; if the horse won, however, bet-tors wouldn't claim much because Linden Tree was so heavily favored. But after Long had manipulated the wagering odds by placing large bets at the track against Linden Tree (while secretly placing much larger bets in favor of Linden Tree at American ookmaking establishments), the horse, which did win, paid a whopping \$21.40. Linden Tree probably would have paid no more than four dollars have paid no more than rour donars had Long's wagering not changed the odds. The incident caused an uproar in American betting circles, and to this day few U.S. bookmakers will accept a bet on any horse running at Caliente.

Long allegedly gave most of the money he won in this coup to a Methodist charity, including \$8500 to a mission on Fifth and Island in down-

a mission on Fifth and Island in down-town San Diego.

In an effort to regain the conficence of bettors, the Caliente stewards barred Baron Long from his own track for a while, and when the ban was finally lifted, he too had become disfinally lifted, he too had become dis-enchanted with bore racing and had donated his renowned breeding ranch to an Indian tribe. Then James Crofton soon left Tijuana, to train broses in New England. Also around this time 20th Century Fox president Joseph Schenck — a regular at the track and casino for years — bought a large share of stock from Long, which effec-tively made him a nartner.

tively made him a partner. In 1934 Lazaro Cardenas was elected President of Mexico. Plutarco elected President of Mexico. Plutarco Elias Calles, prevented by law from succeeding himself as president, had nonetheless kept control of the government by hand-picking Cardenas as the candidate of the dominant politi-cal party, thus assuring Cardenas'

Caliente casino. Supporters of Calles, members of a quasi-fascist street movement known as the "Gold Shirts," were still active in Mexico, so to forestall a possible coup attempt. Cardenas exiled Calles to the United States. Calles' friend Wirt Bowman power in Democratic national politics.
A strange quiet settled over the casino and the track. Then both were shut down in July of 1935. A great era had

horse racing in Tijuana up to 1935, the Border Barons who organized the op-erations claimed an enviable number of precedents. They were the first to offer a \$100,000 purse (the Coffroth Handicap in 1928), to have Sunday racing (in 1933), to have a photo taken at the finish line (1922), to have the running of a race announced over the running of a face announced over the public-address system (1925), to use a sprinkler car to wet down the track, and to present female jockeys (the first "Powder Puff Derby"). Judge George Schilling, a fixture at West Coast tracks for more than half a century, was responsible for several of these innovations.

Some remarkable horses also comothers, including the Australian champion Phar Lap, who won the Caliente Handicap in 1932. This borne, of gigantic stature, is considered by some to be the greatest ever to m. Unfortunately, he died of colic a few weeks after his big win, thereby contributing his bit to the legend of what Roberts Ridgely has called the "jims track."

The Agua Caliente casino never the contribution of the contribution of

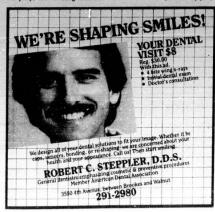
confusion regarding exactly what hap

election (Calles also selected mem bers of the new president's cabinet of ministers.) However, Cardenas soon broke with Calles, installed his own cabinet, and began to move in directions Calles denounced as "radical." One action Cardenas took was to close up the casinos and brothels throughout Mexico, in many of which prominent Callistas had financial interests; Calles himself owned part of the Agua left the racetrack and retired to Arizona, from where he became a

In the relatively short history of

peted during those early years in Ti-juana: Exterminator, Calaris, and others, including the Australian

The Agua Caliente casino never reopened, but in 1937 the Mexican government permitted the track to resume operation, and a parade of different people took possession of the concession license in the next few years. There remains some





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CALIENTE!

pened when the racing started up in 1937. The late Diego Herroz, who until his death recently was interior secretary of the Sindicato Alba Roja, the tary of the Sindicato Alba Roja, Inc union that represents racetrack employees, said that Mexican Presi-dent Cardenas, upon reopening the track, gave the concession, or permit, outright to the Alba Roja union. He-rroz recalled that leaders of the union, rroz recalled that leaders of the union, after considering the implications of full responsibility for the track and deciding that they lacked the proper expertise to manage the enterprise, sold the operating rights. Herroz said he could not recall and could not discover to whom the license had been sold. This account, however, is contradicted by Armando Verdugo, who at seventy-six years of age may know as much about early Caliente history as

Roberta Ridgely.

Verdugo moved from Hermosillo,
Mexico to San Diego when he was a
child; his father was in the Mexican consular corps here. The young Vergudo attended school in San Diego, but by 1924 had begun working in Tijuana, where he became personally acquainted with virtually all the acquainted with virtually all the characters in the Caliente drama — Coffroth, Long. Bowman, Abelardo. Rodriguez, Crofton, and many others. He worked at the Agua Caliente easino from the day it opened until the day it closed; and later, Verdugo himself became an important part of Caliente history. Today Verdugo lives in Tijuana in comfortable semiretirement; as a

siness venture he currently leases video-playback equipment from a Verdugo recalls that Baron Long

and his remaining partners still controlled the government concession when the track resumed operation in 1937 and that Long appointed a man named Bruno Paglaia as general manager. Paglaia, who had worked for Long at the casino, then approached Verdugo and, according to Verdugo, said, "Listen, Armando, I know where the horse's head is supposed to be and I think I know where the tail is, but that's about all. Don't leave my side until I know what I'm doing." Verdugo says he counseled Paglaia for six months but by that time Baron Long had realized his mistake in ap-

Long had realized his mistake in ap-pointing the inexperienced Paglaia and had begun looking around for some good excuse to replace him. Verdugo says that he unintention-ally provided Long with the excuse he needed when Paglaia asked him, Ver-dugo, how he might ingratiate himself with Manuel Avila Camacho, the presceed Lazaro Cardenas. Paglaia ac cepted Verdugo's suggestion to send Camacho a racehorse, and Verdugo took it upon himself to find a suitable horse at a price Paglaia was willing to horse at a price Paglaia was willing to pay. A Tijuana restuarrateur named Nick Parras had a gimpy but well-bred animal called Sun Piotr, and was sening \$5000 for him. "Nick," Verdugo told the owner, "this borse only has three good legs. Hiele, "If ig use you \$3000 cash." Verdugo pulled a wad of twenty-dollar bills from his briefcase and closed the deal. The horse was promptly shipped off to Camacho. Shortly thereafter, Baron Long wrote Paglaia a letter dismissing him from his duties as general manager be-

cause, the letter stated, Paglaia had compromised the integrity of Caliente by getting mixed up in Mexican politics. This, of course, was a laughable pretext, considering the history of the track and casino and the number of politicians who had been participants in both. Long then appointed Enrique Neidhart as general manager, but the track soon became entangled in problems with the Alba Roja labor union and closed its doors once again in

Baron Long, by this time having had his fill of the entire enterprise, decided to retire. According to Verdugo, Long simply gave the rights to the track to a simply gave the rights to the track to a group of associates and former employees that included general man-ager Neidhan. However, Neidhart and his partners (one of whom, Alf.mso Garcia Gonzalez, was later to become Governor of Baja California) feared that with the onset of World War II they would not be able to make a profit running horse races. The labor prob-lems had been resolved, but rather than risk operating at a loss. Neidhart never risk operating at a loss, Neidhart never staged a race and instead let the track

With the closing in 1939, Armando Verdugo found himself unemployed. Before long, though, he was working again. Through the aid of a friendly again. Inrough the aid of a friendly Los Angeles police detective, Verdugo was hired as a roulette croupier in an illegal Los Angeles gambling club called the Clover Club, owned by a man named Eddie Nealis. While workman named Eddie Nealis. While working at the Clover Club, Verdugo became friendly with well-known gangster Benjamin (Bugsy) Siegel, a patron
of the club and a friend of Nealis. Verdugo says that Siegel was interested in the dormant racetrack in Tijuana and

Verdugo says he declined to assist Siegel but that Siegel proceeded on his own and sent a Boston lawyer to Tijuana to negotiate with Neidhart. "This lawyer," Verdugo recalls, 'didn't understand Mexico or Mexiheadway. So the deal there fell hrough." (Siegel went on to build the first of the flashy Las Vegas Strip hotels — the Flamingo — and in 1947 was murdered gangland-style in Los

Angeles.) Unlike Neidhart, Verdugo believed Unlike Neidhart, Verdugo believed that Calinete could be opened up again and be successful — war or no war. So he began talking with Nealis about the possibility of forming a partnership to buy it from Neidhart. After determining that Neidhart and his associates were indeed interested in selling that Neidhart and For a mere \$100,000 — Nealis, Verdugo, and a few other in-vestors put \$25,000 down and started Caliente racing again in May of 1943. The track had been open only about a year when James Crofton once again appeared on the scene. Amid great

appeared on the scene. Amid great controversy, Crofton announced that he and several partners were legally in control of the track. Verdugo recalls that Crofton had developed an association with a Tijuana businessman named Augustin Silverya, who had been a dealer at the old casino. Silverya was among a group of influential men who had been representing Susana Lucero and the ubiquitous Ar-guello heirs: the heirs finally had won a major victory in the Mexican Supreme Court, and Silverya, Crofton, and the others in Mexico City claimed to have leased from the family the right to run the track — which they said they in-tended to do, regardless of Eddie Nealis and Armando Verdugo.



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(continued from page 19)

Verdugo says that he hustled off to consult with Baja California Governor Rodolfo Tadoada in an effort to deter-Rodolfo Tadoada in an effort to deter-mine if anything could be done to pre-vent Crofton, Silverya, and the Ar-guello heirs from seizing the business. "Tadoada said to me, 'Armando, you

don't really have a case. The only thing you may be able to do is to sue for

heirs were unaware of this lien when

five or six of them, led by Susana Lu-

cero, met at a government office in Tijuana to complete formal transfer of

the Caliente property. Nealis and Ver-

dugo were present at that meeting and had already informed the presiding

government official that they had legally placed a lien on the property. The

official dramatically announced to

Lucero and her relatives that while

they may have "judicial" or technical

rights to the track, because of the lien, the operating rights would remain with

Nealis and Verdugo. The heirs had

once more been frustrated in the at-

rovements you've made to the property." Nealis and Verdugo there-upon filed a two-million-dollar lien on the racetrack property. The Arguello

ñ





- John S. Atenio 1967 (Photo: Par Pohinson)
- Russell Alessio, 1950
- Agua Callente (Photo: Ted Lau-
- S. Eddie Arcaro, 1950 6. Agua Caliente (Photo: Jack Yon
- Desi Arnaz, 1951 (Photo: Bill Scherlis, 8. Joann "Miss San Diego" Durant at Caliente, 1950





tainment of their goal, and their disappointment and anger must have been intense. Susana "Tijuana Susie" Lu-

The remaining heirs, of course, were not about to be dissuaded for long by Verdugo's legal ploy; they returned to Mexico City to have the lien voided, and late in 1945 finally gained control of the racetrack. Perhaps it would be more accurate to say that the lawyers and politicians in Mexico City who and politicians in Mexico City who had "represented" them had gained control of the track. Among those who seemed to be in true control were Au-gustin Silverya, Gonzalo Gonzalez, gustin Silverya, Gonzale Gonzalez, and Enrique Parra. Gonzalez and Parra, both from Mexico City, had close political ties to President Camacho. The Arguello heirs, according to Verdugo, received hardly anything, "except a free meal at the track now and then." Silverya (who had by now broken with Crofton) claimed to have a twenty-five-percent share of the Caliente concession, and moved in as general manager. Verdugo and Nealis were out. ere out.

silverya apparently had difficulty operating the track. According to Nelson Fisher, former racing correspondent for the San Diego Union who was working for Silverya in the track's PR office at the time, some of the prob-lems Silverya was having resulted from his diverting track money into an unsuccessful restaurant in downtown na, and also into the wining and dining of Hollywood starlets. Silverya dining of Hollywood starlets. Silverya meeded a competent assistant if the track was to run profitably and if his associates in Mexico City were to re-main content. He turned for help to the former manager of the Banco del Pacifico, where the track had been doing its banking. Silverya had ad-mired the skill of the bank's youthful manager, who had recently resigned from his position there following disclosure of some large and controver-sial loans he had approved. In a fateful decision. Silverya asked the former manager to join the Caliente organiza-tion as assistant manager. Within months. Silverya would end his career in racing and a new era would begin at the track. The young man Silverya hired and who set about changing the history of Agua Caliente was John S

Alessio.

Tohn Alessio's rise from poor

See of San Diego's boy to one of San Diego's most prominent citizens is "the stuff of which movies are made," wrote the San Diego Union in 1963. He is, the paper went on, "a business and civic leader of the first magnitude. In many parts of Mexico he is considred almost a saint."

The poverty-stricken Alessio family

arrived in San Diego from West Virginia just after World War I. John, one of seven brothers, dropped out of school after the seventh grade and wound up shining shoes in the old Crystal Palace Building downtown at the corner of Fifth Avenue and E Street. Fortunately for him, he had de-veloped a friendship with C. Arnholt Smith, then associated with the Bank of Italy (where, incidentally, the Border Barons of old kent most of their money). When the Crystal Palace Building was scheduled for demolition in the late Twenties, Smith got Alessio a job in Tijuana's Banco del Pacifico as a messenger boy. Armando Verdugo remembers meeting Alessio in 1929 when the young bank messenger showed up at the back door of the counting room of the Agua Caliente casino. Verdugo opened the door and Alessio said he was there because he Alessio said he was there because he was supposed to take the night's receipts over to the bank. Verdugo recalls, "I said to the casino manager, 'Hey, there's a young kid here who ager told me it was okay. That's the first time I saw John Alessio." By 1943 Alessio had risen from messenger to manager of Banco del

If Alessio had favorably impressed the bank's owners, he also impressed Augustin Silverya and Silverya's partners in Mexico City, quickly gaining their trust and confidence. Alessio's old friend Armando Verdugo re-calls what then took place. Within a year of being hired as Caliente's assist-ant manager. Alessio offered to pur-chase Silverya's interest in the race-track. Silverya was eager to sell. The price for his twenty-five-per-cent share was \$80,000. Verdugo says that within a few months Alessio had persuaded the remaining partners in Mexico City to sell him their shares, for an undisclosed sum. Less than a year after those purchases, Alessio struck a dea! with the track's former operator, Enrique Neidhart, who still maintained a claim to the property

Neidhart, for an unknown amount of money, sold out to Alessio, who now effectively had complete control of the Caliente racetrack as well as the sur-rounding property. The money needed to finance these purchases came from within the Alessio family, but because John Alessio declined several requests to be interviewed for this account, the exact source of that money cannot be confirmed.

Armando Verdugo recalls that a siz-

able portion of the money at Alessio's disposal had come from an extremely profitable money-exchange business Alessio had set up on this side of the border while he was still employed by Banco del Pacificio. During World War II, the U.S. government had pro-hibited tourists from taking into Mexico any currency other than unpopular two-dollar bills, for fear that Axis powers might somehow obtain American dollars and use them for nefarious purposes. Alessio took ad-vantage of the situation by offering to

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Tijuana tourists a supply of two-dollar bills - for a ten-percent service charge. When the supply of two-dollar bills began to dwindle and as the racetrack opened up again in 1943, the rush of tourists (many of them military personnel newly moved to San Diego). demanded an alternative to hard cash So Alessio, in conjunction with his early mentor C. Arnholt Smith, produced for tourists bank script that soon was accepted throughout Tijuana, in-cluding at Agua Caliente racetrack.

About a year after Alessio began his acquisition of the track, he and seven other former executives of Banco del Pacifico were arrested on bank fraud charges arising from the controversial loans that had led to Alessio's resignation from the bank. The men were locked up in the Tijuana jail, where they remained for 117 days. The same men, including Alessio, also came under indictment from a California grand jury, due to a series of related loans that involved a San Francisco

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company and a former governor of Baja California. Eventually the former bank officials were released from the Tijuana jail without being charged and the California indictment was dropped

With these problems behind him. Alessio was free to pursue his efforts to turn Caliente into a money-making op-eration. (He kept his ownership of the track a secret, however, and the gen-eral public was led to believe that he was still just the assistant manager. The track's manager, hired by Alessio, was the well-respected racing expert Walter C. Marty. In time. Alessio would enjoy the results of his hard work and innovative thinking as the track prospered under his reign. But before the good times rolled in, Alessio was rather rudely introduced to the Arguello clan, a group of people who could apparently give a bulldog some lessons in tenacity. In 1949 several hundred of the dissi-dent beirs, now banded together, had

dent heirs, now banded together, had unsuccessfully sued the track for a

share of the profits, claiming that their property rights had been ignored when Alessio bought out Enrique Neidhart Then in 1954, armed with a court order from Mexico City, which they interoreted as giving them legal control of the track, they physically occupied and took possession of Caliente. Alessio later told the Saturday Evening Post.

"When I came to the track at nine, they [the Arguello family members] wouldn't let me through the gates. They claimed the place was theirs. I they claimed the place was theirs. I went to Tijuana and got a restraining order from a federal judge, barring the heirs from the property until the matter could be argued in court.' As a stalling tactic, Alessio couldn't have hoped for anything better; the matter of the Arguello family claim was tied up in court for another threathy were:

guello family claim was tied up in court for another twenty years. In the meantime, Alessio elevated himself to the position of general man-ager and initiated a number of promo-tions and gimmicks that proved to be tremendously successful. His master stroke was the 5-10, inaugurated in 1955 and patterned after a similar wa-gering system used at a track in Ven-czuela. The 5-10 required a player to select the winners of the fifth through tenth races on the program. (Many tenth races on the program. (Many American tracks have since copied this type of exotic wagering and refer to it

as the "Pick Six.") The payoffs were phenomenal — \$50,000, \$100,000, and more - unheard of in North America at that time. The publicity engendered by the 5-10 brought national attention to Caliente, and attendance rose accordingly.

Johnny — as he was affectionately known to his patrons — exhibited his flair for promotion in many ways. He allowed the ordinary man access to the beautiful clubhouse and permitted him to dine at a private table while watching the races. (The food and drink at ing the races. (The food and drink at Caliente were both excellent and rea-sonably priced.) He installed the attention-getting "Future Book," in which players could make bets on the Kentucky Derby months in advance. He put on a Kentucky Derby purry billed as "the largest west of Louis-ville." He distributed free passes to the track at almost every liquor store in San Diego. He put one-dollar coupons in the newspapers, which when clipped and presented at the tr-ck, were good toward a two-dollar bet. On one cocasion he dew a tremendous crowl good toward a two-dollar bet. On one occasion he drew a tremendous crowd by setting up a "match race" between Johnny Longden, the world's winningest jockey, and a female rider named Wantha Davis. (Longden left the track in a huff when the lady won the race.) In 1958 Alessio boasted that

Caliente's ads and promotion budget (\$400,000) was the highest of any track in the world. He gave to the Saturday Evening Post his frank philosophy regarding his successful oper ation: "Racetracks were never built to benefit the players. At Caliente, we just try to arrange a good time for him

while he's losing."

Alessio had the foresight and good Alessio had the foresight and good ense to keep the press happy. He maintained a good relationship with publisher James Copley, which was helped by his friendship and business association with C. Arnbolt Smith, himself by now a financial power in the community. Nor did Alessio forget the working writers and editors, presenting to them a winning ticket on the Kentucky Derby each year (after the near was nun), as well as distributing race was run), as well as distributing some other gratuities, such as some welcome Christmas cash.

Alessio was also active on the American side of the border. He and his brothers acquired and later sold the Hotel Del Coronado and the Kona Kai Club on Shelter Island. He built the Fifth Avenue Financial Center (Fifth at Laurel, with Mr. A's restaurant on the top floor) and was closely associated with C. Arnholt Smith in the construction of the Westgate Hotel. He also built a new Juarez racetrack across

from El Paso and acquired the controlling interest in Ruidoso Downs in New Mexico and the Yuma Greyhound Track in Arizona. His charitable activities included the construction of ten schools in the Tijuana area, and an annual Christmas party for Tijuana's poor, where he and his brothers would distribute food and gifts and which reportedly cost him about \$50,000

every year. In November of 1960, John's forty-one-year-old brother Tony, the track pricemaker, was kidnapped by a gang, at least one of whom had previ-ously charged that the Caliente race

track had refused to cash a legitimate winning 5-10 ticket worth \$87,000. Caliente based their refusal to pay on the claim that the ticket had been al-tered. Tony was held for \$200,000 ransom (initially \$600,000 but John had bargained down the price) and shortly after John had delivered the money to a parking lot in Hollywood, the kidnap-pers were arrested by FBI agents. Ovid Demaris, author of Poso del Mundo. which is in part a slashing attack on the Alessios, wrote that the kidnappers claimed that Tony — estranged from John at the time because of heavy Las Vegas gambling losses — was in on the whole affair, and San Diego historian Roberta Ridgely expressed amusement that the Copley Press 'played it [the kidnapping] straight.' onetheless, three people were convicted and sentenced to varying terms, and the history of the case became an FBI classic, on exhibit for visitors to the FBI offices in Washington, D.C.

The kidnapping prompted the Arguello heirs once again to squeeze into the act. They filed a series of liens to tie up the ransom money that had been recovered from the kidnapping defen-dants, but by that time the cash had

The Arguellos, in character, did not give up. Some of them sold their rights to the claim to a Mexico City corporation called I.C./S.A., the director of which was Eduardo Hurtado, an important Federal District politician This corporation, in 1974, finally settled the decades-old suit when Baia California Governor Milton Caste llanos authorized payment of 148 mil-lion pesos for all the open land on the claim, which then became stateowned. In addition, individual owners of developed properties (including the racetrack) that were situated on the



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the corporation. Case (groan) closed! he Alessios began to experience some misfortunes and reverses in the late 1960s. In September of 1965, John Alessio, leading a group of businessmen known as the Del Mar Associates, attempted to acquire the lease to operate the Del Mar racetrack. There were a few other Mar racetrack. There were a few other groups also interested in the lease, and the proceedings dragged out over several years. Eventually, the 22nd Agricultural District of San Diego County awarded the Alessio group the lease, but the opposing associations fought back, in the process heaping barbed

aspersions on Alessio's background and integrity. They succeeded in reversing the lease grant (having appealed to the state level) and the whole matter simmered along again for years, occasionally coming to the at-tention of the California State Assembly and Governor Ronald Reagan.

The late Harold Keen, considered at the time to be one of San Diego's most respected newsmen, told writer Ovid Demaris, "Alessio has been one of my most devoted enemies. That's because I'm one of the few who won't fall on his knees and praise Allah whenever he appears on the scene. When he tried to walk away in a very blatant manner with this Del Mar lease, even though his bid was only the second highest. we blasted the whole transaction pretty hard on television. The newspapers just went along because Alessio and Jim Copley have been somewhat associated through the years, and, of course, [C. Amholt] Smith and Copley are very close." In 1973 the lease was awarded to a rival group, the Del Mar Thoroughbred Club.

Then in 1967 Russell Alessio, who had been in charge of Caliente's Foreign Book, was arrested in El Cajon for bookmaking, and later pleaded nolo contendere - in order 'to spare embarrassment' to his fam ily — to the charges, which alleged that he aided a "racketeering enter-prise with the intent of distributing proceeds from gambling." He was fined \$10,000 and given a three-year jail term, but the jail time was

jail term, but the jail time was suspended.

The Alessio family ship now steamed directly into a hurricane. In 1970 John Alessio and brother Angelo were indicted by the federal government on charges of income tax eva-

sion. On March 10, 1971, while in the middle of his trial, John abruptly changed his plea from innocent to guilty after the government produced a surprise witness, Robin Mansfield, who had been controller for the track and who testified that Alessio had "skimmed" money in large amounts from both the Foreign Book and the 5-10 pool. One month later John began serving a three-year sentence at Termi-nal Island in San Pedro; brother Angelo was convicted on the same charges and received one year. The brothers were soon transferred to the medium-security facility at Lompoc. In June the Friends of John S. Alessio Committee held a dinner in Tijuana attended by several hundred people, its attended by several hundred people, its purpose being, in the words of Benny Carcia, the event's organizer and also treasurer of Caliente, to let "Johnny know his many friends in Tijuana have

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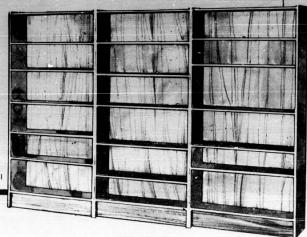
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not forgotten him or his tremendous contribution to the economic progress and general welfare of our city."

this time, John Alessio was surely in need of all the friends he could get. Enemies of all sorts had surfaced everywhere: the government and his opponents in the Del Mar lease fight on one hand, and writers and journalists with venomous pens on the other. The highly critical Demaris book, Poso del Mundo, had been published in 1970, and Harold Keen locally had stirred up problems with his attention to the Del Mar racetrack affair. And even an "underground paper," the San Diego Street Journal, devoted an entire issue to Caliente and Alessio, a free-swinging attack on the whole operation.

In spite of glowing testimonials from his friends in Tijuana, John Alessio did not seem to be a model prisoner at Lompoc. In December of 1973, a federal grand jury began to investigate charges that some of the Alessios had bribed certain prison officials and guards in order to obtain preferential treatment. John was alleged to have been granted unauthorized leaves and allowed to receive unauthorized visitors. One prison official had spent

four days vacationing at Lake Tahoe, courtesy of Tony Alessio. John's son Dominic — known as Bud — was convicted of "giving gratuities" to obtain preferential treatment for his father, a less serious charge than bribery. On April 9, 1974, John and Angelo were convicted of the same charge and fined \$5000 and \$2500 re-spectively. John was transferred back to Terminal Island to finish his

With the Alessio family's declination came that of Agua Caliente race-track itself. In the early-morning hours of August 5, 1971, a towering fire re-

duced the track to ashes and rubble Rumors began to circulate in Tijuana that the track had been deliberately torched in order to destroy important records on the grounds. But rumors are endemic in Mexico, and no proof of arson was ever presented. As widespread as the rumor of arson was the acknowledgement among those famil-iar with Agua Caliente's turbulent history that yet another era had come to

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Hammers the Morning The fine art of piano tuning



here was once a fine old Sohmer grand piano that fell asleep inside a church - the Seventh-Day Advent-ist Church of Oceanside. For many years, the church pianist and the 1917-vintage Sohmer grand had created beautiful, beatific moods and melodies for the faithful who flocked to worship and sing His songs. By 1977, however, no matter how frequently tuned, the piano still went quickly out of tune; the tuning pins, used to tighten or loosen the strings, no longer held tightly in the pin-block; notes clashed and discomfited. The piano hada't that much of a sound, anyway, since many of the le-vers and flanges were worn so that the hammers didn't hit the strings square ly, and some hammers didn't even strike the strings at all. The frame had become scratched, the keys yellowed. And so plans were formulated to cast aside the poor Sohmer and buy a

brand-new grand.
But to the Sohmer's rescue came

But to the Sontier's rescue came Scott Thile, a fledgling, inexperi-enced, twenty-one-year-old piano technician who had grown up in Ran-cho Santa Fe. His stepfather, George Dillinger, was a fine (albeit not well known) concert pianist. The boy had taken lessons since he was eight, but After graduation from San Dieguito High, he played bass for Dance of the iniverse, a Del Mar jazz band, and iss in the La Jolla Civic Or-

didn't want to make my career in performance. I had done some piano tun-ing, and I found that I enjoyed working on pianos more than playing.

To learn his craft, Thile joined the
San Diego chapter of the Piano Tech-

nicians Guild as a student member. Throughout the next few years, he entered several informal apprentic ships. "He was real green," recalls Jeff Lehman, a San Marcos piano technician and guild member who in 1979 asked Thile to work as his apprentice, paying him five dollars per hour for three days of work per week. "He had to be shown what to do on just about everything. I couldn't just give him an action and say put on new hammers. I had to walk him through But Scott is a real go-getter, and he studied like crazy and studied up on tuning theory and went to as many seminars and guild meetings as he

Still, when Thile approached the church piano committee members in 1979, he had never rebuilt an entire piano on his own. "I told them that this was a very fine Sohmer grand." Thile says, "and that its old, be autiful sound could be reawakened. That I heard a great deal of potential in the instru-ment. And that a new piano of equivalent quality would cost about \$6500. He offered to rebuild the Sohmer grand for \$2700.

meant that, minus \$500 for supplies (such as lacquers and various kinds of wood), he made about five dollars an hour. "Not much in light of the intense craftsmanship required." he says. For instance, the pinblock needed to be replaced. Pinblocks are thick pieces of wood perforated with about 235 pre-cisely drilled holes (depending on size and style of the piano) for the tuning pins. The pins, to which the strings are attached, are finely threaded to keep them in place. To get at the pinblock. much of the piano's harp-shaped rin needed to be removed and disassem-bled. To build a new pinblock, he had to glue and precisely shape thirty-two laminations of European beech, and it had to fit precisely back into the piano to withstand the forty tons of pressure that the strings would exert upon it. He had to rebuild the action. The action, connected to the keys, enables the pianist to make the hammers strike the strings hard or softly, as well as dampen certain strings; this is the technological advancement that made the piano a revolutionary instrument, beyond the harpsichord and clavichord. But this advance is the result of a complex in-teraction of levers and flanges and springs, approximately fifty-seven parts in all per key, or about 5016 parts for the eighty-eight keys of a concert grand. And that was only one aspect of





neet my expectations.

The decisive moment came after the first fine tuning. As Thile played the Grieg piano concerto in A minor, it was then that he knew he had revived the Sohmer grand. "It was one of the most exhilarating experiences of my

Near the end of an alley, between Nevada and Ditmar streets in Oceanside, are three open garage doors. Classical busic lifts its way among the garages. Thile is sanding the rim of a Steinway grand. Once a rich, shiny black, new its finish is stripped and the rim's color is the paleness of new, un-finished wood. Around him, on shelves along the walls, are legs of upright and grand pianos, portions of ims and soundboards, and cast-iron plates that weigh hundreds of pounds (and which reinforce the rims).

Thile is a large, patient man. As I watch him work, this day on the rim, another day reshaping an action's hammers, I am impressed by the complexity of an instrument whose beauti-ful sound I took for granted. This day he has just finished reshaping each of the eighty-eight hammers, which are made of wood surrounded by felt This piano is finished — almost. "But its tone is a bit too bril-

liant." Thile then begins what is known as the "voicing" process. He plays the piano, determining which notes are too loud. Once he finds the culpable keys, he goes to the corres-ponding hammers. He uses a wood



handled voicing tool, which has three tiny pins, and he makes holes in the hammers to loosen the felt and produce a richer, mellower sound. He must go through the notes again, this time voic-ing them for soft playing, making shalwer holes than the previous deeper

ones intended for loud playing.

Later that day, when he takes off all 235 strings of another grand piano, he must follow a certain procedure, because each string exerts about 160 pounds of pressure; if the tension is changed on one part of the piano too quickly, the risk increases that the plate or rim might crack. That would be a serious — and costly — mistake.

For San Diego's piano technicians, one of the most prestigious jobs is to tune pianos at UC San Diego's Mandeville Center, where nearly 500 per-formances are held annually, most of them in the nine months that school is in session, sometimes two or three a day, many of them with either one of the center's two Steinway concert grands or the Bösendorfer grand. The frequent playing of the pianos and changes in humidity mean they need plenty of attention - constant tuning, sometimes two or three times a day, and light reconditioning.

For the concert pianists' performances, the technician plays an essential role. "Pianists tend to have a certain detachment from their instrument. which s much different from the reta tionship other musicians have with their instruments," says Cecil Lytle, a UCSD music professor and concert pianist. "They walk to their instru-ment. They perform. They walk away. But the clarinetist, for instance, must assemble and disassemble his instrument before and after playing, as well as tune and perform minor repairs. The violinist and other string musicians must constantly tune their instruments when strings break, they put on new ones themselves. The pianist almost never tunes his own instrument, and should a string break, never puts on a new one himself."

At four in the afternoon of June 9, the hundreds of seats before the Man-deville stage are empty. This is when Thile begins his work. "Tuning is my meditation," he says, and adds, "you get into a frame of mind that, if interrupted, is quite disturbing." During the ninety minutes it takes him to tune the Steinway grand, his comments are terse: "It must have been played terri-

bly hard last night. It's quite sharp."

I hear nothing that the tuner hears, because, unlike Thile, who went through 2000 tunings to develop his hearing to merely a competent level 1 do not hear what are known as partials and beats. When one begins to delve

into the physics of the piano, one understands that the piano's beauty is the result of its technological imperfect ness. The crucial concept, says Thile. is "inharmonicity," which, very roughly, means that no piano can be perfectly tuned. The Western musical scale has a series of notes, which ex-tend from A to G; after G, the next note is another A that's at a higher pitch than the first A, theoretically at twice the cycles per second. Each of these A notes has a corresponding string that vibrates, not only along its whole length, but in about thirty-two audible shorter segments; each shorter seg-ment produces a different pitch. But the physical reality is that each of these A strings, which are an octave apart, is of a different length, thickness, and under a different amount of tension; hence the shorter segments vibrate at slightly different pitches and make the A of one string slightly different in quality than the A of another string an octave apart. Thus it is the pitches of the shorter segments — called "par-tials" — to which Thile listens. He can sometimes hear as many as thirteen or fifteen partials within a note. "If it weren't for inharaonicity, it would be relatively simple to tune a piano. 'Thile says. 'But since a piano cannot be tuned perfectly, with every piano. you encounter compromises that must be made, and where they're made is what gives each tuner his individ uality. In a practical sense, to tune the piano so that it plays perfectly in one key would make it unplayable in the other keys. If the fourths and fifths were to be pure, then the piano would

sound intolerable
On the first rough tuning. Thile goes quickly through all eighty-eight keys. It takes him fifteen minutes, beginning at the bass-treble division, to mo through the treble keys and then back to the bass portion. Then he begins to tune more precisely. Although normally one hammer will strike as many as three strings per key, only one string per hammer is tuned at a time, the rest of the strings being muted by a long green felt strip that he places against the other strings. After he tunes one string for each key on the keyboard, he goes to the second string for each key This finished, he repeats the process a third time. With one hand he plays harmonies and notes; in his other hand he holds the tuning lever with which he turns the tuning pins ever so slightly. It takes about an hour for Thile to complete the fine-tuning. Although among tuners great con-troversy is centered upon whether one ought to use an electronic pitch machine or one's own ear to tune

Steinman

Thile relies almost exclusively on his ear. In that way, he can make allowances for each piano's varying inharmonicity, which a pitch machine

That night in the Mandeville Center. Los Angeles Philharmonic pianist Zita Carno performed Gershwin's Rhap-sody in Blue with the UCSD Wind

said. When asked about the tuning, she replied, "To tell the truth, I don't remember a thing about it."

"If it's good," says Thile, "they

Most of the pianos Thile rebuilds are from private clients' homes. The typical client, he says, is "somebody in fatuated with having an older piano They frequently haven't a real ap-preciation for the quality and sound of a piano but for the romance of the craftsmanship. Or they want it rebuilt for their kids' lessons. Then there's the

three or four technicians in the county who regularly rebuild pianos. Thile says, there's no shortage of work.
"You have fewer than 10,000 technicians in the nation. And more than 200,000 pianos a year are built by American companies alone." Beside rebuilding about six pianos per year, he services about 1000 pianos each year at the rate of forty dollars to tune a regularly maintained instrument.

and quality, people such as composer.

When he talks about the quality of the work performed by tuners in the San Diego area, his words are care-

fully chosen. As this year's president of the San Diego chapter of the Piano Technicians Guild, diplomacy is a necessity. What he will say is that of the roug'ily one hundred technicians in the county, fewer than half are guild members. "Yet, the guild is the only testing body for technicians. Anybody can call himself a technician, but the guild certifies its members. My own feeling is that only time and the inexperienced piano technician are the piano's enemies; of the two, the inex-perienced technician can do the worse damage. It's frustrating to see what some of the people representing them-





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selves as piano tuners do to a piano

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causes."
Another San Diego technician, however, who asked to remain anonymous, offers another view. "It would be nice if we could do all that is

necessary to do top work, but a piano tuner gives the best possible service to the customers for the money." And if the client isn't a concert pianist and has a piano that's played only a few times a year, he or she could become quite perturbed by a technician who insists that to fix the sticking key, the action must be removed from the piano, that the additional time and effort will cost

another eighty dollars. Hence, the placement of the lead weight. Thile, too, recognizes the aesthetic compromises that his craft demands. Early on a recent Saturday morning, he was at work in one of his garages in

front of a workbench, on which were numerous keys that he had removed from a Vose & Sons upright he was rebuilding. The piano had certainly led a life, if the ivory tops of the keys were any indication. Some of them were chipped, others cracked, still others bore the stains of ink and crayons that no amount of bleaching could ever remove; one top had been burned by a cigarette. Thile was removing the aged tops, but instead of using more ivory to replace them, he'd used a simulated ivory made of molded plastic. To loosen the glue that cemented the tops of the keys, he placed a dampened

cloth on each key and then a hot clothes iron on the cloth for thirty seconds. He said that he would like to restore the keys with ivory, "but ivory coverings cost quite a bit more. And most owners aren't so serious about the aesthetics of the piano that they can justify the cost." Thile would like to be in the position where the majority of the rebuilding work he does is for seri-ous artists or for those clients for whom expense is outweighed by the beauty of the instrument. For now, however, he had to steam the ivory off the rest of the upright's keys. That would take the rest of the morning.

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On a Full Ballet



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Poster Art South

IONATHAN SAVILLE

The Joffrey Ballet has come and gone, but its visit, under the suspices of the far-sighted San Diego Arts Foundation, has given San Diego dance lovers a taste—sweet in itself, sour in its being so short-lived — of what it is like to be able to see first-class ballet, in the flesh, and in our own home town. Considering how little ballet of this callibre we get here, the Joffset of the state of

ballet's scope, for variety of programming and excellence in a whole range of radically different styles are the their characteristics of this company.

What the loffery taught us, once again, was that ballet has three central themes, but that there is no end or the, possibilities of their treatment and combination. The third treatment and combination. The lofferty regram last month at the Civic Theater — seven ballets, all San Diego premiers, including three by the company's associate director and resident chrorographer. Gerald Arpino— played

variations on them ranging through numerous styles from pure classical ballet to the borders of modern dance.

to the borders of modern dance.

Arpino's own choreography is highly eelectic in style, but he is particularly fond of the type of abstract ballet, meticulously illustrative of the accompanying music. illustrative or the accompanying materials that reached its height of perfection in the work of the late George Balanchine (how sad to use that adjective!). Such a ballet is Arpino's Suite Saint-Saëns (1978), based Amino Saint Saint Saint (1978), based on some lighthearted, elegantly carfled rivin by the French composer as arranged or Blink Kajalan. The differences from Balanchine, which taken together characterize Appino be personal style, are notable. Balanchine would have inevitably introduced romanee into a choreography of these pieces — some of those tender, chastely erotic, though completely non-narrative boy-girl relationships he was so fond of depicities, Ampino is less oriented toward the couple, preferring trios and larger groups, and it is not so much romance as sheer exuberant playfulness that animates the movements and groupings of this ballet. Balanchine, more classically minded, liked a clear focus on main and this ballet. Balanchine, more classically minded, liked a clear focus on main and subordinate actions, carefully distinguish-ing them; Arpino, in contrast, likes to melt background and foreground into each other, to fill the stage with disparate groups or solos engaged in quite independent movements. Similarly, Balanchine usually movements. Similarly, Balanchine usually gave contours to each sequence, completing one with his inimitable formal grace before proceeding to the next one. But Appino prefers to begin a new section of choreography before the earlier one has reached closure, so that instead of a series of discrete events we encounter a continual temporal sliding of one action into another, an overlapping in time comparable to the analogous overlapping in space. The result is a pervative liquidity of texture and structure, as though the whole world were in a perpetual state of evolving—and, indeed,

regenerating flow, of endless metamorphosis, that constitutes the particular

flavor of Arpino's style.

This same basic style is evident in the two other Arpino works the Joffrey pre-sented: Light Rain and Round of Angels. Sented: Light Rain and Round of Angels. Light Rain (1981) is a free fantasy on Oriental dancing, just as its score (by Douglas Adams and Russ Gauthier) is an attempt to evoke in a nonliteral way the insistent ostinatos and variegated percus-sive tone colors of a wide range of non-Western music, from Balinese gamelan to Moroccan pops. Here the general theme is ritualistic, and the typical Arpino metamorphosis of shape and movement is extended to include a kind of theomorphic extended to include a kind of theomorphic evolution, as groups of dancers draw to-gether to form multiheaded and mul-tilimbed Oriental deities which then break agart, recombine in a new hieratic form, and once again dissolve in the seamless motion of a universe endlessly fruitful in the production of the divine. The even more recent Round of Angels (dating from January of this year) reiterates this vitalistic mutation, in a more exampled and and the seamless of the seamless tic mysticism in a more rarefied and rapt manner. Set to the screne, heaven-aspiring adagietto from Mahler's Fifth Symphony, this is a ballet about divine beings the esthis is a caute around with dear that they can fiy. The interactions of the dancers an apotheosis of the technical device of control of the c sence of whose nature is the fact that the

lerinas out of nowhere. The thoroughly frivolous score (by Hershy Kay, after Louis Moreau Gottschalk) is perfectly with the second of the seco

only pure, delectably lovely dancing. To a pleasing score by Jonathan Hancock (the texture of Rachmaninoff with the har-monies of Satie), seven dancers flutter through a series of encounters with the self and with each other, in which the sugges-tions of romance are as delicate and diaphanous as Mussman's exquisite cho-reography or as Mimi Maxmen's lighter-

Love, too, is the theme of William For-sythe's Love Songs — or at least some debased form of love. The encounters debased form of love. The encounters here, to the accompanients of songs sung by Aretha Franklin and Dionne Warwick, are overly sexual, and indeed bruis! One couple after another engages in some hot, rough, erotic action, and then ends up in mutual recrimination and disgust; these lovers inevitably knock each other to the Boor or beat at each other with their fists. I found Love Song quite a poor piece, not because of its attitude toward love (for

ballet is broad enough to encompass the brutal, the ugly, the sadistic) but because its vocabulary of movement is so flawed and is increased as a monotonous. The entire and is increased as a monotonous. The entire for a monotonous and a monotonous are a type of movement in which basic ballet technique is given a compelling emotive tennique and a compelling emotive and a com the same thing seems to happen - emo-tionally, dramatically, choreographically

over and over, without significant variation and without depening our experience or understanding of the theme. This rep-etitiousnous is all the more irritating in that it does not reflect the content of the that it does not reflect the content of the various songs, which in any case provide a much larger and more humane view of love than Forsythe does in his choncogra-phy. Aretha Frankfin and Dionne Warwick. Rome a lot about tenderness, and hope, and happiness in love. Forsythe, in this ballet at least, knows only anger and disap-pointment — feetings to unintentionally evokes in his audience by his numerous

evokes in his audience by his numerous ineptitudes.

Bad as Love Songs may be, it was brilliantly danced by the Joffrey dancers, who seem just as much at home in this idiosyncratic and flawed idiom as they are in the classical purity of Tudor, the romping mimicry of Boris, or the richly personal



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Caught in the Muddle



Mrs. Warren's "profession," in the George Bernard Shaw comedy currently playing at the San Diego Repertory Theatre, is said to be the "world's oldest" nearre, is said to be the 'world' soldest
— namely, prostitution. But there was actually an older one. It was a brief six-day
affair and, given what the cognoscenti
have claimed for centuries, a rather
botched one at that. The task had few candidates, true, and its qualifications elimi-nated most applicants immediately. Few back then could create things out of void and darkness, could conceive of ribs and apples and the backbone of a leaf — not to mention toughies like free will, divine jus-tice, and which animal gets the udder. The work did not go according to plan, either. faith. They'd rest and treburg sitting down, or the floor is get a solid footing. Throughout the evening one of the principal characters of the solid policy and the principal characters to the Oct was unique by the principal characters to vining with all subsequents—or the Oct was a manufactured to the principal characters to vining with a manifeld scenery and detracting seriously from one's appreciation of the play. The set itself is visually appealing, arge Gothic windows—painted a pressong sky blue—hover over a cream-colored stage. All is patterned with squares and nicely lit by designer Nels Martin. But the structure of the set is a puzzle. Mrs. Warren's Profession requires four scene On at least one occasion, the Laborer tried to crase His efforts and start over. And in the minds of His critics, the World's Oldofessional was either a rank amateur est Professional was either a rank amateur or a joker with a vicious sense of irony. George Bernard Shaw once said as much. But unlike his fellow gripers, he tried to do something about it. "Suppose the world were only one of God's jokes," he said. "Would you work any the less to make it a good joke instead of a bad one?" Although rumor has it that Nietzsche

scared off the Old Pro about a hundred scared off the Old Pro about a hundred years ago, on opening night the Rep's rickety set suggested that He may have been doing some moonlighting on the side. In construction and conception, Negling on Storer's set made it very difficult to enjoy the flow of Shaw's cornely. Things fell apart on the raded stage. Doors would re-spect to the raded stage to the second of corne unglood, blocking exits and sealing focus from the selone, and ones would, focus from the actors, and props would drop to the floor, prompting any number of cover-up lines (which were often spoken with more spontaneity than the scripted ones). The set was an actor's nightmare, a bad joke that almost seemed alive. And the actors appeared hesitant all evening. Justi-fiably. They'd test a chair before sitting

changes and thus, in theory, can provide a changes and thus, in theory, can product production with a variety of playing spaces. In designer Storer's conception, however, each new scene has the same eature: a downstage left playing area (and feature: a downstage left playing area (and small alcoves of space elsewhere) that is too small to accommodate the actors, he they three or sx, at one time. Shoulder-to-shoulder blocking often results. The play is about the hypocrisy of turn of the-century morality among the landed gentry. The characters are trapped by a system of double standards, special privileges for the arrisectura, and nodding writes at immoral extravagance done for profit. Most of them. Sir George Crofts and Mrs. Warren in particular, exploit their condition. But Warren's liberated daughter Vivie longs to free herself from the corruptions of the age and to shun their lure forever. In this sense, the set does reflect one of the themes of the play. It is cramped and confining. But as a

the set does remove our or mining. But as a playing space, affording freedom movement and options for staging, it was a formation of the second of the secon says, it is a system that underpays, under-values, and over-vortex women "so shame-fully that the poorest of them are forced to resert to prostitution to keep body and soul reserving them to the property of the con-cept of them to the control of the con-trol of the control of the control of the play, her only choice — other than work-ing fifteen hours a day in a sweatshop. As the play begins, Mrs. Warren owns several lucrative brothels in Europe. She accepts hings as they are, has learned to disem-ble; and has bought a fine Cambridge edu-cation for her daughter. But Vivie, who sees her mother about once a year, has no the control of the control of the con-session of the control of the con-trol of the control of the con-session of the control of the con-trol of the control of the con-distillationments (about her mother, the funding of her education, her boyfriend Frank, his father, and so on), to a new-

funding of her education, her hopyfriend Frank, his father, and so on), to a new self-definition, an identity drawn in sharp contrast to the fallen world around her. With the fervor and self-denial of a saint, Vivie renounces all: her mother, the system, and her alloted place in it. Instead of motherhood, madarnhood, or becoming a kept woman wedded to wealth — her mother makes no distinction among the three — Vivie will be a self-supporting businesswoman, relying on hard work and an honest wage. She will also, she says, be permanently single and unromantic. And

ures, such as "a comfortable chair, a cigar, a little whiskey, and a novel with a good detective story in it." Vivie be-comes, in brief, Shaw's New Woman. Seated alone at play's end, she lights up a good cigar.

Mrs. Warren's Profession was Shaw's

third play. Completed in 1894 and banned for thirty-three years because of its "sens tive" subject matter, the playwright has categorized it as one of his "Unpleasant Plays." These, the first four he wrote, deal with the vices of society. At this point in his career, however, Shaw was much bet ter at pointing out problems than at offer-ing feasible solutions. Shaw's diatribes ing feasible solutions. Shaw's distribes against the cruel treatment of women were hardly news to the female members of his audience. But among mate dramatists, he was practically alone in his indignation. In this sense, Mrs. Warren's Profession is an important play historically. It urges women to challenge the restrictions and exploitations of a tamished age. It also projudices but also you collimate these prejudices but not one go women to become independent, free from conventional roles.

Yet Shaw's portrait of the New Woman still leaves much to be desired. At the end of the play, Uvie has made a complete break from her surroundings, a necessary move, Shaw implies, given the extent of the problem. Vivie is now able to measure her own worth free from the dictates of higher authorities. But aside from this, the pleasure of cigars and whistey shooters. and the right to enjoy them at will, what else does she have? Possibly in an effort to contrast her with Mrs. Warren, Shaw has case does she mave Prossibly in an effort to contrast her with Mrs. Warren, Shaw has formed to the contrast of the contrast of the criphenous as her mothering the contrast of criphenous as her mothering the criphenous as her mothering. Criphenous as her mothering the criphenous as her mothering the criphenous as her mothering the criphenous as her criphenous her criphenous her criphenous her criphenous her criphenous different her mothering the criphenous her criphen

trouble when one looks at its human side. Vivie is an example. Her defiance is courageous, but her reward, a martyfilke pedsatal of cellbucy and solitude, seems more like damnation than liberation. Mrs. Warren is another problem, Stated simply, where does our admiration end and our score begin? Her industriousness is a plus. But its application, servitude to the system and the whime of male passion, is a minus (regardless of what Shaw says in his perface). There is also the little problem of Frank Gardner, Shaw sets up a possible

union between Frank and Vivie, only to reveal later that it would be incestuous.

The effect, in each of these instances, is decidedly un-Shavian - a blurred focu that results from materials slipping out of control. Mrs. Warren's Profession is an uneven assortment of good beginnings two moving (though lengthy) scenes be two moving (though lengthy) scenes be-tween daughter and mother, and a loose, ambiguous ending. Shaw claimed that his intention was to send his audience home "thoroughly uncomfortable." He suc-ceeded — though the discomfort is derived as much from fuzzy stagecraft as it is from his message.

his message.
Directed by Douglas Jacobs, the Rep's Directed by Douglas Jacobs, the Rep's opening night performance wrestled all evening with Shaw's unruly script and an equally recalcitrant set. Jacobs focused at-tention on the play's arguments for wom-en's rights, which are as apt today as they were in 1894. This emphasis, however, water for a dry production elsewhere. It made for a dry production elsewhere. It was more a debate than a drama, and a rhetorically lumpy one at that. The produc-tion did offer some powerful moments — these clustering around Vivie's attempted suicide and her stirring exchanges with her mother. But for the most part, each of the play's four acts had lapses into tedium, and even in the more emotive scenes, the actors still had to wade through speeches besmirched with logorrhes. To combat these swarms of wordiness, the actors would often recite their lines so quickly that they prevented comprehension. Key points — in the argument and in the drama — were buried along the way. Of Jacob's cast, only actor Peter

Browne seemed genuinely comfortable with his role. He played Sir George Crofts, a dapper gent — and knighted, no less. Surfaces and titles aside, Crofts is also a Surfaces and titles aside. Crofts is also a vite entrepeneur who makes hirty-five percent of Mrs. Warren's profits without, the boasts, having to "soil his hands with the work." With his elegant Victorian façade neaty in place — chipper smiles concealing allimy motives — Browne's performance was practically a symbol of the flegmed value system of the age. As Parak Gardner, a callow, untalented lad

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looking for a rich wife to rescue him from the middle class. Don R. McManus en-livened scenes with his humorous prancing — a habit that got in the way when his

character's deeper obligations came due. In smaller roles, Robert Paneco was capable as Mr. Praed, a passive anarchist with artistic pretensions, but Robert McKenna could have done more with his character, Reverend Frank Gardner, Like Crofts, the reverend Frank Gardner. Like Cross, the reverend is outwardly proper and inwardly loutish. McKenna concentrated on the former. But since both the clergy and business are under fire with these two characters, an emphasis on the reverend's more insidious side would have given the pro-duction, and Shaw's railings, added

dimension.

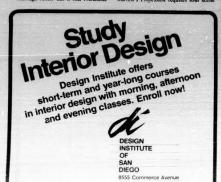
The identities of the two principal The identities of the two principal characters — Vivie and Mrs. Warren (played by Kary Lynn Vail and Sue Stran, respectively) — were difficult to pinpoint with accuracy, as was how we were meant to regard them. This was especially true of Vivie, whom Vail played well enough, with an unprovide degree of stem purpose. iveness. It's just that the play seemed to fall from beneath her. In the end, she got what she wanted, her independence, bu Shaw appears to have locked her away in the process. Both Vail and Strain struggled all evening with the mouthfuls of dialogue they had to utter. And even though their gumentatively dull edge about them as

well plus some confusion about the playwright's final intent.

Which was probably a mystery to him.

Shaw ran with three taboo subjects women's rights, incest, and prostitution— until they caught up with him and he didn't know where to go. The hullabaloo about the censoring of the play, Shaw's chamthe censoring of the play, Shaw's cham-pioning of a just cause, and the lengthy, persuasive job of PR he did in his preface— all tend to sway one favorably toward Mrs. Warren's Profession. There's just one problem, which the Rep's production was unable to overcome. The play itself, fanfare aside, is a muddle. In this instance, "God's jobe" got the better of G.R.S.





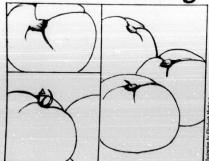
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Americans pride themselves on their originality, yet they are shameless in their love of imitation. As soon as a book, a movie, or a personality is successful, arimmediate need seems to exist to duplicate that same result. In that sense our popular culture cannibilizes istelf.

The same is true for restaurants — one good concept begets a similar one, as our open of the control o

while I seemed to be eating braised celery in the expensive restaurants and zucchini in the moderate ones almost every night of the week. Now it's snow peas as a vegeta-ble and radiccio in the salad that's big, not to mention very exotic mushrooms which loom up from the plate like desponwhich toom up from the plate like despon-nent water lilles. Another example is the comingressent pasts dish. Six months or a year from now the pasts craze will be wan-ing. But at present, what was once a lowly, economical ethnic dish has been levaled to high status, and everywhere you cast an eye you see the word "pasta" dancing before you.

This happens to be fine with me, as I feel that pasts should be sold over the counter instead of tranquilizers. What's really at issue is not the individual food item or even the restaurant that relies on imitation.

even the restaurant that relies on imitation, but whether or not the imitation is put to

but whether or not the imitation is put to good use.

The new restaurant, Vittorio's in Del Mar, has at first bush the look of Piret's, especially in the enclosed room that houses the take-outs. The counter that displays cooked food and cheeses, the wine section, the sale of elegant chocolates, all

create a sense of deia vu. If Piret's char create a sense of deja vu. If Piret's char-cuterie provides our city with panache, shouldn't Vittorio's, which in addition to its gournet take only has as its dining area an outdoor pation, sheltered from the sun by dry and heated at might? Tine, buses and cars on Camino Del Mar zoom by relent-lessly, but you're supposed to be so enam-ped of the consistented setting that you ored of the sophisticated setting that you overlook the noise of this busy thoroughfare.

One thing can be said for diners with

money - they will flock to new expensive restaurants almost as soon as the doors are opened. The first night I visited Vittorio's I saw many familiar faces, people who don't have to worry about cost and who burn off the calories they've consumed at night by vigorous exercise the next day. From the looks of it, Vittor's seemed to be a win-ner. filled to capacity with well-dressed, moneyed diners who did not hat an eye at spending seven to nine dollars on a single pasta dish. The menu, entirely a la carte, boasted such unusual dishes as wild rice and carror pastas, and heralded an unusual gastronomic experience. My friends and logan to order with abandon. Parmean butter (\$3.50), which prived to be all dette aparagus swimming in too much butter, a dish you would be reluctant to order again because you could whip this have to worry about cost and who burn of

be al dente asparague swimming in too much butter, a dish yoo would be reluctant to order again because you could whip this up at home without too much roushe. The asparagus was followed by the fettuccine Vittorio, much touted by the waitress as the profe of the house traine dollars). This control of the bouse traine dollars). This control of the house traine dollars). This cream, cheese, wild mushrooms, and peas. The pasta was heavy, the cream sauce lacked definition, and the peas were a glaring error. The one thing this dish needed was succience—your mouth has to tremble when you cat a splendid pasta to temble when you for the problems of the pasta was just too tedious. The three entries that we ordered misfired as well. The best was too tedious. The three entries that we ordered misfired as well. The best was the chicken the commending (\$3.50), la itself it's not an outstanding dish, but compared to the others, it was the only tasty one in the lot. The problems with both my scampi (ten dollars) and the uselletti (brochettes of sirbion stiffed with pine nuts, \$3.50) was that they were both cooked too long. The scampil were of excellent quality but were loughened by excessive cooking, and the

confect " birds" were dry despite the fact that they were filled with sauce. In less pretentious surroundings, in a family rescourant where all the prices are about six dollars, we would have been more accept-ing of such medium-range cooking.

Nor did my friends and I have better

luck with the zabaglione or the cannoli for dessert. The zabaglione tasted as if it had no wine in it at all and the cannoli was leaden (\$2.50 each). The service however, was excellent, the waitresses knowledge-able and attentive. The highlight of the meal turned out to be the bread and butter, both first-rate.

Since I had had dinner when the restaurant was open a scant three weeks, I waited almost a month before I returned for lunch. I had heard that there was to be a menu I had heard that there was to be a menu change for lunch. However, when my friend and I arrived for lunch, the dinner menu was still being used along with a few luncheon speculas. My friend and I shared a cold pasts saidad plus a frittats with cheese and asparagus. The fancy name notwith-standing, the frittat was in fact a large omelet, which our waitress kindly divided. Again the service was most solicitous but the food mediocre. The cold pasts aslad looked efastly — if was preanci-

salad looked ghastly — it was prepared with tomatoes in the pasta and we had this reddish mess with black olives. The pasta was like mush and had no taste. Nor did was like mush and had no taste. Nor did our green salad. I regret the repeated use of the word "taste," but the major fault with the food at Vittorio's is 'cast it isn't tasty. You don't enjoy it. The omelet was just an omelet, but it cost seven dollars (including salad and bread). That's a bit much for sitting outdeors and watching the oversitting outdoors and watching the cars

salad and breath. Intal 'a the much cover sitting outdoors and watching the cars roll by.

Possibly the problem at Vittorio's lies with the fact that while it borrows its concepts from Piret's, it wants to outdo the more established restaurant by its stranget over the control in the problem of the problem of the problem of the problem of the control problem of the control problem of the control problem of the problem of th

Off the Cuff

What would you be doing if you weren't doing what you are now



Downtown
I'd go to Alaska and really
rough it. Get out of the city
life. No telephones. No TV
sets. In the business I'm in, with the economy the way it is, people are paying you late, so you pay later. It's hectic managing the cash flow, trying to make it all work. I was born and raised in Colorado. We'd take a pot and pan and go up to the mountains for weeks at a time. Fish. Fry it up. That was the life for me, not the everyday rat race like this is. At this point in my life, it would be really difficult to work for somebody else. I like being independent. I'd just as soon go out and rough it



John Vignol High School Teacher San Diego I know what I wouldn't be

doing; I wouldn't be working in an office. The nine-to-five went to work for the Higby Company. First I worked as a salesgirl, then I modeled clothes, then I asked them to let world of business holds no appeal to me. I'd probably do something service-orientud rather than working with products. I like teaching. My idea of education is not communicating a method of thinking so that when you leave world of business holds no clothes, then I asked them to let me try putting together a display room. After that you couldn't drag me away from decorating and working with furniture. I recently opened my own shop. If I'm not here, you'd probably find me at home cooking, baking, or cleaning. We roles ain one school, you haven't stopped learning, you simply learn to do it on your own. I wanted to be a teacher from the time I was in junior high school. The only other career I ever seriously considered was the cleaning. We play gin one night a week. I love having my children and grandchildren over. Back in Ohio I was never very neighborly, just an occasional hello across a huge lawn. Here I have such nice



Esther B. Swimmer Consignment Shop Owner La Mesa The main thing in my life is people and next to people I like furniture. After high school I want to work for the Highy

Accountant Mission Valley I've always dreamt about opening up a store with handmade goods. I like folk arts and when I have time, I do a little of it myself — needlepoint, macramé If I had a store, I'd have a section for handmade goods like quilts, stitchery, and other items. I'd have a section with silk flower arrangements. I'd have ceramics and pottery and a thousand plants in another area. Talent-wise, I know I'd be good at buying and supplying the store and organizing it. Money-wise, it would be impossible unless I found someone to back it, and that's improbable.



Joanie Heikkila Graphic Artist Crest

I'd travel to New Zealand, I think. There's a little bit of everything there — rolling hills, the beaches, mountain A lot of what we have in Sar A lot of what we have in San Diego with a lot less people. Gosh, all the fantasies. I go to Bali. I'd island-hop to little-known places. Swim in blue lagoons. Bask on white beaches. Eat mangoes. One thing you would not find me doing is climbing the Andes. I like my adventures on the ground and at sea level. Do you know that Iceland has the cleanest air on Earth? I'd go there too. Yep, that's what I'd be doing. Too bad there's

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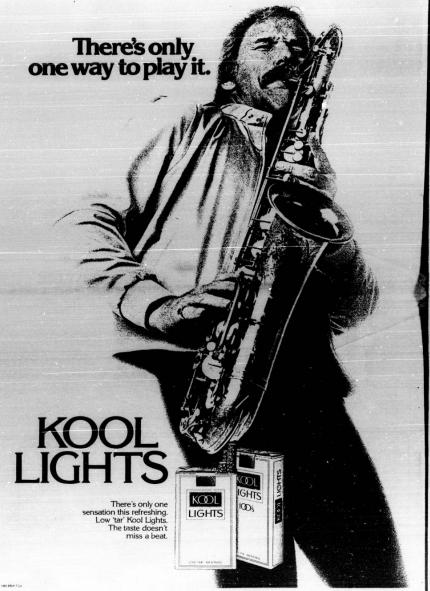
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Events, Theater, Music, Film

Yesterday Today

According to the Ambara story of creation, when God made men He molded them out of clay and baked them in fire, but He left them in two long. They came out burnt and black south. The second batch He took out too soon and they were wavy up north. But His third batch came out just right and He put them in Ethiopia. The Ambara, or Al-posinians, The Ambara, or Christians, followers of one of the oldest Charstan sects in the oldest Charstan sects in the

the oldest Christian sects in the world, who have dominated the northern African country of Ethiopia both culturally and

politically since 400 A.D. wh a Syrian converted the Judaic emperor to Christianity. The Amhara have dominated a population of diverse influences Muslims, Falashas (black Jews).

population of diverse influences proposed to the continuence and animates. In addition to being flercely devour defenders of christianty, the Amhara also claim King Solomon and the Queen of Shebu as ancestor and believe Ark of the Covernant out of Jerusalem and placed it in the Ethiopan Church of Alsum. Bleased with the protection of this holy of holler, the Amhara is the continuence of pages 6, oct. 30



Through The Fun House

emotional tectonics.

Deserved or not, the painterly

Bradford, a transplanted Englishman whose work will be on exhibit through the end of July at the Quint Gallery. When Bradford is not painting, he

locked ward for chronic, nonacute schizophrenics. He does it, as he has since his college days, because he likes the drama, "knowing that the

you say the wrong thing." When he is painting, something of the ward is surely with him, as his images drop spontaneously out of time and space to image incongruously, like conventions of refugees of madignetioned molecular transports, figures and objects beamed by accident from their proper homes and histories to appear tagefier almost comically in the most unlikely tableaus.

tableaus.
In a large painting called
"Guardians of the Empire,"
Bradford joins a medieval Irish
castle, an Italian knight. castle, an Italian Knight. Egyptian somen. Norman soldiers, and World War II virtuge airplanes. The mix, Bradford explains, is his attempt or "put the history of the world into one painting." In another titled." Family and Strangers." Bradford inventories his cited to the state of the paint of phostly Egyptian figures who just 'come and go as they please." Bradford admits to a tendency to paint first and then to find explanations for the work streward. In an extension of that seemingly illogical (continued in page 8, cet. 2)



Nighttime Is The Right Time

Except for six months back in 1978. I, have never lived more than a mile and a half from the beach. It follows, therefore, that I have always enjoyed going to the beach and doing all the things one normally does at the beach, lying out in the san to the point of heat stroke, walking to can, collecting seashells, jooging along the shore. And come summertime, not a sunny day goes by that I don't spend at least an hour at the beach, the salty bits of the crisp ocean air

least an hour at the beach, the salty bite of the crisp ocean air just too much of a lure to keep me indoors. Yet the one element of beach life that ranks foremost in people's minds when they think about Southern California about Southern Cathornia— surfing—I have never even attempted. (Even now, I admit this rather shamefacedly.) I don't know why I've never braved the waves that pound the shore a mile from my house every day and every night; heaven knows, I've come close, and even coat my nose with "Brid shit" (sine oxide) and date a blue-eyed, blond, surfer-girl type just to carry on my charade as the quintessential beach boy. Maybe that's with I've come to both admire and envy the many friends! have who do surf, admiring them for their tenacity to get up at the cruck of dawn every morning when the wind is at their best, and envying them for doing something I've never even had the gust to ry.

Dan and Ray Hamel, Mission Beach activities and the owners.

Dan and Ray Hamel, Mission Beach activists and the owners of Hamel's Action Sports Center, admit that they, too, have been armchair surfers all their lives, but they're doing me their lives, but they're doing me one better in their appreciation of the sport. This Sunday, starting at 9:00 p.m., they're sponsoring the Mooralight Surf Contest, an all-night amateur surfing competition that Dan Hamel believes to be the first of its kind in the world. The surf is always better at night because there's no wind," he says. "It's even better than the early morning or late evening glass-offs, but a nighttime contest like this he are contest like this has never been held because it's also dark — and if you can't see the surfers, how

can you judge what they're doing?" To overcome this problem, brother Ray Hamel adds, they've rented high-beam construction lights consisting of thirry-foot poles topped by four the contest area as bright as daylight." he assures, adding that the competition will take place in the water just west of Hamel's at the toor of Ventura Place, directly across from the Barton of the Contest area of the Water Say of the Contest of t

will pit more than 100 amateur surfers against each other for a grand prize of two airline tickets to Hawaii. Five or six surfers will compete in each of the more than two dozen heats, Ray Hamel says, and they'll be Hamel says, and they'll be grouped according to the five standard surfing divisions set forth by the World Surfing Association: boys, fourteen and under; juniors, fifteen to seventeen; men, eighteen to twenty-four, seniors, twenty-five and over; and women, all ages. Judging will be done by a panel of six professionals, also sanctioned by the WSA, and sanctioned by the WSA, and the top five winners in each division will receive trophies and merchandise from Hamel's. The last heat of the contest,

(continued on page 5 col. 1) JULY 21, 1983 1

READER'S GUIDE

Commissions to READER
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Film

"An Autumn Afternoom," Yazz jiro Ozu's 1962 film about family tradition set in modern Japan will be shown with English subtitles, Thursday, July 21, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla-454-5541.

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nuclear war, will be shown with The Last Epidemic, a study of the medical consequences of war, with Dr. Sam Gladitosis in attendance to answer questions, Thusday, July 21, 7:30p.m., Bethlehem Lutheran Church, Balour Drive and Melba Road, Encinitas. Free. 436-6701.

Precolumbian Art

of Costa Rica

"World Without Sun," the Jacques Cousteau documentary that explores the bottom of the Red Sea, will be shown Saturday, July 23 and Sunday, July 24, 2 p.m., Natural History Museum, Balboa Park. 232-3821.

"**Heidi," the Allan Dwan-directed 1937 original starring Shirley Temple will be shown in videocassette form on a large-screen TV (with the last three minutes pre-empted by a Jet's game?), Monday, July 25, 6:30 p.m., National City Public Library, 200 East Twelfth Street, National City. Free. 474-8211.

"This Land Is Mine," a blend of literary and visual images of the



July 24, 10:30 am-6:30 pm \$40

HILLCREST COMMUNITY CENTER

United States will be shown with a short historical film on Lewis and Clark, Wednesday, July 27, 1 p.m., National City Public Library, 200 East Twelfth Street, National City. Free. 474-8211.

Mat. 94:1332.
"The Comedy of the Under-ground." a documentary about illimaker Ceopes Kuchar directed by Gustavo Vasquez and David Hallinger will be shown Friday, July 22. 9 p.m. (reservations) 23:49331; ghotographic works of Vasquez will be on dieplay in the gallery through August J. Solart Gallery, 525 Rount Avenue, downtown. 23:49833. "The Lovers," Louis Malle's 1958 love story set in the French coun-tryside and starting Jeanne Moreau, will be screened (with English subtitles) Wednesdar, July 27, 7:30 p.m., Sherwood Au-ditorium, La Jolla Museum of Con-temporary Art. 700 Prospect





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Balboa Park

CHAMPIONSHIPS

July 29, 30, 31

July 29th-7:30 a.m. to 1:30 p.m. Saturday-July 30th-7:30 a.m. to 1:30 p.m. Sunday— July 31st—9:00 a.m. to 1:30 p.m.

See ALL 1984 U.S. OLYMPIC Hopefuls

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TO LOCAL EVENTS

Children's Films, A Firefty Named Torchy teaches a lesson in individ-uality in a program of five films. Thursday, July 28, 3:30 p.m., Na-tional City Public Library, 200 East Twelfth Street, National City-Free. 474-8211; The Pinballs, a Disney film about three children in

Dance

"Dance a la Carte," a program of modern dance works will be pre-sented by the SDSU Chorevog-rapher's Ensemble, Friday, July 22 and Saturday, July 23, 8 p.m., Women's Gym Studio Theater, SDSU, 265-5541.

style in an evening of freeform rec-reational dancing every Friday night, 9 p.m., 3255 Fifth Avenue, Hillcrest, 239-1713.

Flamenco and Spanish ballet will be performed by Rayna's Spanish Ballet, Saturday, July 30, 1 p.m., Old San Diego Square plaza, Har-ney Street, Old Town. Free.

Music

Early Music and Madrigals will be performed by the Three Sisters, Friday, July 22, 7:30 p.m., Habitat Bookshop and Coffeehouse, 4711 Third Street, La Mesa, Free, 697-7922.

Symphony on the Green continues with the band of Les Brown and the Discidand Ramblers, Saturday, July 23, 8 p.m., on the green at Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo. 487-3773.

Intercon 83 sponsored by the Cen-ter for World Music will continue with a program of music and dance from Vietnam, Cambo-dia, and Laos, Sunday, July 24, 3:30 p.m., Spanish Villiage courtyard, Balboa Park, Free, 265-4243.

Outdoor Concert, the first of a series, will feature the Palomar Col-lege Summer Choir directed by David Chase in a program of music by Aaron Copland, Johannes Brahms, and traditional music of

24. 6 p.m., Palomar College, 1440 West Mission Road, San Marcos, 744-1150 x2316.

Vocal Recital, mezzo soprano Lucy Perreta will perform music by Schubert, Brahms, Gershwin, and others, Wednesday, July 27, 7-30 p.m., Carlsbad City Library, 1250 Elm Avenue, Carlsbad. Free. 438-5614.

Special

"Creativity Games," the play's the thing wherein we'll stretch your imagination and spark your creativ-ity in improvised minidramas, Fri-dry, July 22, 7:80 p.m., Radiance Yoga Center, 1618 West Lewis Street, Mission Hills. Reservations 270-6772.

"An Evening With the Stars," the annual Mexican and American Foundation's charity show this year will feature Lola Falana and other Mexican and American perform-

ers, Saturday, July 23, 8:30 p.m. Convention and Performing Art Center, 202 C Street, d wittown

"The Teenager in Film — 1940 to 1970," original movie posters from classic "teen" movies, will be on display through August 31, Pacific Beach Public Library, 4606 In-grasham Street, Pacific Beach. 273-9581.

Sports

Frian Tennis, the home season winds up with five days of events. Friday, July 24 (Intrans Racquets), Samulday, July 25 (Industan Laves), Toesday, July 26 (Industan Cares), Toesday, July 26 (Industan Cares), Cares of the Chicago Fyre with Billie Jean King), and Thursday, July 28 (Dalias Stars with Drick Stockton), 7 pm., Maureer Comodly Studium, Morley Field. Balboa Park. 299-7606.



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Concert Music for San Diego



READER'S GUIDE

Montreai, Saturday, July 23, and Ft. Lauderdale, Wednesday, July 27, 7:30 p.m., San Diego Stadium. 280-GOAL.

Powder Puff Stock Car Derby, the last of the regular-season events for the ladies, Saturday, July 23, 8 p.m. (qualifying 6:30 p.m.), Cajon Speedway, Bradley Avenue at Gil-lespie Field, El Cajon. 488-8900.

Frisbee Clinics for players of all sk.ll levels are offered each Satur-day, noon, East Mission Bay Park. Free. 273-7441.

Bullfights, the season continues Sunday, July 24, 4 p.m., Downtown Bullring, Avenida Re-volución, Tijuana. 232-4588.

Radio/TV

Padre Baseball, it's the Pads and Cubs live from Chicago, Sunday, July 24, 11 a.m.; then on to Pitts-burgh, Tuesday, July 26, 3 p.m., and Wednesday, July 27, 4:30 p.m., KCST, Channel 39.

"American Prose Series" con-tinues with May Sarton reading from As We Are Now and Journal of a Solinake, Sunday, July 24, 6 p.m., KPBS-FM (89.5).

"Roots" Revival, the mini-series family tree can be traced back to the 1977 granddaddy of them all, which will be rebroadcast in six parts, Sunday, July 24, 8 p.m., and Sunday, July 25 through Friday, July 29, 9 p.m., XETV, Channel 6.

"Jazz Live," if you can't make it to the theater in person, you can catch the Media featuring Bill Can-tos broadcast live from San Diego City College, Tuesday, July 26, 8 p.m., KSDS-FM (88.3).

touch it when Roger Hedgecock takes phone calls from the radio audience, Wednesday, July 27, 5 p.m., KCNN-AM (1360).

"The General," Buster Keaton di-rected and starred in this 1927 comedy/drama silent film to be broadcast Wednesday, July 27 (re-peating Friday, July 29), 7:30 p.m., Southwestern Cable TV, Channel

"Can We Save Nature's Ark!"
members of the local goological so-ciety, a pogulation geneticist, and resource ecologist discuss the prob-lems of preserving various animal species (including man himself), Wednesday, July 27, 930 pm. (re-peating Tuesday, August 2, 6 p.m.), KPS, Channel 15.

Lectures

"The Pottsyal of Higanics in Television Programs and Commercials" in buyler for aductions and question-and-answer session by Mario Oheleo, national president of the Largue of United Congression Loude Van Deerlin, representatives of CSS and NSC new divisions, and local expression of the Company of the Congression Loude Van Deerlin, representatives, Thursday, July 21, 7 p. m. Separation of the Congression Loude Vin Deerlin Congression Loude Vin Deerlin Company (Loude Vin Deerlin Congression Conference on Congression Conference on Congression Conference on Congression Congressio

downtown. Free. 286-4482.

"Television of the Future," twenty-four hours of scop operas—endless Leave IT o Beaver reruns—tall-back TV — holograms! James Loper, former president of KEET into the carbode ray rube and make a prediction in the continuing series: "Telecommunications and Society," Thursday, July 21, 7:30 p.m., room 100. Societis Science Studies, 1820. Free. 265-5152.

discussed by a representative of big business — Jason Yee of Bank of America, Saturday, July 23, 9 a.m., National University Kearny Mesa center, 3580 Aero Court, Kearny Mesa. Free. Register ion information 563-7292.

Poetry Reading, Pat Rosalia, Steve Garber, and Michael Burrell will read from their works, Tuesday, July 26, 7:30 p.m., Habitat Book-shop and Coffeehouse, 4711 Third Street, La Mesa. 697-7922.

"The Performing Arts as Enter-tainment" is the subject for Michael Pollock, head of the music theater department of USIU, sponsored by the Theater-Goers of San Diego, Tuesday, July 26, 7:30 p.m., San Diego Gas and Electric Auditorium, 101 Ash Street, downtown. Free. 565-PLAY.

"How to Develop Your Own Psychic Abilities" in the subject for the director of the Berkeley Psychic Institute of San Diego — but you probably already had a hunch this was going to happen, right! Wednesday, July 27. 7 p.m.. Community Room. San Diego Pederal Savuigs and Loan, 364-Adam Avenue, Kensington. Free. 291-266.

Galleries

"Deja Vu," drawings and paintings by Haase Wojtyla, will be on dis-play through August 13, with a re-ception for the artist Friday, July 22, 6 p.m., Spectrum Gallery, 726 Seventh Avenue, downtown. 232-9743.

for the artists, Friday, July 22, 7 p.m., Quint Gallery, 664 Ninth Avenue, downtown, 239-8592.

"Camera Work," a selection of photographs from this magazine, published by Alfred Stieglitz from 1903 to 1917, will be displayed through July 23. The Photography Gallery, 7468 Girard Avenue, La Jolla. 459-1800.

"Boxes" will feature nine artists incorporating various materials in-cluding clay, paper, wood, and metal into forms utilizing a box theme, running through July 23, Gallery Eight, 7464 Girard Av-erue, La Jolla. 454-9781.

Contemporary Belgian Painters, recent works of seven artists will be on display through July 26, Walter Library, USIU, 10455 Pomerado Road, San Diego (271-4300); large works by four of the artists will be on view through July 26, Wenger Callery, 4693 Cass Street, Pacific Beach, 434-4414.

Beach. 434-4444.
Limited Edition Portfolios of Eliot Porter, Audre Kertess, Jerry Ueismann, David Lubber, Philip Hyde, Robert Mapplethorpe, Beaumont Newhall, and others will be on display from Friday, July 27 through September 10. The Photography Gallery, 7468 Girard Avenue, La Jolla. 459-1800.

"The Artist and the Fable," a survey of story illustrations by William Blake, Gustave Dore, Thomas Nast, Marc Chagall, and others will be on display through July 30, San Diego Print Club, 320 G Street, downtown. 232-4884.

work from throughout the United States will be on display through July 31, A.R.T./Beasley Gallery, 2802 Juan Street, Old Town. 295-0075.

"Warhol's Animals: Species At Risk," a series of ten serigraphs of endangered animals, the first ani-mal works by Warhol, will be on display through July 31, Natural History Museum, Balboa Park. 232-3821.

1983 International Watercolor Exhibition, sponsored by the San Diego Watercolor Society, will continue through July 31, Imperial Bank Bullding atrium, 701 B Street, downtown. 225-0721.

"Santa Monica Beach," a series of drawings and paintings by Marta Chaffee, will be on display through August 12, Riggs Galleries, 2550 Fifth Avenue, Hillcrest. 235-9065.

"Artist Lose in Nation," mul-timedia paintings on political themes by Stephen Cary, and "Surf Icon," a sculpture by surfboard designer/artist Tim Besell, can be viewed through August 13, Instal-lation Callery, 447 Fifth Avenue, downtown. 322-3915.

International Weavings from Lesotho, Egypt, Oaxaca, Morocco, and South America will be on dis-play through August 20, Harare Gallery, Mission Boulevard and Garnet, Pacific Beach. 273-4419.

TO LOCAL EVENTS

Street, La Jolla. 456-1555 or 459-3651.

Type-302 hot of the work of San Franciscans, in-cludes western landscapes by Wanda Hammerbeck, color images will be suffered to the suffered with the suffered will be suffered to the suffered will be suffered to the suffered will be suffered with the suffered will be suffered to the suffered will be suffered with the suffered will be sufficient with the suffered will be suffered with the suffered

Nighttime

which is scheduled to end

which is scheduled to end sound 600 the next morning, will see the five division winners go up against each other for the grand prize.

"We sponsed donated." "We sponsed donated." "We sponsed donated." "We sponsed sound to the back of the sponsed sound to the s

contest will be held in the water just west of Hamel's Action Sports Center at 704 Ventura
Place in Mission Beach. For
more information call 488-5050.

— Thomas K. Arnold

Fun House

commands from page 13 ordering. Braidford makes charcal drawings that appear to be preliminary studies for finished paintings until he points out that the drawings often follow the paintings. In either case, the charcols are studies, but whether they come first as tangible model or stay in the studies, but whether they come first as tangible model or stay in the stay of the s

on him. In one of these, Bradford on him. In one of these, Bradford father taking his family to the circus, but which evolved, almost without Bradford's realising it, into a scene of a gangater kidnapping a child, and the painter was forced to triet the charcoal "New Daddy." In other though grove a basteria to painted grove a basteria to painter, will be the focus in August of something called "Art in Process" at the San Diego Museum of Art. The show will feature the two artists at work for three weeks in a transcript of the public is invited to observe, kibitr, and ask questions as the painters attempt to proceed as

they would in their own studio. The show at the Quint should provide a good preview of what to expect from Bradford at the

The Robert Bradford show at The Robert Bradford show at the Quint Callery runs through July 30, and a reception for the artist will be held comorrow. Friday, July 22. Quint is found at 664 Ninth Avenue, and the phone is 239-8592. "Art in Process" at the San Diego Museum of Art in Balboa Park is scheduled to open Saturday, July 30.

Stephen Heffner

Yesterday

teentinued from page 1)
true history of Ethiopia is murky and full of machronistic and full of machronistic and full of machronistic and the state of the state o

While we may not have access to the people of Ethiopia, we do have access to their art. "Ethiopia... Folk Art of a Hidden Empire." currently on exhibit at the Mingel International Museum of World Folk Art, is a marvelous series of remarkable modern "cartoon" paintings depicting the meeting and mating of Solomon and Sheba, the victory of their descendants over Italian

collection of ancient and collection of ancient and collection of ancient and collection of ancient and collection all over Ethiopia. The animists, the Maulime, the Falashas are all represented, and the work of the Amhara—particularly that of their artist-priests—is showneed in a co-exhibition, "Ethiopia, the Christian Art of an African Empite," a Smithsonian Institution exhibit on Ioan from the Peabody Museum of Salem. Illuminated books and manuscripts, magic scrolls, icons and triptychs, intricately patterned processional, hand, and neck crosses, there are crowns, shields, baskets, gowns, capets, jewelly, musical collection of ancient and

Solomon and Sheea, the victory of their descendants over Iralian towalers, and the marriage of the solomon of t

instruments, camicki, and a

- Ruth Baily

leannie Parkinson **PSYCHIC**

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Buckminster **Fuller**



ival and the La Jolla Museum of Contemporary Art pri Jazz Piano — 4 approaches



Judy Carmichael — July 22 ... (crosefut, energetic, firebolling (in her approach) to plano rags and stride numbers." The New Yorker



Horace Tapscott — July 23

"Horace Tapscott is one of the most vital grass in
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Saturday, July 30 • Sunday, July 31 11:00am - 10:00pm 11:00am - 7:00pm

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The Jimmy Dorsey Orchestra July 26 and 27 Hear the fablous Dorsey wantle under the direction of Mr. Trumper factor of the Truste and Westpessbo and and

Trumpet," Lee Castle, this Tuesday and Wednesday at 4 and 7 p.m. Free with admission. Come early – seating is limited.

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John Sarno

TV co-star, Golden Globe nominee, and protege of Lee Strasberg, will conduct a two-day intensive master-acting workshop in San Diego July 30 & 31.

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EMILY Mci.AUGHLIN, 22-year star of *General Hospital*, and casting directors will be special guests.
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Over 200 actors, directors and casting agents from my L.A. workshop

READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smith; commenting is by Jonathan Smith; can dieff Smith; Information is accurate according to material glown is but it is interest uses to phone the theater for any less minute charges and to inquire about fixed availability. Many about fixed availability, Many senior citizens, and the milliang ask at the box office.

at the box office.

ARBERICA AND CLD LACE
The Old Clober Thereary preservs the Joseph Researing comedy about about part of the there are preserved to Joseph Researing comedy about about part of the the state of th

Marguis Public Theatre Sea Horse Productions

presents San Diego's newest hit "THE

SEA HORSE" in the Marquis Gallery Theatre 3717 India St. 8 p.m. Thursday—Seturday 6 p.m. Sunday

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Summer Showcase Theatre

Charity

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The Contract of Community Contract of Cont

call 96-7.200 x216.

BIGLADOOV
The Lawreck Weld Village Theatre is staging the manusial firetary—manusic by Prederick Lorent book and yincia by Manusia firetary—manusic by Prederick Lorent book and yincia by Manusia firetary—about a town in Scotland to the research company to Americans discover the town, and one of them fills in love. Then he learns the second thoughts, William 1 1947. Then he has second thoughts withten in 1947. If we made illeature such songs as "The Healther on the Them that they will be the second thoughts. William 1 1947. If we made illeature to the Them that they will be the second thoughts. William 1 1947. If we have the will be the second to the Them that they will be the second to the third that they will be the second to the thirty of the second that they will be the second to the thirty of the second to the second that they will be the second to the second that they will be the second to the second that the second th

BYE BYE BIRDLE

89% EVE BIRDE!
The Platens College Junior Theater presents the 1900 marcel — maste presents the 1900 marcel — maste y Charles Stroue, fyrics by Lee Adams, book by Michael Stewart — based loosely on the early career of Elvis Presley Connad Birde, a phenor in rock and roll, is about to be inducted into the military and his songeriting agent, Albert J. Peterson, promotional scheme, if he doesn't, he

AR.

N.

the
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1-)" 10

Hot stuff, high-kicking musical July 21-23, 8 pm July 24, 2 pm

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SDSU

might lose his business and his sweetheart. Buddy Ashbrook directs the production. (5m) Palomar College Theatre, through Saturday, July 23 at 7:30 p.m.

Band. This convole, part faces, part stepports, is being slaped at the EI Cape Plaza Amplianters. Members of the class include Stember Members, and the class include Stember Members, and a Members, and the class include Stembers, and the class include Stembers, and the Cape Members, and Stement, Destrier Classy, self Cless Seath Medicals. July Moorehead, and John Pertherton. Antaission is free (Sm.), EI Cape Plaza Ampliahester, 200 East Mem. Stemet (see sin the Performing Mem. Stemet (see sin the Performing Mem. Stemet (see sin the Performing 28; Sunday at 5:00 p.m.). Seturiday July 23 at 730 p.m.

CAANAET

The Lysic Direcer Theeter is staging the musical — music by John Rander, byinc by Fred Ebb. end book by John Rander, byinc by Fred Ebb. end book by John Rander, byinc by Fred Ebb. end book by John Rander, byinc by Fred Ebb. end book by John Rander, byinc by Fred Ebb. end of Chiefsopher eldering Sories of Christopher eldering Christopher eldering Christopher (John Van Der Lander) and the piege for the Lander of Christopher eldering master of ceremonies invested to the stage of the Lander of Christopher (Lander eldering master of ceremonies invested by the Lander eldering master of ceremonies in the continues of the Lander eldering the Lander elder

26: Sunday of SUU p.m.
COMEDY TONGHT
Is now a Seturday afternoon mattines.
Lee Conseay and friends present their
which includes a connelly workshop in prior to the performance. Designed to give audiences the opportunity to 'go introduced as connelly workshop interaction in the includes and practices of improvisional commody, seturated to the including and practices of improvisional commody. Street Calabrat. 273 b Street. San Diego; Saturday at 12:30 pm. For Information call 237-46279.

PARK OF THE MOON In certain with the certain of the certain which the certain with the certain which it is claused both music dearnal which it is claused both music certain which is claused both music and William Bermey based on "The Ballad of Berbards Alem". Set in the case of the Ballad of Berbards Alem". Set in the contraint will be a size of the certain which is allowed to become human and many the lovely Berbards Alem — on the contraint will be brown the contraint with the certain of the certain for one year. If her desert, the must return to the world of the size of the certain of the world of the size of the certain of the world of the size of the certain of the world of the size of the certain of the world of the size of the certain of the world of the size of the siz List p.m.

CHANDAN COTHIC and
AMERICAN MODERN

The Bowery Theire presents two
contemporary one-act plays, written
by Joanna B. Claim, one of Canadia
most accisimant young playwrights.
production contents the positic
Carnatian Cetric—a take of lowe and
loss—with American Modern, and
as story of a young couple insugiling
in America, Members of the cast for
the production are Madin Rick. When
Noy, Lower, Guld Guerael, Bred
Fernandate, and Linda Liday, Girm.
3 Monoling through Wednesday at
800 p.m.
800 p.m.
90.

EL TIGRE DEL NORTE
The San Dispo Public Theater
presents a staged reading of
Jecquathre D. Tunberg's original play
with music. Set an contemporary
Quaternals and Panama, the play
details the attempts of the CS. millary
to transform a young Quaternalian
budan into a "fighung marine" (Sm.)

Oneira Woman's Club, 4649 Hawley Boulevard, San Diego, Tuesday, July 26 at 730 p.m. For information call 294-9664.

26 at 730 p.m. For information call 204-9054.

THE FANTASTICS of The Larby's Physics P The other performances are the — especially Course Weinberg-Histor's Henry an enterhile Shalespasseon actor with a leve second distension — span, And the technical elements — pen, And the technical elements — heart of the span of the special high quality of Lambbs production. And so is the overall energy level of the least. They are the apple right of the Just need a more convincing worm. (Sm.)

Theater Directory

THE BOWERY THEATRE 480 Elm Street. San Diego 232-4088 CIMC THEATRE 202 C Street, downto 236-6510

THE COMEDY OF ERRORS
Octad-One Productions is staging, as its third annual Shakespearean production "by the lake," what may be the first comedy ever written by the

CORONADO PLAYHOUSE 1755 Strand Way. Coronado 435-4856

C.R.A. THEATRE 9115 Clairemont Mesa Boulevard, San Diego 277-8900 x111

EAST COUNTY PERFORMING ARTS CENTER 210 E. Main Street, El Cajon 440,2277 EDUCATIONAL CULTURAL COMPLEX THEATER 4343 Ocean View Boulevard. Southeast So Diego 230-2800

FIESTA DINNER THEATRE 9665 Campo Road. Spring Valley 697-6977

GASLAMP QUARTER THEATRE 547 Fourth Avenue, downtown 234-9583

GROSSMONT COMMUNITY COLLEGE Stagehouse Theatre 8800 Grossmont College Drive. El Cajon 465-1700 x410

LA JOLLA PLAYHOUSE 152-3960 LA JOLLA STAGE COMPANY LA JOLLA STAGE COMPANY

LAMB'S PLAYERS' THEATRE

LAMPLIGHTERS COMMUNITY THEATRE

LAWRENCE WELK VILLAGE THEATRE 8860 Lawrence Welk Drive, Escondido 749-3448

LEMON GROVE PLAYERS Lemon Grove Junior High School 3146 School Lane, Lemon Grove 466-5579, 466-1445 LYRIC DINNER THEATRE 7578 El Cajon Boulevard. La Mesa 464-1196

MARQUIS PUBLIC THEATER
MARQUIS GALLERY THEATER
3717 India Street. San Diego
298-8111

296-8111
MRACOSTA COLLEGE
Little Theater
One Barmard Drive, Oceanside
757-2121 x236 NORTH COAST REPERTORY THEATRE Plaza of the Four Flags Lomas Santa Fe Road, Solana Beach 481-1055

NORTH COUNTY COMMUNITY THEATRE Vista 724-3421

724-3421 OLD GLOBE THEATRE Old Globe Theatre Cassius Carter Centre Stage Festival Stage. Balboa Park 239-2255 OLD MISSION PLAYERS Mission Basilica San Diego de Alcala 10818 San Diego Mission Road. San D 278-0021, 464-0401

OLD TOWN OPERA HOUSE 4040 Twiggs Street. Old Town 298-0082 PALOMAR COLLEGE Palomar College Theatre 744-8860

PATIO PLAYHOUSE ineyard Shopping Cent 151 E. Valley Parkway. 46, 6600

PINE HILLS LODGE 2960 La Posada Way, Julian 769-1100 POINT LOMA COLLEGE Salomon Theatre Salomon Theatre 3900 Lomaland Drive. Point Loma 222-6474 x248

THE PROGRESSIVE STAGE COMPANY 715 Fourth Avenue, San Diego 232-9232 SAN DIEGO CITY COLLEGE THEATER Thirteenth and C streets, downtown 239-7854 SAN DIEGO JUNIOR THEATRE
Casa del Prado Theatre, Balboa Park
239-8355

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

SAN DIEGO REPERTORY THEATRE 1620 Sixth Avenue, downtown 235-8025

SAN DIEGO STATE UNIVERSITY Main Stage and Experimental Theater 265-6884 Open-air Amphitheater 265-6947

SAN DIEGUITO LITTLE THEATRE Del Mar Fairgrounds, Del Mar 755-7358

SCRIPPS RANCH COMMUNITY THEATRE Wangenheim Junior High School Auditorium 9230 Gold Coast Drive. Mira Mesa 566-7300 x216 SOUTHWESTERN COLLEGE Arena Theater, Mayan Hall 900 Otay Lakes Road, Chula Vista 421-1180

STARLIGHT Starkight Bowl Balboe Park 232-3049 or 234-STAR UNITED STATES INTERNATIONAL UNIVERSITY Zable Theater 10455 Pomerado Road, Scripps Ranc 271-4300

Mandeville A Hall 492-2380

UNIVERSITY OF SAN DIEGO Camino Theater, Alcala Park Linda Vista Road, San Diego 291-6480

READER'S GUIDE TO THE THEATER

Lamb's Players Theatre, through August 6; Tuesday through Saturday at 8:00 p.m.

GUYS AND DOLLS The Grossmont College Drama
Department offers the "musical fable
of Broadway" — music and lyrics by
Frank Loesser, book by Jo Swerling
and Abe Burrows — based on the
Darnz-a Rumyon story "The Idyll of
Sarah Brown." Nathan Detroit is
coming to these adops with bits

Dames Anayons aboy "The loby of a country to been a form of the local to country to been, along with his indirection aby Big Juke, and the local to Berry Southers (Henry the Berry Southers (Henry the Indirection and Indirection and Indirection propert for a hearty velocoming, in the impairtume, Silly Algebracen boases but he can here a fine old time with an Indirection and Indirection and Indirection Selection Army southers and head of the name of the Indirection and Indirection Selection Army southers and Indirection Selection Army southers and Indirection Selection Army southers and the above, which won all the revented for been transical when two links produced in 1950, (Sm.) 201 Ceast Mein Beers El Colon. Tuesday, July 26 through Southey, July 31 at 800 pm. Nates Back Tuesday, July 28 through Southey, July 31 at 800 pm. Nates Back Tuesday, July 38 through Southey, July 31 at 800 pm. Nates Back Tuesday, July 38 through Southey, July 31 at 800 pm. Nates Back Tuesday, July 38 through Southey, July 31 at 800 pm. Nates Back 50 pm. Nates 50 pm. Nate

HENRY IV, PART I
The Old Globe's production of
Shakespeare's great history play is an
uneven misture of fine performances
and some suspect casting and
directorial decisions. On the plus side,
the political and moral enemies of
King Henry are first-rate. Devid Ogden
Stars has done a fascinating job as
Peatself life belong of first Pears, bend the positional and moral enemies of Ning Yearne are in the Charle (Sing) Yearne are in the charle (Sing) Yearne are in the steep of the Sing of the Si

sings for his opponents. On operating right, 188 was an accuration, Ne may right, 188 was an accuration, Ne may right, 188 was an accuration, Ne may right, 188 was a right of the present bill been, and he would purchastic each will sell, or had not been provided to the control of the contro

Mrs. Warren's

Profession

by George Bernard Shaw

An outrageous comedy about the game of love and the business of sex by the 20th century's greatest playwright.

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secure. As a result, this fall never actually serins his accomplishment before care year. They made from the start, as a fed accomplishment before care year. They made from the start, as a fed accomplish, And they start, as a fed accomplish, And they start as a fed accomplish, And they start as a fed accomplishment of the start of the the first, But at the found myself noting for the element of the characters, the most of left-falles and for first and for the start of the start of

Hotel, precedes the production (Sm.) Westgate Hotel (Versallies Room), 1935 Second Avenue, downtown, Thursday, July 21 through Saturday, July 23, dinner at 7:00 p.m., curtain at 8:30 p.m. For information call 238-1818.

OUGHT TO BE IN PICTURES
The North Coast Repertory Theate is staging the Nel Sienno corredy about Heth, a ence-successful Holywood scriptwriter whose career is flagging and whose eighteen-year-old daughter shows up after an absence of steen years. Almough Libby any six wints her father to help har get into 'pictures'. her real reasons are to

try to salvage him and to "find a bit of lost love along the way. Raiph Joyce directs the production. Members of the cast are Patrick Reams as Herb. Martin (Babart as Libby and Usas Lasaro as Steffe. (Sm.)
North Coast Repertory Theatre, through July 24; Friday and Saturday at 800 pm. Mestine Sunday at 200

NOT FLASHES
And that they see. This women's
reproductational comedy group, made
up of Mausern Callings Maggie
up of Mausern Callings Maggie
so of Mausern Callings Maggie
Granula, it adelys to this humon and
sertousness, others providing fresh new
derst on concernprosy issues.
Recently returned from a bure of
Recently returned from a bure of
reprovisational gargens, songs, and
written statches. And their material,
but improved and explicit, is
generally furnity it is also, on cocation.
Old Torom Open House, through, July
30, Priday and Sanurday at 800 p.m. prin.

LITE WITH INTHER

The Commade Rephrauer presents

The Commade Rephrauer presents

The Commade Agent Brown

The Commade Agent Brown

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London

London IDOI IDOI
The Westgale Hosel and Bob Eubanias
Productions present a dinner Bealer
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Metines Sunday at 230 p.m.

NOSHT CLIB
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information call 291-5170 or
234-7600. PETER AND THE WOLF
The Magic Plactime Children's
Repeting Congrue Jugis to second
repeting Congrue Jugis to second
classic last about the bown Peter, the
Big Bad Wolf, and —— this new
adaptation by I yan Benchenberter—
adaptation by I yan Benchenberter
adaptation by I y

PAZA SUITE
The North County Community
Thesite is staging the Nell Simon spip, of these opinions in the life of the New York of

MRS. WARREN'S PROFESSION
Reviewed this issue.
San Diego Repertory Theatre. Sixth
Avenue Playhouse, through August 14;
Tuesdey through Sunday at 8,00 p.m.
Matinee Sunday at 2,30 p.m.

THE RAINMAKER
The Pine Hills Lodge Players present the romantic comedy, by Richard Nash, about a Dust Bowl town in the Southwest, a lonely woman, and the appearance of a con artist who

promises not only rain for the drought-plagued area. Eul love for the sprinster. Soot finney directs the production. Cast members are #Sec Greene_IBm Reison, Jim Langhetts Andy Hall, and Richie Guido. A bathcuc dimen of ribs. steak A vegetarian ertitle — cooked outdoors in the mountain are of Julius risk. in the mountain air of Julian — precedes the show. (Sm.) Pine Hills Lodge, through August 6. Fridey and Saturday, dinner at 6:30 p.m., curtain at 8:00 p.m.

THE RIPALS
The CAR Clabe Theater presents
Richard Brivaley Sheridan's classic
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Richard Brivaley Sheridan's classic
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manners. A safet on the prefersion
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characters. Into the coursely burnplan
cours! Sheridan's play boasts a
splendid assortment of comic
characters. Into the coursely burnplan
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include David Coursel Herdy directs
and include David Coursel, Fertilia Coursel
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and container designer. Fertilia David Serve
Into State Sheridan's Serven Sheridan's
Interest Serven Rubbin is the scenic
and container designer. Fertilia mask of the
production. ISm.)

Taraselly, Jaloud Jack Serven's September
18, Statesfay, May 22, Survice, July 24,
Tuesday, July 27, Survice, July 24,
Tuesday, July 27, and Wednesday,
July 27 as 5.50 pp.m.

SAME TIME. NEXT YEAR
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THE BOWERY THEATRE

THE THEATER READER'S GUIDE TO

through restraint. This choice allows Maass to indicate emotional depths to his character. They linger just below has chair-cer. Tray index just below the surface and slowly energie, once a year, when he's with Doris Massa also sougues that only she can hing them out. And actress Barbara Murray does just that. She turns Doris into a fully rounded, sympathetic person, one who evolves from awkwardness there who expressed the state of the prowho notives from avolvandrous discough regementation to a secure dientity in middle age. Mutray is selemed, Jame Horbals period dientification of the selement dientification of the selem

(Sm.) Gasiamp Quarter Theatre, through August 27: Wednesday through Saturday at 8:00 p.m. Sunday at 3:00 p.m.

The SEAHORSE.

The Meraya Gallery Theater is hosting a production by the Seahorse.

Company, which was co-founded by Judian Schember and Many Howy. Judian Schember and Many Howy. Judian Schember and Many Howy. It is set in a section of 1. Noon, the pilly is set in a section of 1. Noon, the pilly is set in a section of 1. Noon, the pilly is set in a section of 1. Noon, the pilly is set in a section of 1. Noon, the pilly is set in a section of 1. Noon, the pilly is set in prot. Hamp Bales also works in the last and disease, or better life. Judian section with the pilly in the production. It is and Howy have designed the sets affecting of 1. Noon the production in the last How I was a section of 1. Noon the pilly in the production. It is and Howy have designed the sets affecting and section of 1. The pilly introduced the production is a section of 1. The pilly introduced the production is a section of 1. The pilly introduced the pilly introduced the production is a section of 1. The pilly introduced the p

6 BMS privid.

The Heartend Community Theater is offering the Bob Rendail connects offering the Bob Rendail connects about a fine Wint Legarithment having a six rooms and a view of the nine. The man and a viciniar cuch manned to someone else. who are accidentably locked in the gashment by the locked in the 6 RMS RIV VU

SONG OF THE SHORT-HANDLED HOE

farm workers was an unsafe tool. farm workers was an unsafe tool. Michole's Play based on the transcripts of that hearing, examines the rights of farm workers in this country. Carlos Pena, directs the slagard reading, which will be held for one night only. The performance will be followed by a panel discussion, which will include representatives of the United Principles of the United Principles of the United Principles of the United Principles of William Rural Legal Assistance. (Sm.) (Sm.) Experimental Theatre (Drama 102), SDSU, Monday, July 25 at 7:30 p.m. For information call 265-5152.

SWEET CHARTY
As part of its Surverse Stose-see
Theater, San Diego State Givernety is
staging the massied—massie by CoCodeman, bytes by Doordey Trieds.
Of the Codeman State Codeman
The Codeman State Codeman
The Codeman
Th SWEET CHARITY

8 for p.m. Manner Sunday in 200 p.m. Manner Sunday in 200 p.m. THALEYS FOLLY in the added 200 p.m. Polar than the added 200 p. past that, in their minds, is best left action. But the seeming threat of their disclosures, surprisingly enough, bring them even close tagether. All their actions the seeming threat of their actions are sent to the seeming the service direction, the work of Damed and Fowler, and the schedule efforts of set designer fivent Dames, constant of the service of the ser

TWELFTH NIGHT I WELF I'H NIGHT
If music be the food of love, play on,"
says Duke Orsino to his court
musicians, in Shakespeare's Twelfith
Night. "That strain again," he goes on,
"It had a dying fall.," "And finally,
having commented that no music, no

handing continenced that no music, incocaperitions whatheau can must har or common to the continence of the continenc

hilly agregated to use death and hospital increased and death and hospital countryport with miscadium countryport with miscadium to be dead and equally miscadium decreased and equally miscadium decreased and the production decreased and the production decreased the production decreased the production decreased the production of the poly; we need not be to approach. The other decreased and production of the surject to the decreased was production. The decreased of the poly; we need not be to approach. The other decreased and production of the production finative out deal pictures of its misriq the does of continency, matter, and human finally into the procoso metal cold Clabe. There in though August 27 Firstly, why 22 Sunday, My 31, and Turudoh, August 20, and 20, an

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Information cal 222-4088.
Information cal 223-4088.
The Fless Deriver Theaten presents
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WEST SIDE STORY
The San Diego Chic Light Opera
Association presents the Tony
Award-winning musical by Jerom

York, where two werring gangs, the Sharks and the Jets, attempt to Snarra and use cess attempts to preserve their "turf" from racial intermixture. It is also a lyrical tale of young, star-crossed lovers. Tony and Maria, played by Sheltly Grimm and Carrie Soloman in this production. Carrie Sokoman in this production. Other members of the cast include Annette Cardona, Paul Managan, Ben Lokey, Barry Bernal, Al Sakar, William Cuiet, Daniel Leal, and Les Williams. (Sm.) Sanight Bowl (Babba Park), tirough July 24: Thunday through Sunday at 8:30 p.m.

July 24. Traunately strongly Standay at 6,00 p.m.
MREN YOU COMIN' BACK, RED MYDERY NO.
MREN YOU COMIN' BACK, RED MYDERY NO.
MREN Standards The Periglical Forces, Mark Medicific darms is set in a greaty report of the Southwest. The plays are set in the property of the Southwest. The plays the set in the property of the Southwest. The plays are set in the property of the Southwest The plays comes to each divers and set in the property of the the set in the set in

SEXTON'S Restaurant & Night Chyb Del Bybee's Big Band Monday evening 8:30 pm-1:00 am Clutch Cargo

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8:30 pm -12:00 mideight -all well drinks & domertic beer 75c Wednesday Hump Day Special 6:00 pm-10:00 pm-all well drinks & do Thursday Bud Night \$1.00 all night Banquet facilities available

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

One guitarist who has avoided the creative pittalls of studio work and has benefited in several ways from that decision (unconacious as that decision may have been) is Pat Metheray Mitters from most session pictrists in that he is deary statisfied when pitting his care statisfied when pitting his most commercial and even fusion music. In his attempts to redefine guitar improvisation, Metherny has concentrated on changing the content in which

recentine gataset emprovasations changing the context in which improvisation takes place, and even the nature moves the improvisation facely for the improvisation follows a linear path whose always to the improvisation follows a linear path whose always to determine by the abaye to determine by the past couple of years, Methamy has experimented with "textural" improvisation, in which the sounds, effects, dynamics, tonal colorations, and riptimic improvisation, in which the sounds, effects, dynamics, tonal colorations, and riptimic justice of the second of the second of the results of this array linear winging. Some of the results of this superimentation can be heard experimentation can be heard

experimentation can be heard on the Metheny/Mays collaboration, As Falls Wichita,

THE PAT METHEN'S GROUP

So Palls Wichite Palls.
Unlike the session player, who has cared a niche for himself by addressing his decorative skills to a set piece of music, Metheny work becomed to the propositions are dependent upon Methen's style of playing to render them complete, in a sort of musical connective-domination of the propositions, the improvised lines and presonctived movements around those lines are inextricable from each other, and that is why his music sounds different from most of Metheny isn't really a fusion musician at all, but a guitarist of great skill who continues to question the limitations of his instrument's application to certain forms of music (both acoustic and electric), and whose recordings — and especially live work—serve as answers in those same especially live work — serve as answers to those same questions. Finally, Metheny differs from the typical session guitarist in that most of his development as a player and conceptualist has come in front of live audiences (he tours ten months out of every year), and not in the confined quarters of the studio. He is therefore

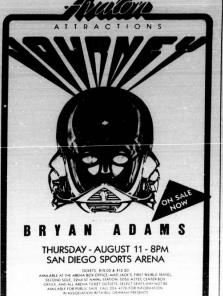
forced by the pressures of live performance and the creative challenge of playing every night to find new and still newer to find new and still newer means of expression, and new contexts in which to improvise. As much as this need to grow has helped Metheny, no one seems to benefit more from his efforts to become a better, more interesting player than his audiences. He'll bring his group to Humphrey's Monday night for two shows. Equitarist Lab Dudek and Stop will rock the Belly Up Tavern tonight, Thursdy, the Dylanesque John Prine will

999

appear Friday night at Humphrey's for two shows; while on the same night, stride pianist **Judy Carmichael** presents the third installment of the "Jazz Piano 4 Approaches" the "Jaz Piano A Approaches" series at the La Joll Museum of Contemporary Art's Sherwood Auditorium, sponsored by the San Diego Jazz Festivai; also Friday night. Dowd Prizzeal and Shelly West open a three-night, bow-day stirat the San Diego Wild Amimal Park's Mahala Amphitheatre. On Saturday night, one of the shining lights of California Jazz closes the "Jazz Piano planist Horses Tagacotte performs one show in Sherwood Auditorium in La Jolles on Sunday the San

show in Sherwood Auditorium in La Jolla; on Sunday the San Diego City College Jazz Band will play in the Performing Arts Theatre of the Educational Cultural Complex; and the Producers will appear at the Rodeo in La Jolla later that

Rodeo in La Jolla later that night.
Tuesday has Bill Cantos and the Media appearing in a continuation of the 'Jazz Live' series at San Diego City Collegé's Theatre; and the Jimmy Dorsey Orchestra opening and the Line Cook Swegforth Bowl; cray John Cale and the Bytes invade the Belly Up Tavern on John Case and the Bytes invade the Belly Up Tavern on Wednesday night; and Windham Hill Records' latest acoustic guitar ambassador, Michael Hedges, begins a two-night, four-show stay at the Old Time Cafe in Leucadia.



THE PAT METHENY GROU

R in the COUNTRY



GATES OPEN AT 9:00 AM SHOWTIME AT 12:00 PM



Tickets Available At: All Takeren Octes (Barr, Liorie Fran), Kustang Tich, Whiley Creek, Military Special Services, ESGN, Circle Di. Country Bumpkin, Entitudy Bungkin, Cowbey Jarks, Watt, All Company, Company, Cowbey Jarks, Watt, Jarks, Wa Adults: \$12.50 10-15: \$7.50 9 and under FREE!

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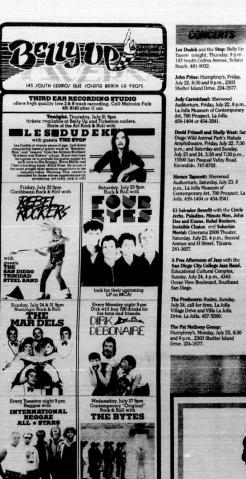


WHOLLY CATS Sunday

HAPPY HOUR 7 DAYS A WEEK TO 7 PM

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THE FIRST BITE



"Jazz Live" featuring Bill Cantos and the Media: San Diego City College Theatre, Ruesday, July 26, 8 p.m., 14th and C streets. 234-1062.

Tavern tonight, Thursday, 9 p.m. 143 South Cedros Avenue, Solana Beach, 481-9022.

John Prine: Humphrey's, Friday July 22, 6:30 and 9 p.m., 2303 Shelter Island Drive. 224-3577.

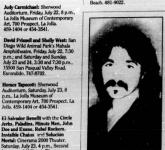
Horace Tapscott: Sherwood Auditorium, Saturday, July 23, 8 p.m., La Jolla Museum of Contemporary Art, 700 Prospect, La Jolla, 459-1404 or 454-3541.

A Free Afternoon of Jazz with the San Diego City College Jazz Band Educational Cultural Complex, Sunday, July 24, 4 p.m., 4343 Ocean View Boulevard, Southeast

The Producers: Rodeo, Sunday July 24, call for time, La Jolla Village Drive and Villa La Jolla Drive, La Jolla. 457-5590.

The Jimmy Dorsey Orchestra: San Diego Zoo's Wegeforth Bowl, Tuesday and Wednesday, July 26 and 27, 4 and 7 p.m. 231-1515.

John Cale and the Bytes: Belly Up Tavern, Wednesday, July 27, 9 p.m., 143 South Cedros Avenue, Solana Beach. 481-9022.



Michael Hedges: Old Time Cafe, Wednesday and Thursday, July 27 and 28, 7 and 9 p.m., 1464 North Highway 101, Leucadia. 436-4030.

acidoot and Krokus: Fox Theat ursday, July 28, 8 p.m., 720 B reet, downtown, 235-4203.

Rank and Pile, Joey Harris and the Speedsters, and Lone Justice: Belly Up Tavern, Priday, July 29, call for times, 143 South Cedros Avenue, Solana Beach. 481-9022.

Don McLean: San Diego Wild Don McLean: San Diego Wild Animal Park's Mahala Amphitheatre, Friday, July 29, 7:30 p.m.; and Saturday and Sunday, July 30 and 31, 3:30 and 7:30 p.m., 15500 San Pasqual Valley Road, Escondido 747-8702.

Charlie Daniels: SDSU's Open-Air Amphitheatre, Saturday, July 30, 8 p.m. 265-6947.

Rank and File: Spirit, Saturday July 30, 9 p.m., 1130 Buenos. 276-3993.

Nicolette Larson: Humphrey's, Sunday, July 31, 6:30 and 9 p.m., 2303 Shelter Island Drive. 224-3577.

Men Without Hats: Rodeo, Sunday, July 31, time to be announced, La Jolla Village Drive and Villa La Jolla Drive, La Jolla. 457-5590.



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25° HAPPY HOUR Mon.-Fri, 3:00-8:00 pm

Kirkpatrick, country and contemporary, Sunday.

Monterey Jack's, 11940 Bernardo Plaza Drive, Rancho Bernardo. 566-2400: The Breakers, rock and pop, Wednesday through Saturd Double Dose, contemporary and oldies, Monday and Tuesday.

Old Time Cafe, 1464 North Highway 101, Leucadia, 436-4409; Molly Stone, Bon Jackson, and Diane Dison, Country and seing Thursday, the New Peal String Band, ngdime, blues, and Jugbard matic, ryiledy, the Cache Valley Drifters, bluegams, laze, and swig-Marmor, original loyeal folk nospi-Marmor, original loyeal folk nospi-Sunday (bil Time Hot Mght. Traesby) Michael Heighs, original Legals, original

Airport Road, Carlsbad, 438-0880: Wizard, rock and roll, Wednesday hrough Saturday; the Carl toffman Band, bid band.

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and you have all of the fuman parts to make earthmen into playthings, you might be one of 4 Nesty Dolls. Send sample phenomen to the property of the property

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

Pomerada Club, 12237 Pomerado Road, Poway. 748-1135: Telegraph Carryon, country, Wednesday through Saturday, with country dance lessons early evening

Poway Mine Company, 12375 Poway Road, Poway. 748-7296, 566-2070: The Johnny Almond Rhythm Revue, rock and blues, Thursday through Saturday, Th

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Mon.-Sat. 10.a.m.-4 p.m. For more information call 28MUSIC

Ralph and Eddie's, 390 Grand Avenue, Carlsbad. 729-2989: CW Express, country rock, Thursday and Saturday.

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

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

Reuben's, 2515 El Camino Real. Reuben \$, 2515 ET Carmino Real, Carlsbad. 434-1766: Whisper, contemporary, Thursday through Saturday: Reel-to-Reel, contemporary, Tuesday and Wednesday.

Roxy, 517 East First Street, Encinitas. 436-5001: Feter Sprague Quintet, jazz, Friday and Saturday

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

The Shepherd Cafe, 1126 South Highway 101, Encinitas, 753-1124

Kent Horner, contemporary piano, Thursday; Michael Rhodes, contemporary electric piano. Friday: Adrean Jack, contemporary Friday, Adrean Jack, contemporary piano, saturday, Sue Jo Mitchell, contemporary piano, Sunday, Maggie Wright, contemporary guitar, Monday, Gira Serio, original vocal guitarist, Tuesday, Divid Widnesday, live contemporary audicassical music, lunch time, seven dose.

Stage Coach Inn, 1865 Vista Way, Vista, 724-9090: Texas, country, Thursday through Saiurday; Four Way Deal, country, Wednesday and Sunday.



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Hungry Hunter, 1221 Vista Way.

Jolly Roger, 1900 North Harbor

Drive, Oceanside, 722-1831: Stephen and Tonya, contemporary Wednesday through Saturday; Bill

nside 433-2633: Ranture featuring Gina Robles.

contemporary, Wednesday through Saturday: Zuma, contemporary uma, contemporary, ough Tuesday.



Tequila Flats, 3296 Mission Avenue, Oceanside, 757-7757: The Illegals, rock and roll, Thursday through

That Pizza Place, 2622 El Camino Real, Carisbad, 434-3171: Tony Ortoga and the North Coast Jazz Society, jazz, Friday.

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center, 749-1466: The Blue Denim Expres country rock, Friday and Saturday

Vista Entertainment Center, 435
West Vista My, Vista, 941-032
Jockey Clubr Bandir, rick and roll.
Thursday through Saturday:
Mayhem, rock and roll. Wednesday,
Turf Room: Live contemporary
music, Finday and Saturday, call
club for information. Derby Room:
Recorded mask with DI Lou
Taverna, Friday and Saturday.

Whistory Flats, 1260 West Valley Parloway, Escondido, 745-8640; Tremor, rock and roll. Thursday through Saturday: the Johnny Almond Rhythm Revue, rock and blues, Sunday and Monday: Planet, rock and roll, Tuesday and

Winner's Circle Lodge and Tennis Club. 550 Via de la Valle. Solana Beach. 755-6666: Tennis Club: The Curt Stan Band. big band swing. Friday. Lounge: Rock Michael. variety. Tuesday through Sunday.



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Beaches

Anselmo s. 3750 Sports Arena Boulevard, Loma Portal, 224-2107 Debra Liv Johnson, contemporand folk, Friday and Saturday,

Atlantis, 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 Strivet, contemporary music for dancing, Finday and Saturday.

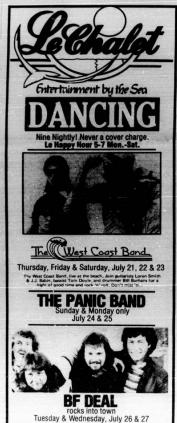
Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551: Mercedes Room: Phantasy, contemporary, Thursday through Saturday, Pano Bar Buddy Reed. Tuesday through Saturday: Bob MacLend, Sunday and Monday.

Beach Club, 1921 Bacon Street, Ocean Beach, 222-6822; Live rock and roll, call club for information.

Cantina Zona Rosa, 5509 La Jolla Boulevard, La Jolla, 454-3288: The Ted Picou Trio, Jazz, Sunday,

Carlos Murphy's, 4303 La Jolla Carlos Murphys. 4,505 La John Village Drive. La Jolla. 457-4170: Rick Rockwell, comedy. Friday and Saturday, with Rich Faulkner, contemporary, Saturday; Robb Huff, contemporary, Monday; magic shows. Wednesday.





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The Comedy Store, 916 Pearl Street, La Jolla, 454-9176: Live comedy, Thursday through Sunda amateur night, Monday.

Drive, La Jolla, 459-0541: The Ron Satterfield Quartet with Jan Tober jazz, Thursday through Sunday; Dave Mackay and Lori Bell, jazz, Monday through Wednesday.

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

Halcyon, 4258 West Point Loma Boulevard, Loma Portal, 225-9559: Live rock and roll, call club for

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

Hilton Hotel, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay. 276-4010: One + One + Doris, contemporary, Tuesday through Saturday.

Islandia Hotel, 1441 Quivira Road, Mission Bay. 224-3541: Art Resnick Trio, jazz, Tuesday through Thursday; the Tom Barabas Trio, jazz and standards, Friday and

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220: David Bradley, music and cornedy, Thursday through Saturday, the Nomads, rock and blues, Sunday and Monday, Heroes, rock and roll, Tuesday and Wednesday.

Le Chalet, 5046 Newport Avenue, Ocean Beach. 222-5300: The West Coast Band, rock and roll, Thursday through Saturday, Panic, rock and roll, Sunday and Monday; BF Deal, rock and roll, Tuesday and Wednesday.

M's Club, 945 Garnet Avenue, Pacific Beach. 483-7737: Bratz, rock and roll, Thursday through Saturday.

Moby's Broller, Adam's Rib Restaurant, 1403 Rosecrans Street, Point Lorna. 226-1871: Johnny Cadillac and Ace, contemporary, Wednesday and Thursday, the Moody Dudes, contemporary, Friday and Saturday.

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

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach. 270-7522: Jim Hawley. contemporary, Wednesday through Saturday; the Bruce Cameron and Hollis Centry Ensemble, jazz, Sunday; Oozo, contemporary, Monday and Tuesday.

Rodeo, 8980 Via La Jolla, La Jolla 457-5590: The Ron Bolton Band, rock and roll, Thursday through Saturday.

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay. 274-3314: Denny and Kristina, country and contemporary, Thursday through Saturday.

Silver Fox, 1833 Garnet Avenue, Pacific Beach, 273-9190: Stan and Jerry, oldies, country, and jazz for dancing, Friday and Saturday.

The Syndicate Night Club, 2176 Chatsworth (at Volatire), Point Loma. 226-4578: Live rock and roll.

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





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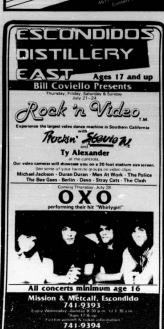
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Windrage 1935 Onivira Road Windrose, 1935 Querra Road, Marina Village, Mission Bay Park. 223-2335: The London Brothers, rock and roll, Thursday through Saturday, Automatics, rock and roll. Sunday through Tuesday; Dir Debonaire, rock and roll. Wednesday.

San Diego North

The Abilene Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Elton J.R. and the Country Golds, country, Tuesday through Saturday

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

Black Angus, 5247 Kearny Villa Road, Kearny Mesa. 279-3100: Ambition, contemporary, Tuesday through Sunday.

Black Angus, 10370 Friars Road, Mission Valley, 563-5862; U.S. Male, rock and roll, Tuesday through Sunday; "Bumper Bunny' the Magical Rabbit, magic, early

Blarney Stone Pub. 5617 Balboa Avenue, Clairemont. 279-2033; Brian Connelly, Irish music, Wednesday through Saturday.

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa. 578-8666: Thunderbolt the Wondercolt, rock and roli, Wednesday through Saturday.

Crystal's Frat House, 5404 Balboa Avenue, Clairemont. 279-2390: Ohl Ridge, comedy and music, Tuesday through Saturday: Jim Hawley, contemporary, Monday.

Donegal's, 5323 Mission Center Road, Mission Valley. 297-6370: Larry Rathburn, acoustic rock and roll, Tuesday through Saturday.

Flanigan's, 5373 Mission Center load, Mission V-II Road, Mission Valley. 291-8635: Clubland, rock and roll, Tuesday

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Dave Rodgers, piano bar, Tuesduriough Sturduy, Gary Narramo jazz, Sunday and Monday.

Hajji Baha, 104 Mission Valley Center West, Mission Valley. 298-2010: Live Arabic music and entertainment, Tuesday through Saturday, with open stage belly

Holiday Inn/Mission Valley, Cricket's, 595 Hotel Circle South, Mission Valley, 291-5720; Chain Reaction, contemporary, Ruesday through Saturday, live entertainment, Sunday and Monday, call club for information.

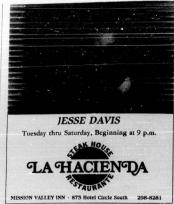
Hungry Hunter, 2245 Hotel Circle Place, Mission Valley. 291-8074: The Billy and Annette Duet, contemporary, Friday and Saturday.

Islands Lounge, Hanalei Hotel. 2270 Hotel Circle North, Mission Valley. 297-1101: Signed, Sealed, and Delivered, contemporary, Tuesday through Saturday; Travis with Delene and Al., contemporary, Sunday and Monday.

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

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley. 298-8281: Jesse Davis, contemporary, Tuesday through Saturday, Larry Channaw's High Society Jazz Band, Dixieland, Sunday afternoon

Lehr's Greenhouse, 2828 Camino Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley. 299-2828: Heroes, rock and roll, Thursday through Saturday, with the Siers Brothers, rock and Beatles music, Friday and Saturday; Toys, rock and roll, Sunday and Monday;

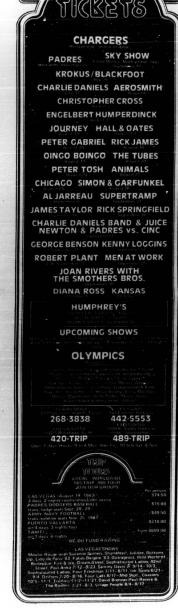






Clario's

Summer House Inn 7955 La Jolla Shores Dr



TRIP



The Moonglow, 4615 Clairemont Drive, Clairemont. 273-1022: Justice, top 40, Tuesday through Saturday: Lanny Previtt and Cinnamon Ridge, country, Sunday and Monday.

Navajo Inn, 8515 Navajo Road, San Carlos, 465-1730: Diamond, rock and roll, Tuesday through Saturday Spectra, rock and roll, Sunday and Monday.

Pal Joey's, 5147 Waring Road, Allied Gardens. 286-7873: Fro Brigham's Preservation Band, Dixieland, swing, and oldies, Friday

Pavillon Lounge, Town and Country Hotel, 500 Hotel Circle North: 291-7131; Larry Keys Trio, contemporary dance music and wing, Tuesday through Saturday.

Peter D's, 5149 Clairemont Mesa Boulevard, Clairemont. 277-3217: South Forty, country, Thursday through Saturday.

P.J.'s Lounge, 10789 Tierrasanta Boulevard, Tierrasanta, 292-5338; Jimmy Nixon and Downhome, country, Thursday through Sunday

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East. 291-7170: Edison Riggs, easy listening, Tuesday through Saturday.

Salurday, Sprint, 1130 Bueros Averuse, Bay Park. 275-3995: Jackal, vock and roll, Defatar, rock and roll, Claude Coma and the Wis rock and roll, Claude and the Wis rock and roll. Trossers, Sia and roll, Urban Umbrellan, rock and roll, Urban Umbrellan, rock and roll, Urban with the Wissels of the Wissels, rock and roll, Parames, rock and roll. Bowling for Lanze, rock and roll. Solutings, Roythm and Blues Night plus guests, Tuesday, dance to recorded new music. Wednesday.

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa. 565-2272: Piano Bar: Dick Johnson Thursday through Saturday; Jo Treanor, Sunday through

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa, 695-1461: Joe Stewart, contemporary, Wednesday and Thursday, Espresso, contemporary, Friday and Saturday,

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 280-9944: Joe Stewart, contemporary, Tuesday, Friday, and Saturday; Espresso, contemporary, Wednesday and Thursday.

Wrangler's Roost, 6608 Mission Gorge Road, Mission Gorge. Gorge Road, Mission Gorge. 280-6263: Steer Crazy, country, Tuesday through Saturday; live country music, Sunday and Monday, call club for informatic

San Diego South

Anthony's Harborside, 1355 North 232-6358: Forward Motion, ton 40.

esday through Saturday Barnacle Bill's, 1880 Harbor Island Drive, Harbor Island. 297-1673: Eddie Preston, contemporary. Wednesday through Saturday.

Boat House, 2040 Harbor Island ve, Harbor Island. 291-8010: ve Hudson, comedy and music the Twotones, rock and roll, Tuesday through Saturday; Rich



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The Frat House Calendar of Events

July 21st..."EAT THE WORM" July 28th..."CUERVO NIGHT" July 29th...MOOSEHEAD NIGHT "The Moose is Loose"

"RUSH HOUR" Mon. - Fri. 2-7 p.m., Sun. 4-Close Friday Rush Hour features: ROAST BEEF SANDWICHES

"RUSH HOUR" Double Well \$1.75 - Draft Beer & Wine \$1.00 Special Drink of the Day - 7 Days a Week Kazis \$1.25 "all the time"

OH RIDGE



Performing Tues. thru Sat. Nights JIM HAWLEY - Monday Nights

Tuesday Happy Hour all day & all night in the lounge

Thursday TONIGHT METAL HEAD NIGHT feet JACKAL with DEFIANT CLAUDE COMA & THE IVs

Friday A NIGHT OF SWAGAE

TROWSERS and JOYCE ROOKS Plus URBAN

UMBRELLA and introducing TOY SOLDIER **IOEY HARRIS & THE** SPEEDSTERS

FRAMES (formerly MITCH CORNISH & THE HELLHOUNDS plus BOWLING FOR LARVA

Tuesday IULY 26 V I D E O T H O N DANCE AND LIVE SHOW

LUNA BAND

THE SPIRIT'S ALL-STAR BLUES BAND

Wednesday JULY 27 Tim Maze presents MOSCOW ... NICKEY WILLIAMS ADAM TELL MIKE JENKS

TOMOTTOWS 28th: Metal Head Night with SURE plus guests. 29th: From GRACE & THE 7th, 30th: From LA.-AAJDD AANDT'S COUP DE GRACE & THE 7th, 30th: From Texas RANK AND FILE with BRUCE JOYNER (from the Unknowns) & THE PLANTATIONS with THE PALADINS. Aug. 6:st: DOLC DOMGRESS plus appecual guest.

seat. The gleth beam errivere, Rapio Be witts plantwey. At the Small has any Er Part. I find plantwey. At the Small has any Er Part. I find the plantwey of the Small has any Er Part. I find the same and the same a

Faulkner, contemporary, Sunday and Monday.

Balboa Park, 234-8511; William Wright, piano bar, Tuesday through Saturday, Benji, jazz, Sunday.

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

Crossroads, 345 Market Street, downtown. 233-7856: Ella Ruth Piggee, jazz, Friday and Saturday.

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 233-2572: Dirk Debonaire, rock and roll, Thuraday through Saturday, Barker and Orr, comedy and music, Sunday and Mondays the Siers Brothers, nock and Beatles music, Tuesday and Wednesday.

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

Drowny Maggle's, Slst Street and University Avenue, North Park. 298-8584: To Connor and Terry Short, topical folk and originals, Thursday: Page Waston and Rick Ericen, folk and blues, Priday, the Paradius Street Band, traditional and original Celts: music, Sunday, old Time Hook Night. Menday. Duocing Bears, folk music, early ell Band, traditional rish music. Tuesday Bluegrass Jamboree, Wednesday.

Fat City/China Camp, 2137 Pacific Highway, downtown. 232-0686: Harvey and 52nd Street Jive, jazz, swing, standards, and show tunes. Thursday through Saturday.

Grass Roots Cultural Center, 1947 Thirtieth Street, Golden Hill. 232-5009: Ayanna Hobson and Clarence Bell, jazz, Saturday.

stage talent nights. Thursday through Saturday

Holiday Inn/Embarcadero, Porthole Lourge, 1355 North Harbor Drive, downtown. 232-3861: Jim Moore, contemporary and oldies, Tuesday through Saturday.

Kung Food, 2949 Fifth Avenue, Hillcrest, 298-7302: Michael Jihodes, contemporary, Tuesday; Lama, classical guitar, Wednesday; Lawad Randell, classical guitar, Thursday, Doug Hewett, folk and originals, Friday, Lex and Rachel, classical guitar, Sturday, John Lyon, classical guitar, Sunday.

Mandolin Wind, 308 University Avenue, Hillcrest, 297-3017: The Breake, s, rock and pop, Tuesday; Starfire, soul, funk, and rhythm and blues, Wednesday; King Biscuit Blues, blues and rhythm and blues. Thursday through Saturday.

My Rich Uncle's, 6205 El Cajon Boulevard, East San Diego. 287-7332 Ferra, rock and roll. Thursday through Saturday. Ella Ruth Pigger, jozz and rhythm and blus, Sunday and Monday. White Dwarf, rock and roll, Tuesday and Wednesday.

Harpoon Henry's, 2725 Shelter Island Drive, Shelter Island. 224-8242; J.J. Frank and Zangon new jazz wave. Friday and Saturi

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

Old Town Saloon, 2495 San Diego Avenue, Old Town. 298-2209: Power Tools, rock and roll, Friday through Sunday; dance to recorded music, Wednesday and Thursday.

jazz, Thursday; the Birdie Carter Trio, jazz, Friday and Saturday.

Pacific Wine Bar and Bistro, 480 Market Street, downtown. 239-9839. Mel Goot, jazz, e evening Thursday through Saturday (downstairs).

Scaport Village, downtown. 232-7581: Barry Craig.

contemporary and jazz, Tuesday through Saturday; Joseph Hoey, classical guitar, Sunday brunch.

Patrick's II, 428 F Street, downtown. 233-3077: The Sy Rainey Trio, jazz, Wednesday, Fro Brigham's Preservation Jazz Band. jazz, early evening Thursday; Nitetrain, '50s and '60s light rock for dancing, early evening Friday

University Avenue, East San Diego 283-7448; Walter Clark, classical and flamenco duitar, early eye Wednesday and Saturday: Lori Beland Friends, jazz, early Thursday: Lori Bell and Sher Meyers, jazz, early eve

Reuben E. Lee, 880 Harbor Island Drive, Harbor Island. 291-1880 Flyte, contemporary, Tuesday

HORACE TAPSCOTT S

through Saturday.

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

Soledad's, 425 West B Street, downtown, 232-7588; Jack Costanzo, contemporary, early

evening Wednesday through Friday

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 291-9110: Dusty and Melissa. ontemporary, Wednesday through Sunday: Donna Cole contemporary, Monday and Tuesday,

Priton, 60H El Cajon Boulevard, East San Diego, 583-3240: The Bruce Cameron and Hollis Gentry Ensemble, jazz, Thursday through Saturday.

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070: The Blitz Brothers, rock and roll, Wednesday through Saturday.

Tuba Man's, 2551 University Avenue, North Park, 295-9426: Live

music, Friday and Saturday, call club for information.

Upstart Crow and Co. Coffeehous and Bookstore, Scaport Village, Harbor Drive, downtown. 232-4855: Rebecca Roberts, classical guitar, late morning

Villa Rosalie, 3928 Twiggs Street. Old Town. 295-2343: Walter Clark, classical and flamenco guitar, early evening Friday.

The Voyager, 1901 Shelter Island Drive, Shelter Island, 222-0421; Jianah, contemporary, Friday and Saturday.

East County

Alpine RV Resort, 5635 Willows Road, Alpine. 445-3162: Lonestar, country, Saturday and Sunday.

Antonio's Hacienda, 700 North Johnson, El Cajon, 442-9827: Lonnie Hutson and Dusty Best, contemporary, Friday and Saturday.

Baxter's, 1025 Fletcher Parkway Fl

LIVE IN CONCERT



Friday, July 22 One show only 9:00pm Special guest Rosie Flores

HUMPHREYS Teletron-231-3554, and at Humphrey's on

TONY KAMPMANN

GREENHOUSE

24 LOCAL BANDS

Preliminary week 1: Aug. 1 & Aug. 2 Preliminary week 2: Aug. 8 & Aug. 9 Preliminary week 3: Aug. 15 & Aug. 16

\$12,500 IN PRIZES

First choice: Bring in or mail to Left's Greenhouse 2828 Camino del Rio South, S-n Diego, CA 92108 (Must be received by 12 noon Friday, July 22, 1983) KGB-FM 101

Foot Loder

Foot Loder

Parks Services and Services And Services Services And Servi

Sea World Marina Limo 222-LIMO Fahn & Silva Presents House Graphica Gentlemen's Quarter Family Fitness Centers Accu-Sound Recording Pro-Graphics

2929 Camino del Rio South, Mission Valley, 299 2829

Cajon, 442-9271; Kicks, rock and roll, Tuesday through Saturday.

Black Angus, 1000 Graves Avera El Cajon, 440-5055; Quest, rock and roll, Tuesday through Satur

Blarney Stone, Too, 7059 El Cajon Soulevard, La Mesa, 463-226, Sean McVicker, Irish music. Wednesday through Sunday.

The Boondocks Restaurant, 8320 Parkway Drive, La Mesa, 465-3660. Piano bar featuring Dale Pearson. Tuesday through Thursday, and fony Payne, Friday and Saturda Bruce Robbins, "goodtime variety' sing-along, Sunday.

Bull and Bear, 690 North Second Street, El Cajon, 440-5757; Steve Mouzas and Finest Action, contemporary and oldies, Tuesday through Saturday.

The Calypso Lounge, 975 Greenfield Avenue, El Cajon, 440-9526: Ron Morin, country, Thursday through Saturday

Circle D Corral, 1013 Broadway, El

through Saturday: Sundown, country, Sunday and Monday

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

Flinn Springs Inn. 15505 Highway 80, El Cason, 443-9568: Southbound, country, Thursday through Sunday.

Horseshoe Tavern, 7664 Broadway, Lemon Grove, 469-6344: The Smith Brothers, country rock, Friday and

Hungry Hunter, 402 Fletcher Parkway, El Cajon, 442-0517: Ed Cunningham, contemporary, Tuesday through Thursday, Mike Edwards, contemporary, Friday and Saturday,

Kentucky Stud, 11377 Woodside Avenue, Santee, 448-3402: Country Justice, country, Thursday through Saturday: Rawhide, country,

Lakeland Resort, Highway 79, Cuyamaca, 765-0736. Live music, Friday and Saturday, call club for

Lakeside Hotel, 9940 River Street, Lakeside, 443-9591: Free Rein, country, Thursday through Sunday

La Pizza House, 566 Paraiso Avenue, Spring Valley, 475-0912: Just Practicing, music and comedy, Wednesday through Friday.

Lorenzo's, 596 Broadway, El Cajon. 442-9696: Jack Pollack and Coast to Coast, contemporary, Tuesday through Saturday; Fro Brigham's Preservation Band, Dixieland jazz, Sunday and Monday.

Magnolia Muhaney's, 8861 Magnolia Avenue, Santee 448-8560: The New Dallas Collins Band, rock and roll, Wednesday through Saturday.

Mama's Mink, 323 Fast Main Street, El Cajon, 442-5573; Gravel Carryon, country rock, Thesday through Saturday

Simon & Garfunkel 8/

Chicago 8/30

David Bowie Sept

Supertramp Sept

Mickey D's, 9563 Mission Gorge Road, Santee, 448-9934; Fuze, rock and roll, Thursday through Saturday.

Mr. Bill's Backroom Saloon, 399 North Magnolia, El Cajon. 447-4500: Live music, call club for

The Olympic Flame, 8629 Mission Gorge Road, Santee. 449-1366: The Athens Express, Greek and American contemporary music, with belly dancing, Tuesday through Sunday

Organ Power Pizza, 3459 Imperial Avenue, Lernon Grove, 463-6977: Tornmy Stark, family musical entertainment, sing-alongs, seven nights, with puppet shows by Retha, Friday and Saturday.

The Outpost, 652 Grand Avenue, Spring Valley. 464-9007: Billy Thomas and the Ambush Gang, country rock, Friday and Saturday, the Smith Brothers, country rock.

The Ox Bow Inn, 9816 Campo Road, Spring Valley, 469-9616; Dan

Thursday: Leather and Lace country, Friday and Saturday

Park Place, 1280 Fletcher Parkway

Pelikan Pub. 7828 Broadway Lemon Grove, 464-9284; Almost Live, country rock, Friday and

Reuben's, 5455 Grossmont Center Drive, La Mesa. 465-3464: Charlie Hewitt, contemporary, Tuesday through Saturday.

Santee Lakes Regional Park and Campground, 9040 Cariton Oaks Drive, Santee. 562-1052; Californi Country, country, Sunday

Sexton's, 7833 El Cajon Boulevard, La Mesa, 460-1500: Clutch Cargo, contemporay, Thursday through Saturday, the Del Bybee Big Band, big band swing, Monday, Miss D'Meanors, centemporary, Tuesday and Wednesday.

The Turquoise Lounge, 5975 Sevenn Drive, La Mesa, 465-1525; Status, rock and roll, Tuesday brough Saturday

Van Winkle's, 10055 Mission Gorge road, Santee, 449-0000: The Brand X Rand, country, Thursday through

V.F.W. Hall, 12650 Lindo Lanc side, 443-9543, California stry, country, Saturday.

South Bay

Baloota at the Beach, 717 Seacoast Drive, Imperial Beach, 575-0889; Live rock and roll, call club for

Black Angus, 707 E Street, Chula Vista. 426-9200: RPM, rock and roll, Tuesday through Sunday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1161; The Savery Brothers, country, Tuesday through Saturday.

Dance Machine, 1862 Palm Aversus Imperial Beach, 429-1161. The Press, rock and roll, Tuesday through Saturday, live rock and roll, Sunday and Monday, call club for information.

The Lantern, 1322 Third Avenue, Chula Vista, 427-4200; 10:01, rock

Old Bonita Store Restaurant, 4014 Warne Gire, condemporary an Dock's Cocktails, 317 Thin! Avenue, Chula Vista, 422-1566 Lee Whittington, country and Saturday.

Palomino Star, 3008 Main Street. Chula Vista, 427-5889; Branded, contemporary, Thursday through country, Friday and Saturday Saturday: Windy Rivers, country Tuesday and Wednesday Royal Vista Inn, 632 F. Street Chula Vista, 426-2500; Doub

Hutch's, 1463 Palm Avenue, Imperial Beach, 423-3479; Dehesa, country, Thursday through Saturday. Vision, contemporary, Itiesday through Saturday. Rapot Inn, 1060 Broadway, Chula Vista, 427-1304: Bach a la Trio, contemporary, Wednesday through Sunday. Joey's, 415 Broadway, Chula Vista. 420-4828: Louie and Pina, oldies, Latin, and country, Thursday through Monday, recorded music, Tuesday and Wednesday.

Trophy Inn. 999 National Avenue National City, 477-5753: Frank Dixon and Nightlife, countr Riesday through Saturday. Landmark Cocktail Lounge, 2511 Sweetwater Road, National City, 475-7313: Fonda Turner and the Silver Spurs, country, Friday and

Wild Turkey, 5080 Bonita Road, Bonita. 267-2550: Automatics, rock and roll, Thursday through Saturday; I Forget, rock and roll. Sunday, Tiger, rock and roll, Monday through Wednesday

and roll. Wednesday through

PERFORMERS

before 5.000 p.m. The listings a

Rock & Roll

The Johnny Almond Rhythm Revue: Poway Mine Co., Bobby C's, Whiskey Flats Automatics: Windrose, Wild Turkey Bandit: Vista Entertamment

Center
BBC: Wild Turkey
The Beckett Band: Bobby G's
The Belair Boys: Hill House
BF Deal: Le Chalet The Blitz Brothers: Trojan Horse The Ron Bolton Band: Rodeo Bowling for Larva: Spirit Bratz: M's Club

The Breakers: Monterey Jack's Monterey Whaling (Mandolin Wind

Claude Coma and the IVs:

The New Dallas Collins Band:

Magnolia Mulcaneg's, Lehr's Greenhouse Dakota: The Chopping Block The Defiant: Spirit Dirk Debonaire: Belly Up Tavern, Doe Masters, Windrose

Diamond: Navaro Inn Ducktail Revue: Sheraton Harbo

Island Les Dudek: Helly Up Tarem The Echoes: Hill House Four Eyes: Belly Up Tavern ey Harris and the Speedsters:

Heroes: Lehr's Greenhouse, Jose Murphy's The Illegals: Toquila Flats



Holiday Inn at the Embarcadero Jim Moore playing a variety of ur favorite dance and istening music nightly. Tuesdays thru Saturdays in the Porthole Lounge 9:00pm-1:00am 1355 N. Harbor Drive

★ TICKET EMPORIUM ★

Blackfoot 7/28 Charlie Daniels Acrosmith 8 Journey 8:1 Humperdinck 8 Peter Gabriel 8/14

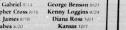
Christopher Cross 8/15 Rick James 8/18 Tubes see The Animals 8/25

If you don't see it 8650 Miramar Rd. S.D. 92126 578-SNOW (7669) (Open Saturdays)

DIAMOND

PAJAMA PARTY

DANCE CONTEST



THE



HOT LEGS CONTEST 8pm-10pm beer, wine, and well drinks \$1.00 if you wear shorts

8515 Navajo Road 465-1730











Thursday, Friday, Saturday, July 21-23



Sunday & Monday, July 24 & 25

FEATURES

Every Wednesday night is Dollar Night.

Come in and dance to Club AD and enjoy all well drinks, domestic beer and wine for only one dollar all night long.

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

HAPPY HOUR * HAPPY HOUR Rock and Roll Happy Hour Every Friday

Doors open at 5:00 p.m Hot and cold hors d'oeuvres Well drinks 754 Draft beer and wine 504 July 22, 5:30-8:30 p.m. 9:00 p.m.-1:30 a.m

NUMBERS

Coming attraction: Tuesday-Saturday, July 26-30







Elton J.R.& the **Country Golds**

Cover charge nightly — Beer & wine.

Weeknight Happy Hour 4 - 9 p.m. Munchies 4 - 7 p.m. Ladies Nite Wednesday S1 Margaritas Free Dance Lessons Tuesday - Thursday 7 - 9 p.m.

Sunday Country Brunch 10 a.m. - 2 p.m.



San Diego's Classic **Country Saloon**

Town and Country Hotel 500 Hotel Circle North, Mission Valley 291-7131



Incognito Rockers: Distillery Nightclub Jackal: Spirit ondon Brothers: Windrow The Mar Dels: Hill House Bellu

Sheba: Spirit The Siers Brothers: Lehr's

Greenhouse, Doc Masters Spectra: Navajo Inn. Park Place The Spud Brothers: Monterey Whaling Co. Status: Turquoise Lounge, Park

The Stop: Belly Up Tavern 10:01: The Lantern Terra: My Rich Uncle's Thunderbolt the Wondercolt:

Bunbury's
Tiger: Wild Turkey
Toys: Lehr's Greenhouse
Tremor: Whiskey Flats
The Twotones: Boat House
U.S. Male: Black Angus/Mission

Valley
The West Coast Band: Le Chalet
White Dwarf: My Rich Uncle's
Wizard: Pea Soup Andersen's

Contemporary/ Top 40

Ambition: Black Angus/Kearny Mesa Bach-a-la Trio: Teapot Inn David Beldock: The Shepherd

David Beldock: The Shepherd Cafe Kirby Bibles No. 1: Fifth Aversue The Billy and Annette Duet: McFe's Hungry Milke Browards: McDarts Downstoarn Actions: Holiday Introduced Control of the Chain Reaction: Holiday Introduced Control of the Cutch Cagos: Sectors' Duris Coler Holed Lef Carmado Barry Craig Physiques Barry Craig Physiques Donas Coler: Tom Ham's Lighthouses

Lighthouse
Barry Cunningham: Hill House
Ed Cunningham: Hungry
Hunter/El Cajon
Jesse Davis: La Hacienda

Cantina Denny and Kristina: Sandtrap

Lounge
Double Dose: Monterey Jack's
Double Vision: Royal Vista Inn
Dusty and Melissa: Tom Ham's
Mike Edwards: Hungry

Hunter/El Cajon Espresso: Tio Leo's/Mission Gorge and Mira Mesa Rich Faulkner: Boat House Flyte: Reuben E. Lee Forward Motion: Anthony's

See and Market and Authorny's Harborides Nichony's Harborides Nichony's Nich

Antonio's Hacienda Adrean Jack: Shepherd Cafe Jinnah: The Voyager Johnny Cadillac and Ace: Moby's

Broiler
Justice: The Moonglow
Kanyon: Barr-X Ranch House
Larry Keys Trio: Pavillon Lounge
Bill Kirkpatrick: Jolly

Roper/Oceanside
Annie Levin: Coaster Saloon
Roberta Linn: Atlantis
Magic: Ramada Imn'Escondido
Main Street: Bahia Belle
Sue Jo Mitchell: Shepherd Cafe
The Moody Dudes: Mohy S

Jim Moore: Holidon



SPECTRA & TOYS

91% The Rock of the 80's! NIGHT TONY CREED & THE SQUAD LIDDAN LIMDDELLA

and URDA	ONIDREL	LA	
Sunday S1 Drink Night	Tuesday 8 - 10 pm \$1 Drinks Kamikazes 2 for \$1 all night		
Wednesday KPRI Night drinks for \$1.06 8-10 pm	Thursday 8-10 pm Blowout 50c Drinks	Friday & Saturday 7-9 pn \$1 Drinks	
Enterta	ainment 7 nights a week.		





*25 drawing & *2.50 pitchers of beer

Thursday Ladies' Night
Margaritas & toquila drinks *1.00

75' well drinks & draft 8-10pm

Wear a Trojan Horse T-shirt and get 50° off all drinks, all night. Dance to Voyager



Stone's Throw



Bob Long Band

D.J. Pancho with Susan McCray

Monday night - EMPLOYEES' NIGHT - Kamik OPEN FOR BREAKFAST 7.00 AM, MEXICAN & GRINGO

Inn/Embarcadero Ron Morin: Calypso Lounge, The Wooden Nickel

Steve Mouzas and Finest Action Nitetrain: Patrick's II One + One + Doris: Hotel del

Coronado Oozo: Old Pacific Beach Cafe People Movers: Hilton Hotel Phantasy: Bahia Hotel Jack Pollack and Coast to Coast:

Lorenzo's
Eddie Preston: Barnacle Bill's
Jeff Proctor: Firehouse Beach Rapture: Hungry Hunter/Oceanside

Larry Rathburn: Donegal's Reel-to-Reel: Reuben's/Carlsbad Edison Riggs: Smuggler's Inn Michael Rhodes: Shepherd Cafe,

Michael Rhodes: Shepherd Cah Kung Food Mike Sanders: Royal Vista Inn Ray Sanders: Red Dog Saloon Gina Serio: Shepherd Cale Shine It On: Vacution Village Hotel

Signed, Sealed, and Delivered: Islands Lounge Solitaire: Henry's Smokey Joe: Chateau Lounge Southwind: Catamaran Stephen and Tonya: Jolly

Roger/Oceanside Brian Stevens: Mulvaneu's/Coronado

TOP CASH WE WANT

NEW WAVE ENCORE

RECORDS

296-9277

Joe Stewart: Tio Leo's/Mira Mesa and Mission Gorge Ted and Dave: Ramada Inn/Escondido

Don Tennison: The Flying Bridge, El Comal Third Degree: Poway Mine Co Travis: islands Lounge Triple Play: Hilton Hotel Trix: Monk's

Denny Tymer: The Flying Bridge Whisper: Reuben's/Carisbad Lee Whittington: Dock's Cacktails

George York: Coaster Saloon Zuma: Hungry Hunter/Oceanside

Cocktails Maggie Wright: Shepherd Cafe

Country/ **Country Rock**

C.W.'s SALOON

Dance to the live country music of

Sunday Jam Session with STAMPEDE 6:00 - 10:00 pm (open to all musicians)

Clogging lessons Tuesday 7:00 - 8:30 pm New classes start July 26 Couples & line dance lessons Wednesday 7:00 - 9:00 pm with Borden & Mary

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

Tuesday: Wine coolers \$1.00 esday: Ladies' Night — Bar well \$1.00 Thursday: Domestic beer \$1.00

Almost Live: Pelikan Pub Blue Denim Express: Valley Center Inn Saloon, Charlie Nightclub

Brand X Band: Van Winkle's Branded: Palomino Star The Cache Valley Drifters: Old

California Country: Lakeside V.F.W., Santee Lakes Park The Choice Revue: "Mission Rose Country Casanova: Circle D Corral Country Justice: Kentucky Stud.

Driftwood Lourige CW Express: Raiph and Eddie's Dehesa: Hutch's Frank Dixon and Nightlife:

Elton J.R. and the Country Golds:

Four Way Deal: Stage Coach Inn Free Rein: Lakeside Hotel Wayne Gire: Old Bonita Store

Gravel Canyon: Marna's Mink Gravel Canyon: Marna's Mink Kanyon: Barr-X Rainch House Leather and Lace: The Os Dow Irin Louie and Pina: Joey's Slim Mackin and the Descanso Kid: Duck Soup

Ron Morin: Calypso Lounge, The Wooden Nickel Jimmy Nixon and Downhome:

Churlie's Nighteliah

Dan Rivers and Terry: The Ox

Windy Rivers: Dock's Cocktail: Ray Sanders: Red Dog

Saloon/Valley Fort Steakhor The Savery Brothers: Country

Bumpkin
Carl Simmons and Southern
Comfort: Driftwood Louin

NOW OPEN The Club Zu the the



The Rock of the 80's!

Bodie's ADULT PLAYGROUND

THE UPTONES

ROCKJETS

THE PALADINS SKIP ROPER

THE GEEZERS

Sunday, July 24

THE TRUTH

TAMI & THE MONTHLIES NOISE 292

Corner of University & College

6149 UNIVERSITY AVENUE 583-5700

South Forty: Peter D's Stampede: CW's Saloon Stan and Jerry: Silver Fox Steer Crazy: Wrangler's Roost Joe Stewart: Tio Leo's/Mira Mesa and Mission Gorge Molly Stone and Friends: Old

Time Cafe Sundown: Circle D Corral Telegraph Canyon: Pomerada

Don Tennison: The Flying Bridge, El Comal Texas: Stagecoach Inc.

Blues/R&B/ Reggae

The Johnny Almond Rhythm

Jazz

Joseph Angelastro: Bookworks/Parmikin Coffeehouse Tom Barabas Trio: Islandia Hotel Lori Bell: Prophet Restaurant, Elario's Benji: Cafe del Rey Moro Fro Brigham's Preservati

Rebel Rockers: Belly Up Tavern Starfire: Mandolin Wind Stone's Throw: Belly Up Tavern, Banchole

Drowsy Maggie's

Pal Joey's, Lorenzo's, Patrick's II.
The Del Bybee Big Band: Sexton's
The Bruce Cameron and Hollis
Gentry Ensemble: Triton/San
Disgo, Old Pacific Boach Cale

Diseas, Old Pacific Basch Cafe The Birdie Carter Tries. Our Place Larry Channave's High Society Jazz Bands: In Hockenda Contina Jeannie and Jimmy Cheatham: Bahia Hotel The Chicago Six: Belly Up Tavern J.J. Frank and Zargon: Harpoon Henry's

Henry's Mel Goot: Pacific Wine Bar and

Harvey and 52nd St. Jive: Fat City/China Camp Johnny Cadillac and Ace: Moby's

Broiler, Mulvaney's/Coronado The Mark Lessman Quartet: Chuck's Steak House Bob Long: Fish House West Dave Mackay and Lort Bell: Elario's

Shep Meyers: Prophet Restaurant Gary Narramore: Gold Coast Tony Ortega and the North Coast Society: Gizmo's, That Pizza

The Ted Picou Trie: Cantina Zona

Rosa Ella Ruth Piggee: Crossroads, My Rich Uncle's The Sy Rainey Trio: Patrick's II The Art Resnick Trio: Islandia The Ron Satterfield Quartet: Elario's

Peter Sprague Quartet: Roxy The Curt Stan Band: Winner's Circle Stan and Jerry: Silver Fox

Folk/Ethnic

The Athens Express: Olympic

Time Cale
Brian Connelly, Blarney Stone Pub
Tod Connor and Terry Short:
Drousy Maggie's
Doug Heavett, Kurig Food
Bushe of the Shortest, Charleston
Bushe of the Shorteston
B Stone's Throw: Belly Up Tavern Tempest: Chuck's Steak House cco Road: Old Time Cafe Jan Tober: Florio's Wholly Cats: Belly Up Tavern
Paul Yatchi: Our Place

Maggie's
San Diego-Trinidad Steel Band:
Belly Up Tawern
Slamsa Gael Ceili Band: Drowsy
Maggie's
Peggy Watson and Rick Erlien:

Drowsy Maggie's

Everything Else

Barker and Orre comedy and music, folly Roger Scaport Village, Low Masters David Bradley cornedy and music, Jose Murphy's Walter Clark: classical and flumence guitar, Prophet Restaurant, Villa Resalie Paul Greggi pinno bur, Docokie's Art Hall: piano bur, Rudy's Hidden Acress Acres Joseph Hoey: classical guitar,

Papagayo Steve Hudson: comedy and music, Boat House

Dick Johnson: pianə bar. Springfield Wagon Works Just Practicing: comedy and music, La Pizza House Lama: clastical guitar, Kung Food John Lyon: classical guitar, Kung

Food
The Newports: variety. Sheraton
Harbor Island
Oh! Ridgs: comedy and music,
Crystal's Frat House
Simon Oswell and Myri
Hendershott: light classical,
Booksorks/Pannikin
Coffeehouse

Tony Payne: piano 5ar, Boondock Restaurant

Dale Pearson: piano bar,
Boondocks Restaurant

Reberra Roberts: classical quitar Upstari Crow and Co. Coffeehouse Gillschusse
Dave Rodgers: piamo bar, Gold
Coast Luange
Tommy Stake, family
entertainment, Orgus. Power
Plezal Lemon Grove
Sunny Nites: 'good-time eariety.'
Taba Man:
Jo Treanor: piamo bar, Springfield
William Widght; piamo eariety, Cafe
del Rey Moro

David Randell: classical guitar,

Kung Food Bruce Robbins: "good-time variety" sing-along, Boondocks





Bruce Cameron/ **Hollis Gentry Ensemble**

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

Ladies' Night \$1.00 drinks

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

4287 Mission Blvd. Pacific Beach, California 270-7522

Oozo



J.S. MALE







KICKS









Thursday, July 21

CIUB IND



THURSDAY 1.00 DRINKS ALL NIGHT

Friday, July 22 BEAT THE CLOCK AT

FLANIGAN'S HAPPY HOUR 25c DRINKS

Monday, July 25 No cover from 8-9 pm with KPRI Hot Button

MR. CALIFORNIA LEGS CONTEST HEADWIND

50° COORS DRAFT 1.00 WELL DRINKS

Tuesday, July 26 LADIES' NIGHT AT FLANIGAN'S







MARLBORO NIGHT 1.00 WELL DRINKS









Thursday-Saturday, July 21-23 DIRK DEBONAIRE



Thursday, July 21 50° DRAUGHTS

8 pm-close

Sunday & Monday, July 24 & 25 MOODY DUDES

Tuesday-Saturday, july 26-30



Accessories

. Our price \$315 Our price \$36 Ibanez all remaining 1982 models Kramer . at least 45% off list

All Guilds
All Takamines
All Hondos
All Ovations
Cibson Multi-voice 10 w/case, list \$1049
Gibson Flying "V" w/case, list \$999 . 50% off list . 50% off list . 50% off list . 50% off list

PA Equipment

Randall 12 channel board, list \$1102 Randall PA cabinets, list \$600 BGW 7000 stereo amps, list \$1029 Our price \$660 Our price \$360 Our price \$599 from \$330 Randall stereo power amps . . All Roland rack mounts

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CURRENT MOVIES

Airplane II: The Sequel — People who ensived the predicessor seem to who ensived the predicessor seem to who ensived the predicessor seem to the prediction of the sequel People who did not prediction to the prediction of the seem of the seem of the seem of the prediction of the seem of the see

Andy Warhor's Drecula — Faced with a ceptetion of urigins in the Transylvanian countryside, a poury worried Court Dracula is impelled, at the uriging of his phrain-polish valet, to take leave of his home in search of virgin blood (Elia Cant Heaviny family down in the crypt, he whines). And so he is off to flag, where Catholicism so he is off to flag, where Catholicism unlickly for the Court, at the rundown extensive the country to the country, the country to the coun unlickily for the Count, at the my, bu-unlickily for the Count, at the rundown estate where he alights, the surly, lib-erate handyman (Jee Dallesandro) has been getting into the maidens' beds and putting radical ideas into their heads ("Don't you know what happened in Russia, you dope? They had a revolution, that's all"). Paul Mor-rissav's, free translation of the stance had a revolution that gail. P Au Mor-isseys free treastation of the staple vampire story, moving draggilly frough a very laky expostion, plays the same angles as his version of the sexual tests to the familiar goings-on was abit more imagnative period of the sexual tests of the sexual tests of the polical vision of weak, spotied are-moved to the sexual tests of the sexual tests of was allowed to leak out a bit more skyly in all areas, its hard to overhook was allowed to leak out a bit more styly. In all areas, it's hard to overlook the losses from FRANKENSTEIN to DRACULA — fewer interesting characters, fewer special effects, and

vomiting, he creates the sorriest, needlest, most sympathetic vamplire in movies. Co-starring Vittorio De Sica, and briefly, Roman Polanski (undoubtedly as a form of tribute to this director's own vampire comedy. THE FEARLESS VAMPIRE KILLERS). 1974. *** (Ken. 7/22)

And, Warhof's Frankenstein — Paul Morrissey's facelif of the old Mary Morrissey's facelif of the old Mary State of the Mary State of

Angelo, My Love — A cinéma vérité portrait by Robert Duvall of a ten-year-old New York gypsy. The fictional storyline, a bout the theft of a family jéwel and its eventual recovery, intro-duces us to a lot of individud gypsies (and others); and Duvall gives them,

in semi-improvsed dialogues, as loose aleash as they might have got iren from (another actor-furned-director) John Cassaveles Much superficial behavior is revealed, but not much hard information. The fact hat the actors are all Real People Playing Themselves guarantees all evied of authenticity, but not necessariay a level of histories, but not necessariay a level of histories, but not necessariay a level of histories. The vewerf has to gray us with a 50 d ennut for a faller

*(Fine Arts)

An Autumn Afternoon — The 'shyfourth and shad frim of Vasyro Ox u. in
his most rigod and repetitive siyle. The
daughter in marriage, has been done
by Ox with greater emotional impact
(Where' Was a e. EARLY SPRING'
Compton-Burnet gives the memory
more difficulty in matching pilot to Ities) but no simple scene anywhere in
of the one here (cart it here?) of the
drusher mistagy reminiscence in a
"" (La Jolia Museum. 7/21, 7.30 p.m.)

*** (La Jolis Museum 721, 7.30 pm.)

*** That a drief Museum 721, 7.30 pm.)

*** That a drief Museum 721, 7.30 pm.)

*** That a drief Museum 721, 7.30 pm.)

*** The drief Museum 722, 7.30 pm.)

**

nouse to Wegand Plaze 6, from 7:22)

Come Back to the 5 and Dime, Junny Dean ... The Junny .. The Border - Romaniczed Mes-can matorna and child. Satirized Anglo fousewires Wilarized law followed and child. Satirized Anglo fousewires Wilarized law followed and child and Vigelobo, nom reck)

Breathisse — What alm McGorde has come with the aban-Luc Godard original, whether by conticious choice or by native temperament, is to translate many continues of the conti

man apic documn received with a part documn and apic documn an n epic doesn't necessarily meaning right next door. The thing that

"(Harbor Divis In, tion 7/22)
Dawn of the Dead — George A
Romero's companion piece to his
NIGHT OF THE LUNNO DEAD, set
largely (and inspirationally) in a sublargely (and inspirationally) in a viblass a sequel than a remale, a new
and improved version with slicker
technique and gauder special afdisappoint even the most hysterical
fina of the earlier film. It is graulinglayed to the companion of the companion of the
DOLLS — unless, of owners, you are
circumstences can admit the possibilsity of there being anything humorous

closest thing to an Italian muscle

about, for example, a flesh-eating zombie having the top of his head sliced off, very thin like Oscar Mauco saced off, very thin like Occar Mayer's funcheon meats, by a helicopter propeller, and then going into a rubber-kneed wobble as though he had just experienced Teofilo Steven-son's right hand. 1979. "" (UA Glasshouse 6, 7/22 and 23 midnight)

midinghit in the control of the cont And his exploits, as a consequence, become more far-fetched the longer he persists. Street orme has not diminished any in the eight years since the original DEATH WISH, but hat is still no excuse for this bit of returndance. With Jill Ireland and Vincent Gardenia, Griccetof (as was the original) by Michael Winner. 1982.

(Star, 10m 7/22)

Sistar, from 722)
 The Deer Hunter – Michael Climno's Visitam War sloy centers around an Journ not to reason why. This of Journ 1 centers of the Country of Country of the Country of Country of the Country of Count

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he presonal metaphor for the emire war (a complete fabrication, but never med that either). This is come has a knewly imaginative quality, a clausary of the complete of the c

CURRENT MOVIES

Firefor. 7-20 of the minor side efficient 7-20 of the minor side of the minor sid

First Blood — A purgative for Viet-nam veterans' feelings of rejection. Jack Starrett is back in the same role — sadistic law officer — in which he used to aggravate whole gangs of Hell's Angels into tearing party peace-ful smallfowns; here he gets the same

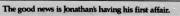
rounts by aggravating only a single ox-Green Beref (Those Green Berefs — they fare abusases). The action and suspense are well sustained, de-spite the time wasted in single the praises of the destinctive here and in reassessing the damages of the Ver-nan War Sylvesser Salone. Brian Dermetry, Rehard Crema, directed by tide (scored: 1982 "(Frontee Drive to, from 7-22)

Flashdance — Jennifer Beals stars as a construction worker who aspires to be a professional dancer: directed by Adrian Lyne (Fashion Valley: Oceanside 8, Park-way 3, Plaza Bonita, Rencho Ber-nardo 6: Sports Arena 6; University Towne Centre; Wiegand Plaza 6)

nation 0. Sports Areas 6: University November Cereire Weigard Plaza 6)

48 He. — After the pastoral interfudes of 114E LONG RIDERS and SOUTHto 114E CANNER RIDERS and SOUTHthe urbain miles of 114E DRIVER and 114E LANGE AND A 114E LANGE AND A

Gandhi — Ine project hal Richard Anterbough Inter to braigh for funding the Anterbough Inter to braigh for funding the done in the skyle of heavity years eatier. The skyle of a Bavet Learn read-show there are no reserved deste, accessed to the same of the skyle of





A MARTIN RANSOHOFF Production - A LEWIS JOHN CARLING Film "CLASS"

ROB JACQUELINE ANDREW CLIFF ROBERTSON LOWE BISSET MCCARTHY *** ROBERTSON

Music by FLMER BERNSTEIN Executive Producer CATHLEEN SUMMERS

ten by JIM KOLE & DAVID GREENWALT Produced by MARTIN RANSOHOFF

Directed by LEWIS JOHN CARLING + ORION or tall and

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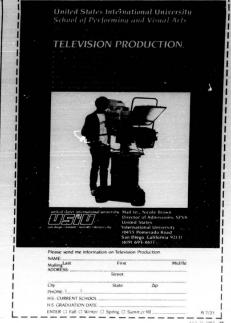
UA CINEMAS Farkway Plaza D:Cajon • 440 0306 12 30 • 2 30 • 4 25 • 6 25 8 40 • 10 30

PACIFIC'S CENTER CINEMAS



Class — A college undergraduate romances his roommate's mother; with Rob Lowe and Jacqueline Blaset; directed by Levis John Carlino. (Camino Ciname 4 Center 3 Cinema 2; Frontier Drive In; La Jolla Village; Pacific 6; Rancho Bernardo 6; Santee Drive In; UA Cinema 3; UA Glass-

Caroline's a rising executive. Jack just lost his job. Jack's going to have to start from the bottom up. STREETING MARTIN MULL - NAN MILLIAM - CHRISTOPHER LLOYD DEALSTEEL LAYN LARING and LAWREN SHULER COPPORATE LLAWRY OF BANK WAS SHORE LEFT COPPORATE LLAWRY OF BANK WAS SHORE LEFT LARREST COPPORATE LAWREN COPPORATE LAWREN CO AMC FASHION VALLEY Encintas • 942 5544 1:15 • 3:15 • 5:15 7:15 • 9:30 West of Nordstrom • 291 4404 12:00 • 2:00 • 4:00 • 5:55 8:00 • 9:55 MANN PLAZA BONITA AERO DRIVE-IN UA GLASSHOUSE 6 3156 Sports Arena Blvs. 223-2546 PACIFIC'S LA JOLLA VILLAGE THEATRES 8879 Villa La Jolla Dr. 453 7831 (North of La Jolla Village Square) 12:45 - 2:35 - 4:35 - 6:45 8:45 - 10:40 12:00 · 2:00 · 4:00 6:00 · 8:00 · 10:00 UA CINEMAS



SANTEE DRIVE-IN

CURRENT MOVIES

ed by Lewis John Carlino, 1980 *** (Ken. 7/23)

Hanky Penky — Paring up Gene Wilder and Gilda Radner may make a kind of sense to a dating-service computer, but mere humans are apt to find it a strain on the eardrums, if not on credulty. Pugging this pair into a Hitchcockian inniter formula provides

ngs Even his glib ridicule of a hot-thot Steven Spielberg ian director

verted anothery. Still, he tacks a sense of training not even the sturts themselves pay of the they should and vorse a sense of training and vorse a sense of fundamental seriousness about his work (any move that ends with a freeze frame of the hero giving the high sign to the camera has a critical shortage of integral.) With Duringsouss, Still Committed and Committed Still Still Committed and Brain (Crost, from 7-22).

Mad Max — An assured and ener-getic visual style, reliant almost to the point of overreliance on short tracking shots and quick dissolves, makes this futuristic BORN LOSERS worth watch-Jaws 3-D Shark attack on a Florida Jaws 3-D — Shark attack on a Florida record, with Dennis Quaid. Boss Arm-strong, and Louis Gossett, Jr., di-rected by Joe Alves (Aero Drive Irr. Baltboa. Cinerna Plaza 5. College. Fashion Valley, Flower Hill Cinema 3. Harbor Drive Irr. La Jolia, Wilage. Plaza Bonita: Rancho Ber-nardo 6. Sports Arena 6. from 7/22) tuturatic BORNLOSERS worth watching It is set not so far in the future as to pose problems of production or imagination for the filmmakers, just far enough to explain away any bit of mindless chaos and destruction as the breakdown of civilization as we know it. Made in Australia and dubbed into American Directed by George Miller 1979.

"U.O. Glasshouse 6, 7/22 and 23 microshi!"

Marianne and Juliane — Ideological clash between two very different sis-ters, with Barbara Sukowa and Jutta Lampe, directed by Margarethe von Trotta. 1981 (Ken, 7/26 and 27)

ness). The indulgance in epi-cureanism and high-innerd party-tais might seem to cater more toward hose appetites addressed frunch la-ter) in the same director's MY DINNER MYTH ANDRE With Jeanne Moreau, Alain Cury, and Jean-Marc Bory, photographed by Herin Dece, di-rected by Louis Natio, 1938. "I LLJ Julla Measurn, 767, 730 pm.)



La Nutt de Varennes — The night in question witnesses the arrest of Louis XVI and Marie Antoinette near the French border, and the movie closes in on that event in the illustrious com-pany of Restif de la Bretonne, Casanova, Thomas Paine, and others. casariova, monas raine, and others, who are trailing along in the kings tracks. Overlong and overtalky, and the point of the exercise tends to be obscured by or tends to be contented with, the impeccable period producever, in a detached and with son or way, and periodically quite touching — especially in moments with Marcello Mastrolanni's burnt-out Casanova and Hanna Schygulla* fiercely loyal lady-in-waiting. With Jean-Lous Barraut, Harvey Keitel, Jean-Claude Brialy, and Andrea Fer-

Loie Wheele Vibraphone and and soprano 8:30-10:00 piano 8-10:30 Fn 22 Joseph Angelastro eter Jorgens Sat 23 Simon Oswell Viola 8:30-10:00 Vince Cooper Trio Guitar, bass, sax 8–10:30

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TUBES, to form a sort of Generational Estrangement trilogy by Neil Simon. The surface is slick enough, but the fairytale storyline — a drop-out faber drops back in after twenty-eight years, bearing a briefcase filled with six-hundred-thousand-some dollars — makes it harder than usual to detect. Octopussy - If there is any renewed

UGH and I OUGHT TO BE IN PIC-URES, to form a sent of C

— makes it harder than usual to detect any read emotion underneath. And it seems unwise for a writer like Simon to abstracted a character whose literary idol is William Makepeace Thackeray-like an author who makes you work a little." With Marsha Mason, Jason Robards, and Conald Sutherland, directed by Herbert Ross. 1983. "(Frontier Orive In)

Garr as his worning Stan Dragoti: (Cinema Plaza 5: Fashion Valley, La Jolla Village; Pacific 6; Santee Drive In. South Bay Drive In, UA Cinema 2; UA Glasshouse 6; Wiegand Plaza 6;

helighbors — There's a profess to the move, surely some son'd frest in climan history, composed of critical blurts of the Thomas Berger novel. These to you of that what you are come in the come of t

Octopusey — If here is any remework in the James Bond series, the credit in the James Bond series, the credit in the James Bond series, the credit must go to the sharpened ammostly in real list botteren the "Vestern alles will be the series of the Bond series cannot be the series of any series of the Bond series cannot be series of any series of the Bond series cannot be series of the Bond might be said to have again sizes. But here, when the need for a Bond might be said to have again sizes, or all saids to have again to the series formula can be seen to have deviated to both enviral saignostic to be able to reveits of treat to have seen to have characteristic series of the s

' (Cinema Plaza 5; Grossmont; Plaza Twin 2, Poway Theater)

Two 2. Powey Theater)
Pink Floyd, the Well — A sort of
Video Julebox: Selection, but on a
very large and every lawsh scale, even
age run through more than once,
age run through more than once,
sold all selections receivers,
pg-laced mass, more blood, commispg-laced mass, more blood,
and soon, are meant to communicate
commissions and culting, more blood,
and soon, are meant to communicate
commissions on or a
second World
Well
Was classalty, Immaturity runs not
with Bob Gelori, directed by Alain
« (UA Glasshouse 6, 7/22 and 23
midnight)

Porky's II: The Next Day — More high-school hijnks: same cast and same director 8ob Clark. (Ace Drive In, Bijou; Camino Cinema 4. Century Yein 1, from 7/22. Escondido Drive In, 170m 7/22. Flower Hill Cinema 1, from 7/22. Mira Mesa Cinemas, Pacific 6; UA Glasshouse 6)

Criemas, Pacific G. U.A. Glasshouse of Payeble II.— Unauthorized following to what might be Histoncok or most over-rated shifts: The project inspires Aus-thorized the project inspires Aus-thorized the project inspires Aus-thorized the project inspires and do a sort of liftul impersonation of the Master. But, except for an isolated moment or two its hard in spires of the moment of two its hard in spires of the listeral overhead shots above the roothop or down the staticase of that was a sireacy could asted the entry-out years against Anthony Perina cosent diagrade himself or his merroy in a short of the project of the has a tricky time steering around the has a tricky time steering around.

suspense-building: every kitchen knile mocks him, beckens him. With Vera Miles. Meg Tilly, and Robert Logia: 1983. 1 (Clairement, from 7/22, Pacific 6, UA Glasshouse 6; Unversity Towne Centre)

CURRENT MOVIES

Reds — You do not have to be abnormally sensitive to detect into you warmaily sensitive to detect into you warme Basity heading the file of Americanme Basity heading the file of Americancon that part of this file targled up with
Course Byster — on the cinematic
scale of late-period David Learn at
only million oblina morument to Conthory million oblina morument to Conthory more about a Lenfat furninary, the thing that push REDS stracktools much more about a Lenfat furninary, the thing that push REDS stracktion, much more to even that no case in
the control of the control of the contraction of the conme and the control of the contraction of the conme and t nany, the filing that puts BEDS smack, and the filing that puts BEDS smack and the filing that puts and thad the filing that puts and the filing that puts and the filing t

Return of the Jedi — Another genealogical revision, very much in the same line as the sole revelation the same line as as the sole revelation. Numerous other pursuits and skinnishes and creatures and contraptions — again in the same line as first achapter in the advertures of Luke Skywalker and his pass ties up all toose ends. but the initial chapter. STAR WARS, remarks the only one of Mark Hamil, Marsison Ford, Carrie Mark Hamil, Marsison Ford, Carrie the three that can stand on its own. Mark Hamili, Harrison Ford, Carrie Fisher, Billy Dee Williams, co-written (with Lavrence Kasdan) and executive produced by George Lucas, of-rected by Richard Marquand, 1983.

(Cinema Plaza 5, Center 3 Cinema 1; Frontier Drive In; La Jolla Willage, New Valley Drive In; Pacific 6, Rancho Bernardo 6, UA Cinema 1; UA Glasshouse 6; Wilegand Plaza 6)

The Road Warrior The Road Warrior Self-consciousness must surely be the keynote of the MAD MAX sequel. which would appear on the been which would appear on the been popular and critical approval heaped on the unassuming foreruner, and which, as a result, appears to be much more scrottinizing of iself, much more full of itself. The high-flown tone of the opening narration plus montage.

La Paloma

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JULY 20-23

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soon settles down to a tolerable level, and the movie (directed, as was its forerunner, by George Miller) gets on with that vergoors, ingth-velocity style of violence that so distinguished the first Max adventure, and that makes us fear for the lives of the flesh-and-blood sturt men, never mind the pasteboard characters. But the just libration for all this velerine is all bits.

Les Routes du Sud — When Jorge Semprun first wrote a screenpilot about a Spanish Civil War Hughtve liv-ing in French exile and carrying on the good fight, and Yves Montand took tha rote, the outcome was Alain well to support the sempre sempre

though Resnais has been replaced at GUERRE: chelly his son, who is a chip off the old took but works hard to deny it. The resulting time, never too clar from interesting, but never all the winters either, is extremely good caphed, but somewhat stiff in movement, and clampy in getting its essential points across there are somewhat stiff in movement, and clampy in getting its essential points across there are somewhat stiff in movement, and clampy in getting its essential points across there are somewhat stiff in movement in the control of the cont tous bit of TV news footage, and final there is — that old standby — the dis covery of a secret dary. With Laure Malet and Migu-Migu. 1978 "(Ken. 7/25)

The Ruling Class — This British so-cial satire is all fads and fluctuating

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Jacqueline Bisset - Cliff Robertson CLASS

Starts Tomorrow! 12:35, 2:45, 4:50, 7:00, 9:10, 11:15 (R)

Michael Keaton - Teri Garr MR. MOM Starts Tomorrowl 12:35, 2:20, 4:10, 6:00, 8:50, 10:40 (PG) Roy Scheider - Candy Clark
BLUE THUNDER

RETURN OF THE JEDI
70 MM & Dolby Stereo/12:30, 3:05, 5:40, 8:25, 10:50 (PG)
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JAWS 3-D
Starts Tomorrow! 12:30, 2:20, 4:10, 6:05, 8:00, 10:00 (PG)

Jacqueline Bisset - Rob Lows

CLASS

Starts Tomorrow! 12:45, 2:45, 5:00, 7:00, 9:10, 11:15 (R)

Special Engagement! 70 MM & Dolby Stereo
RETURN OF THE IEDI ng! 12:30, 3:05, 5:45, 8:25, 10:50 (PG)

on - Teri Garr

rowl 12:45, 2:35, 4:35, 6:45, 8:45, 10:40 (PG)

RETURN OF THE JEDI

Now Playing! 12:30, 3:05, 5:45, 8:25, 11:00 (PG) Jacqueline Bisset - Andrew McCarthy

Roy Scheider - Candy Clark
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radio 6. Sports Arena 6. from 7/22 in Kentucky Fried Bovie — The Los Argules-based Kernducky Fried Thea-ter ensemble makes its move debut with strung-logiether parodies of with strung-logiether parodies of with strung-logiether parodies of which will be a service of an inferminable take of on Rivce Live and a reasonably arrusing shorter one on TV cuttorion dramas). These new or Devolution that was the when or Devoluty, this move is in the lootskips of THE GROOVE TUBE and the sea a movie only by technically files as a movie only by technically charge page paranees by Bill Birby, Donald Sutherland, and George (LIA Glasshouse 6, 722 and 23 mid-night).

The Lovers — It would take con-scious effort to recall, when watching it today, that this movie ever enjoyed a notoriety for erotic scinsillation (or for anything much beyond a kind of Emma Bovaryan romantic moon-

University Towne Center 6, 4525 La Joka Vilage Dr. 455-7768 Theater 1, 1992/bill and The Survivors Theater 3, 50cc White and the Seven Dwarfs Theater 6, Rapindance Thoater 5, Supermar 3/ Theater 6, Blue Thurder Superman Ht. Sharky's Mechine, and The Survivors Balbos, 4th and E (203-3326) Jaws 3-D and The Border

Center 3 Cinemas, 2120 Camino del Rio North (297-1888): Theater 1. Pleasin of the Jed Thoater 2. Class, from 122 Theater 3. Blue Thurder

Fashion Valley 4, 110 Fashion V.Jay (291-4404) Tholare 1, Java S-D, Irom 7-22 Tholare 2-Soow White arrist me Seven Dwarts Tholare 3-Flashnance Theater 4-Mr. Morn, Irom 7/22

STATE UNIVERSITY

Century Twin, 54th and El Cajon Blvd. (582-7690) Theate: 1. Porky's If The Next Day, from 7:22 Theater 2: Call theater for program information Cinerama, 5889 University Ave. (583-6201) War Games

College, 5303 El Cason Blvd. (286-1455) Theater 1: Janes 3-D, from 7:22 Theater 2: Reds, from 7:22 Theater 3: Totale Theater 4: Superman III

Treater & Superman III

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Love Back to the Fine and Direc. Jammy Dean.

Jammy Dean and The First American

Tennager, 2,2

The Dear Humer and The Great Sensor. 720

Three Bodger Bernougener. 275

Manarce and Juliane and A Free Homan 7.26

Manarce and Juliane and A Free Homan 7.26

and 275

Manarce and Juliane and A Free Homan 7.26

and 275

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EL CAJON-LA MESA

Ace Drive Int. 8000 Broadway, Lemon Grove 69-5326) Hulf's Angels Forever and Porky s.ft. The Next Day

Aero Drive In. 3nd and Broadway, E) Capn (444-9800) (aws 2-D and The Spina B home and

Treater 6. Person of the Jean Para Bonita, 605 Freeway at the South Bay Freeway (479-6266). Thesier 1. Javes 3-D. Isom 7-22 Treater 5. Show the auritor Seven Dwarts Treater 6. Supperman if and Stroker Ace Treater 5. Flashdance Theater 6. Fins Survivors

Theater 6: The Sunvicors
South Buy Drive In, 2170 Coronado, Imperial Beach
(429-2272)
Theater 1: Single White and the Seven Dwarts
and Tron
Theater 2: Mr. Morri and Young Doctors in
Love. Inton 1/22
Theater 3: Bible Thurder and Superman st

Studio 3 Cinemas, 827 Palm Avenue, Imperia Beach (429-1082) Cali theater for program information Village, 820 Orange Ave., Cororuso (425-6161) Blue Thunder and Hanky Panky, from 7:22

Vogue, 226 3rd. Chula Vista (425-1436) Teotise and Neighbors, from 7/22 NORTH COUNTY

Piaza Twin, 345 N. Escondido Bivd. Escondido (745-5u87) Theater I: War Games Theater 2: Octopussy

Poway Theater, 12845 Poway Rd., Poway (748-7110) Octopussy

Octoposty

Rencho Bernardo 6, 11740 Bernardo Piaza Court
(485-961)
Theater 1: Snow White and the Seven Dwarts
Theater 2: Pleburrof the Jeds
Theater 3: Plasthamore
Theater 4: Away 3-D: Horn 7/22
Theater 5: Claws 1 toon 7/22
Theater 5: Claws 1 toon 7/22
Theater 5: Claws 1 toon 7/22
Theater 6: Claws 1 toon 7/22
Theater 6: Claws 1 toon 7/22
Theater 6: Claws 1 toon 7/22

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appenie of idons of everything, reig-ion, sox, psychology, operatin, mons-ter murder, antiques, etc. The only apparent accuracy this movie has about its Lincolnshire locale is the cheert., pink complexions of the people. With Peter O'Toole. 1972. • (Guild)

compeled and nest attached to depend on the control of stating on the control of stating in love at long distance with the housand-dotaliz call griturode in societations of stating in the control of stating and stating and control of stating and stating and control of stating and stating and

Mary Queen — her shadowy Goths lies for elemby with an am stetched through the bars loward an un-reachable pitcher of water), her smoly magic meror, her Mr Hyde region of the pitcher of the pitcher ringer for Lone Barrymore, and her demise in an exciting D W Griffsth-shi cose-culling comus. And the airma-cident of telet, the singularized move-ments of the ligures — just to be presented by the pitcher of the presented in the pitcher of the "Gathor Natiley Forder Drive In-Ceanside 8, Parkway 1. Plaza Borella, Rainoh Bernatio 6, South services of the pitcher of the presented of the pitcher of the presented of presented p

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The Survivors — The production music Gov Ahap Long Siver Manaco Cov Ahap Long Siver Manaco Cov Ahap Long Siver Manaco Cov Ahap Long Siver Manaco Commod II starts out being about economic hard times and then experimently but also improbably — to include other types of hard times. The world out there is coming undone like a cheap suit. And times upon the commod time of the commod time of the commod time of the control of the commod time of the commod t

son directed by Michael Hitchie. 1963.

" (Aztec: Cinema Piaza S. Claimera 1, from 7/22. New Yalley Drive In: Park-way 2; Piaza Bonita: Sports Arena 6. University Towire Centre)

To Begin Again — A late-comer in the line of movies to use the Pachelbel Canon as background music — and use it and use it and use it. interspersed between these uses, in equal proportion, is Cole Porter's Begin the Beguine. This two-tune playiest gets a little silly—not the desired effect in a nover that tells of the sentimental honecoming of a

Spanish-born Nobel Prize-winner, In an unramed times. The inview is for the most part embarrassingly sincere, cut at least once touchingly sincere. That's when King Juan Caros turns up at the other and of the telephone line, political endodersement the like, of which it is almost impossible to imagine any other contemporary head of state being able to inspire. With An-tionic Ferrandis, directed by Jose Luis Caro, 1962.

*Cove)

*Tootsie – Rather more fun than ham, Unerngloyed New York active Menal Covery, Oldred up as Southern belie Dorothy Michaels, tires out for and gets a female role on a TV and the second of th

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phia and without the gimmick of gueration and without the generation of the two social opposites being physi-sal duplicates; the princely figure, to the contrary, is a WASP financial wizard and the pauperish one is geneto black, and they trade places through no choice of their own, but movugh the mischlevous retrievention of the Duke brothers, of Duke & Duke commodities brokerage, in order to neem has green reaging up on in SCENTRIC AMERICAN. The social second process of the social rise move another leg to fat back on whenever the comic leg comes up lame or more others than not reaches shared on the reached mark. Beth legs, shared on the reached mark to the legs, the revenge-scheme is functional lagainst the Dukes, and the move must go the final third or fourth on its description of the second shared must be seen to the second must go the final third of tourn on its character is always less plausible, less sympathetic, less well acted than the Edde Murphy character so that the move so dry lad an own even in the Edde Murphy character so that the move so dry lad an own even with Raph Bellamy, Don Ameche, and Jame Lee Curtis, directed by John Lands. 1981.

computer-generated movie images have plainly come a long way (one way or another, culwards if not forwards, breadthwise if not depthwise) from the 1980s avant-garde abstractions of the Whitney brothers, John and James, and on back to the experiments of pre-computer pois and James, and on back to the experiments of pre-computer pois and James, and on back to the experiments of pre-computer pois and position pre-computer pois and position pre-computer pois and pre-computer pois and position pre-computer pois and position pre-computer pois and pre-computer pois and pre-computer pois and pre-computer pois and position pre-computer pois and preinherent incompatibility, but rather just an unreadiness on one side or the other to pitch in and do its fair share. The urge to anthropomorphize and geographize computer programs is perhaps excusable as an idle day-dream, but its paipable realization here, when Lisberger taxes us on a

Twilight Zone — Four hwenty-minute episocles (plus a pridicipal), three of the same-named Rod Serling IV show, and the other an original Signifier, they evolve the Heavy state of the Signifier, they evolve the Heavy state of the Signifier of the Signifier, they evolve the Heavy state of the Signifier of the Sig

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the forerunner. Number Three, about a boy whose every wish cames true, builds up a nice air of mystery and makes a good case (partly through its own bad example, unfortunately) for the many marvels of animation. Num-ber Four offers a fast and furious plane ber Four offers a fast and furious plane ride bedevilled by some sort of Demon of the Storm Clouds. The first two—John Landis being itserial about bigotry. Steven Spielberg being infan-tile about childhood — are zeroes. With Vic Morrow. Scafman Crothers, Kathleen Quinlan, and John Littigow, narrated by Burgess Meredith. 1983. (New Valley Drive In, from 7/22, Oceanside 8, Valley Circle)

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MOVING/GARAGE SALE Siturday, July 23, 9ar Jon. 3306 Curlew Street, Mission Hills, 297-5367.

GREENHOUSE SALE Exits cactus and succurents collector and landscape specimens, 504 and up. Siturday, July 23, 2405-1-7. Newport, Cardiff scorer of Duesini, 436-4694. SEWING MACHINE. Singer portable does but-torholes, zig zig. 15 decorative stiches, \$100 265,0035 common.

ANTIQUE AMERICAN oak round table, 48" with claw ket coming off a critiser post, Brauciful golden oak condition. Table all 4 for 310. Pediestats/incures in-BJUSS FOR MCN/MCG. All sates. 50F eart. Wardstones. 10 Steam. Place 1505 School Lags 446-7168 (1953-531)3, enempig. 88 news. 10 Steam. Place 1505 School Lags 446-7168 (1953-531)3, enempig. 88 news. 10 Steam. Place 1505 School Lags 446-7168 (1953-531)3, enempig. Place 1505 School Lags 446-7168 (1953-531)3, enempig. Pl

gas refrigerator mentric water pump new mi tow vehicle new cancal avering Beauth series 5050 or best offer Thom 424-7669

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CARAGE SALE, something for every bargain hunter Saturday and Sunday, July 23 and 24, 4081 Adene St. off Claimmont Mesa Boulevard. 28 SYLVANIA 150 WATT, 125-130 volt projector spot temps and 300 ft black Briden 8451 wire. \$25 cash takes at Minol 540-7069.

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MARINE CORP field jacket, size large, with rood and large, Good consistent, \$25, David 524-9320.

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CACLE AS DEVOTED CONTINUES TOAKS 618 ENGINEER CIANT USED toy, sports equipment, 6 "kid stuff" see-10-50 Mission Hills kids contributing, 4251 Argueto Sc. Saturday 10 am-liger.

8x7 WALL MOUNTED unit with desk, shelves, drawers, and file area. \$250 Earthtone shap rug, like new. Bx10, 150. Day Ded with inattireses. \$150, 447-8700. ANTIQUE HARDIFOCOD sofa-bed 6-1/2' long Hinger ends field out and sofa back recines to make double-bed Bed offer over \$400, 298-4415.

HUDDLE COUCH It's like a bed, but has a frame. STANDARD 925 source doors all wood, good condi-mand is Jeth for 1,1000 new, asang 1900. Susan. Bon. 115 each, 479-4357.

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Includes our garden fresh salad bar, and
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Reservations suggested. Leap. The Wine Bar features La Wine Machine with 20 selections by the taste or glass. Enlightening wine tastings given weekly. Call for Don't miss the salad bar. "It's very easily overlooked, but don't make that mistake because you are going to enjoy it," says Torrey Pines Inn

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crab ravigotte, n duck, pork and chicken liabily smoked-moist and

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PROSPEL MACHINES (2) URLA 1975. WINAMS SPARE Flager and Gottero Royal Flore, tent offer, 282-3794. BIG SMEE NO APAC 4101-48h St. church basement, with one 5-52-525-287.

WALNUT FINISH, wood-laminated office furniture desk, 2-172 x5-1/2, typing table extension, 2 diswer-locking life cabinet and credenza 693-1020 after tigm. VIDEO CASSETTE RECORDER Saryo VCR-4200, two speed 3-day soft touch control 5 920. Milet. 565-2642-578-8616. X2549 (weekdays)

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> FRING CABINET, two-drawer, excellent condition, 130: 755-4146. 10: 755-146. Month of condition 1450 Wintern's alls, MATERIO KING SIZE in perfect condition. Would 175s and books, see? J. 125 Hanging wooden make care faller. 115: 270-4eris. Month of care faller. 115: 270-4eris. Month of

MEN'S SUIT. 3-piece. European cut, brown pin stripe.

Se regular, excellent condition – very sharp. 540.
Both in excellent condition 420-7562.

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SEARS PORTAILE typewriter, excellent condition, 540 Adding michine, Seas PDI2 LCD, 540 Elecutive chain, good shape, will sell cheap, 298-5252

BBGHT AND cheery playpen, almost new, spotless condition, 125 Lovely Jenny Lind crib with mattress, 160 Safety-certified Bobby Mac car seat, 125, 147 April 1988

I'M MOVING Audiovox car speakers, \$10 HEACH 19 television, \$15 AM/PM car radio, \$15 481-0195. LIGHT FIXTURE: fluorescent, 2x2 surface, mounted 4 tube: \$30,453-6422

PME VISE 112 Zig-zag 560 Cuto-ator, 520 Drafting machine, 150 Stenotype, 130 Dishes, 510 4-drawer file, 140 Schwinz 10-seriest, 550 575-0175 memorial BRAND AEW bentwood nocker, 550. Pine wall unit, dark brown, 175. Matching oak end tables, 140 each All excellent condition, floors after Zon 584 8/014

MUST SELL sofa. 8", (96") eartheones, \$150 Like new perfect, 292-1548. 6 DRAWET WALARJT stockbroker's desk. 58"x32". \$120 232-9336 Bam-4pm. DOUBLE BED, firm, and headboard and frame, like new-175. Aluminum desk light, yellow with wood-like top. 130. Snow chains, 525. Rober 569-4033 until Spin 265-1240. July Spin.

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KING SIZE bed with frame, libs. Chair. 135 Wall urist. 145 Vacuum toaser over iron, ironing board, tables. Intel., pictures. Good condition. Namcy 291-3003 k253, 274-2748.

METAL DETECTOR — Filter 553-D Discriminator New 1950, will set for 5100, 421-3606 SCFA WITH MATCHING chair for sale, \$150. Also, twin bed with frame, mattress, and frame, \$70. 268-3810 or 566-8010 after 6pm.

EINGSUZ WATERSED, Bookcase hexiboard, dark call fract, sa-drawer pedestal, Rame, pads, sheets, the white, 1200 or best, AAA 569-6126 or 569-2024, leave TIRED OF SEARCHING ADS? Let our computer help you find private party sellers. It's free to buyers. Call Classificates. 296-2917.

VAV BLIG CARTOP rack, 135. Electric broom, \$10.

110 EACH 3 GLASS stacking tables, wooden bead curtain, portable electric heater, car bloycle rack, swag lamps. Seagrass rug. 15. Toy box. 13. 277-8561. FOR SALE CHEAP Bir. \$40, 2 endtables, \$5 each rough, \$10, Two iron chains, \$5 each, Footstook, \$7 each, \$65,7125 keep trying.

LAWNAKOWER, met, self-propelled, gal. as new, \$125, mower, rotary gal, as new, 190, both have catchers, 582-9520. SECTIONAL SOFA 2 piece set, orange-brown, 559 Same all brown set, 569. Also apartmers size Navge references with door, \$100, 459-6738. HAMMOCK, BIG enough for 2, never used, brown ark where, cost 18/5 new, Sell for 13°, Mark 450-0112. MCV/ING, MUST SELL 1 year old Whirlpool refinger/AG 19.5. Textured doors, 1950. Glass fireplace screen, ad lastable, 145. Cement building blocks, 455-1858. 18" ABOVE GROUND pool, 4" deep, 1/2 bp filter safety ladder, arcessuras, 5" galvanized seer top ratis, 4" verticals, Unassembled, excellent condition, \$150, 299, 7701.

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2EhrTH 17" COLOR TV. remote control, good picture \$225. Hoover Concept One self-properted upright vac-sum, attachments, 1 year old, \$100, 583-0658. L78-15 8 Pty Table. Excellent condition, used only a space, 140 Stained glass painor, many colors, 145 with harvest crean, beautiful sun catcher, 477-6631 ATARI MODEL 2600 video garre base plus 3 garres \$140 value, sell for \$50, 272-1191 evenings. 78 DETECTIVE CLUB books, 3 novels per book, \$35, 120 Readers Digest Condensed books, \$40, 427-8092 COLOR TV. Wards 17" screen. \$140, 296-7118 after

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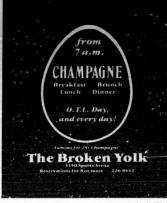
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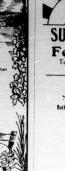
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Your favorite food critics all agree: The best pizza in San Diego is at Chicago Brothers.

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and other fine specialities such as Chicken Picata, Medallions of Beef, Fresh Catch of the Day, Escalope de Veau All of our specialities are served with fresh vegetables and Pettuccini Primavera \$6.95 and up.

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Our famous Sunday Brunch served from 10 a.m.-3 p.m. features continental cuisine (selection of over 35 entrees); beautiful surroundings; all the champagne you can drink! Hours: 4-30-8-30 p.m. Tues-Fri., 5-00-9-00 p.m. Sat., 1000 a.m. 300 p.m. Champagne Sunday Brunch.

Plus be entertained by Jackie Kendall.

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ROTO TOMS. 10.12" & stands. 1100, cymbals. 22" Zidjian swish. 5100; 24" Zidjian ride. 5125. 272-0135. Friday before flom.

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WANTED SERIOUS basis player must sing lead and/or backup vorats. Deducted and able to learn song list in mariant time 144-349.7 (55-47) (149-349).

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72 GIBSON ES-335 WALNUT, stock, with hard she

UNIVOX ELECTRIC guitar, 3 pickups, gloss black les Paul style, excellere, 525, 299-4116.

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SCLUMG 2 CANVIN springer colores. Each with 2 12" Cultiful cuty 60 s Goom by Jand. Formers Culaway, brackle surburs from organi gost hard-spraigers and from 175 each. Int 265-2693. YAMAHA SKIS POKYTHONIC synthesizer like new. 10 CHANNEL POWERED miser. 250 witt Canvir with 1550. Fex 4-frack smil-yers, 1460. MG-I polyphores. EO. Excellent condition: 1500 on best offer. Days withhesizer by Mosca, 1300. 454-4122 after 640.

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MINI MOOG 3550: U.S.S. 3 ter keyboard stand, 1/50: Crown D-60 power amp, 3250; Roland stereo funger with chosus, 3325; Rind 6/96-1524 after form

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dumbbens 56 pair Cash only 485-8327
TO FOUND EVERIAST pentring bag No rips. Take is bending 207cm. One season, penter condition. Seprimer 120-920-0273

CRUE WANTED to share Air, and expenses about 100 schoolers of day coulse to See Francaco via Calatina. Expenseric unnecessary Leaving soon.

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SUPFRYE 8 0 rounded pin magic. \$165,90 nose rider. 18 pounds. \$150, 7.6 swatow tall. \$125,69 bwn fin. \$75,483-0354 12 SALBOARD Curts Hawk Coloniu 56 sq ft sall.

SURFBOARD 5'10", weight bench, guitar, boogle
fluth requipmed little used. 1475 including car rack.

board, miscellaneous flaming tackle. 283-2688.

SCUBAPRO Mk3 regulator. Volt single 70 with J valve, new hydro, boot, pack-back, Scubapro pressure gauge, great condition. \$250 or best offer. Roger 753-7671. SURFBOARDS — Gordon and Smith 5'10" bein fin. 5120 Gordon and Smith 5'6" to-fin with channels.

NEED DIVERS/FISHERMEN to help with expenses on small boat. Bob 486-7723, 477-5946. HOBIE 16 TRAMPOLINE rever used. Asking \$90 or best offer. Bob 346-1857 evenings.

13"10" SUNFISH sailboat, good condition. All floerglass, ready to sail 1350, 294-9668. PORTABLE SCUBA compressor. Make gasoline driven, pumps 2 CPM to 3200 pounds — 82 pounds 11000 from Friday to Monday, 435–3555. The Friday to Monday (435–4555). The Friday to Monday (435–4555). The Friday to Monday (435–4555). The Friday TENNIS RACKET — Head Pro, 1 year old, new strings. 4-1/2 light, 135. Frank 298-3092 after opm. WETSUIT FOR woman 5'2" weighing approximately 100 pounds. Royal blue, 3/8". Cost \$175 new, used BOAT MOTOR: 3-1/2 hp Scott. Old and ugly but runs

DIVING EQUIPMENT: Underwater dive scooter, IAMB 9 hast ADF marine navigation. If "Cassions V half water patier Mark Pine suit, Provided in Pine Jac 20 1726 lab. 40 Pine half with sizes, Very good condision, \$1400 or biss offer. 562-2214.

ROLLER SKATES — Ladies' see 6 Gullwing leather up-pers. Linuxed in box. \$55. Tim 270-2477

WANTED KAYAK, 1 or 2 man. Preferably foldable, but not a necessity. James 454-3771, 456-0322 DYNA-GYM EXERCISER, 1175 cash and carry 692-0709 after 7pm

TENNIS RACKET. Davis CI-500 midige, fiberglass composite. 4-5/8° grip, like new new gut strings, 140 or best offer. D. Metovich 578-5885 work, 755-3645

MAN SAIL FOR Cat 25 salsook. Ulmer. 24x26x10. excellent condition. Best offer. Art 295-6012 or 231.4998. SAUBOAT Cits Swedish Bay Racer, 22: skoop Plank on frame, excellent shape, 12000, Dark 453-8324.

BACKPACK, CAMPTRALS, Skyline welded frame with padded bet, excellent condition, 375, 755-1679. BASS BOAL 12 Aument county does 2 seaso on pedicate, cure provincing does 2 seaso on pedicate, cure provincing orders and province cure provincing cores and province cure provincing cores and province county. Sciences condition. Custom built. 5700 received. 100 273-1373.

18 SOL CAT CATAMARAN RANDOW SHE I

COLLECTER AND B salboat — 26, new bottom paint, 98 np Mercury, 3 safs VHF radio head, slove, more, 800 or Jes 448-7115.

ACES SUBMARIE SUBMICHAEL SIZE Professional board budges provide stats. Used fail not absord. All sizes and shapes used were use new boards, continue sizes 224 /9577.

16 CMECA SARBOAT, Epergos, size faster, which 244 /9577. 14 CAMEGA SALIBCIAT Reergloss set trafer, wirkts, beaching sudder Jackets controls paddles, 273-3728

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COROMADO 27 veri exapped for crising autonomic 100 excellent 6-1-25 his Measures heares, 110 Buyde feet 45-136 his measures heares, 110 Buyde feet 45-136 feet 100 Buyde feet 100 Buyde feet 45-136 feet 100 Buyde feet 100 Buy

26' RANGER SALBOAT, 3 salts spinnaker, Mercury 7.5. head, many extras, slip available, very fast and clean boat, \$11,500, 481-0130 or 461-3570. CONDOR 10" INFLATABLE raft. New condition with air pump and motor mount. 175. 563-5506. MALII TRI-PANEL windburfer sail 60 sq. ft. Mylar uses 7'6" booms new never used, 1170, 272-4371.

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RECURVE BOW 45ths with alum notion arrows SALBOARD FOR SALE Skiphty used only 1 year old As the newest features. Soliciap cerebrolouid, North sale and more 435 fem 427-516 or 465-5064. SALBOAT, 19, red order wood by Exherison, Light new order is seen to be 2 year many own is decreased by the programming of the

ACIDIC Io. While feats one tramp, getverized train-and stell. Currette size, new 1980-280-4030 days or 251,7810 response. SUBSECIARDS, ONE 6/6 for 520, one 7.7 Mod Wes-suit Rip Curt. 145 spring stat medium, inicitorycle het-ment. 550, for guidely 753-1864. SALEDONT — TWANT to one in one, or part interest in SALBOAT — I WANT to rent, lease, or part interest in a 24-46' salboat. Want to use a few days per month lone 222-2334.

PCE M.L. o take 20 Totals Cameron 1971 with 1970 of the Temporary Totals 200 Totals and or extract processing of the 200 person and the take 200 persons at least flat. 1970 of the 1970 o RIPCURL wetsuit, T-32, small full suit, red & clack, some nicks, faded, overall good shape, 135. Ken 222-7269 after Spm.

COMMERCIAL FISHING poat, 1953 Jeffnes hull, excel-ient for live-aboard. Needs work. Will take best offer. 242, 1967. PERFECT MINI-CRUISER, 23°, Atlans Cutter double-ender, 6hp inboard, galley, new custions, slip at Bahia Mission Bay, 56/00, 756-3154 early mornings. 72" HARDWOOD WATER ski, 10 pounds, as new, \$35, 284, 1378. WANTED PRINCE composer terms racquet, 4-5/8 VENTURE CATAMARAN, 15 biue and winor hull with medium or light. 291-0444 days or 469-8401 nights.

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DIVING EQUIPMENT: Underwater dive scooler, KMB
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ROLLER SKATES — Ladies' size 6 Gullwing leather up-pers. Lingued in box. 155 Tim 270-7477 WANTED KAYAK, 1 or 2 man. Preferably foliable: but not a necessity. James 454-3771, 456-0322.

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O HOLYST. Lide, great saint of heaven, thank you for answering my prayers. I will continue to pray to you. KRISTINE SPRINGER supermarket ad in October. 1982. Would like contact you. Send address, phone to P.O. Box 16207, San Diego, CA 92116.

ATTRACTIVE DOCTOR, 32, male, published book au-thor, poline, good listener, nonaggressive, serks woman who is fed up with mucho creeps. Box 2274, Carisbad 2009.

JT. GET OUT of neutral It's been great seeing you. Hope it continues! My house or beach? You're the other. Mas you loss. AD ST. AUDE: I prayed 5 Our Fathers, 5 Hail Marys, and 5 Giornanas consecutively for 9 days. Thank you for responding, D.F.

POETIC LICENSE: Yes, 21's take it to the limit, I know I won't let you down. Wisdom is discretion. Box 26760, San Diego. 92126.

HANDSOME MALE, 36, art and sport oriented, doctors degree, seeks a woll educated attractive woman, 24-35 information, phone please, P.O. Box 9183, San Diego CA 92109

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ICANLOVE NO OTHER Limits the busines, year haps, our meditations, I need my systemate basis again, as no floride.

GOODLOOKING, ROMANTK, humorous, interesting, sind, furthoring gay, 31, withins to meet an attractive floly PO Bios 151117, Sen Diego, CA 92115.

ORENTAL LADY, SOL looks like 40s, financially indi-pendent, college graduite, weeks to meet gerdemen over 50. Days 5, POE 241496 SD 92126. APP USEAS A result of the second of the seco

\$8.50 Men's Reg. \$13.50-\$15.00

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DO YOU NEED Ingration right now? Call Disks. IVAN WELL Frould make a lot of money, and make a lot of your Or put you in my will Caryn. GHOSTS TRYCHIC BISLARORS wants to hear about. ACM WITH others who have lost parents, notes or ghosts and other pipche, perconness Also want to thisteen for noticed support and processes to perhaps provide a way to let git Francise 488-5515. Copp. 1920.1.

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Gerard CONCRETE COCOLIA Di dimendi compris comprovince industrial com
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VERY ATTRACTIVE Licky, exelligent, ex

ADVINITUROLS FEMALE to contribute to compage to deciminate marjuana, etc. Non-user. Will teach how to give lettures. M.D. POB 1904 Chula Vista 92011 SPACE IEACK gay, 28, would like to meet a sancer gift for hierathing. By something different for a change rose 1250s, 50 92112.

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24 JULY 21, 1983

JULY 21, 1963 25

252

DEARSTNAME, Witte and here i shall be Beyond this in the REN — PERHAPS you can't see the trees for the forest — ANY.

JESSE. THE CANCER who attends the Zodac Singles
Out in El Capon. Will you mony me? Place.

On in El Capon. Will you mony me? Place.

Or something, concerne? Call me! Jeff. 8. LIFE'S IMPORTANT questions No. 128 & 129: Who's in the kicken with Drun, and why won't she blow her Numero Line, 8.Y. Numero Line, 8.Y. Numero Line, 8.Y.

JACK 198 ft SO in love with exhansion upperhand-exhibit she burns men with toy boxes. Watch out as how you got parties and articles are articles are articles and articles are articles ar

Crisida

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got, filet and loboter at mishight, fam at Oburos. My
had had a potential to become better communication.

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RCCMMATE WANTED for a 3 bedroom Cliermon frome Non-smoker clean and next For more informa-tion call Debbe 403-4956.

TO SHARE your nice Hilkinst, Mission Hills, or North Park home. I am a 43-year-old lady, even-tempered, frendly, near, guit, and companionable, and want the same from you Lady preferred. Call Biocha at 574-9751.

WOMAN ROOMMATE WANTED for 2-bedroom house, Pacific Beach, \$170/month, utitioes, 270-9937. Keep trying "Let's be careful out there?"

whom Serabless 1/2 usesses, SVD Capy 4074-944

FEMALE NOV-9400ER have completely harmonic made to over side from completely particular new Zeedware cores, pool, sucus lavery, exemply according to the side of the completely particular transport more and provided to the side of the completely particular transport more and provided to the completely particular transport more and provided to the completely particular transport more and provided trans SLAMMOR'S HEBET I would like a female housemate to have my large? Declinon nouse. Near basis, Extra. 1225/morath, 1/2 utilism. Paus 2020/m.

AMATURE PROPESSIONAL to share large North Parhameters of house track of the property of the part of the p

FEMALE ROCIMMATE warted to share 2 bedroom conds in Mission Valley. Pool jacuzzi, sauna, tenne, 1250 plus 1/2 utilities. Caurie, 297-5500 days, 280-8621 evenings.

RODAMMATE WANTED to share 2 bedroom, 1-1/2 tasts townscare in Del Cerro, Walk to SDRJ, Root Fain secker, Audibble now, \$205/month. Call David, 286-7493.

RN/ATE ROOM IN/LINE sheet both lotchen, family com, frepalce, patio. Need quest, mature employed erson. On 13 bus. Nice sharing situation, 584-0715.

MIRA MESA. FEMALE ROOMMATE non-smoker wanted. Neat, quiet, responsible, share large home. Private phone, plano, pool, laundry facilities, \$175/ month plass 1/3 utilities, 80%-2148.

MALE ROCIMMATE WANTED to share Mission Hith home. Non-smoker, employed, mature, sensible, and considerate. We are a professional couple seeking a numuring person. Aex. 295-1510.

WANT MATURE nonsmour: 2 bedroom, 2 betroondo, view. Mission Bay. \$250. Pool. jacuzzi, sauna. 270-8637. Keep trying.

ROOMMATE TO SHARE a beautiful 4 bedroom condo in La Mesa. 1-1/2 miles from SDSU. \$175, month. FEMINIST MINDED female noommate needed in Car diff, August or Sept., mor beach, responsible, clean, in tobacco, or pets. Spacious, 2 bedroom apartment, \$225 436-0651, evenings.

I NEED TO RENT a room this weekend in North Park to Kearry Mesa area. Will pay \$150 to \$250. Ralph. 449-9817, in our message.

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gris riseries living situation feed one bedroom and in own bath. Can alloyd reviouslate emit. Trade risks services, 280-4029.

COMMATE: MALE/FEMALE to share Mission Valley ando near stadium. Tennis, pool, jacuzzi. \$215/moren lus. 1/2 utilities. Jeff. 282-5134 or 437-4109 (worls)

JUNY MESA, 3 bedroom condo, use of 2 bedrooms, costn. Non-smoker, mature, over 35, 1275 plus 1/2 ten, 268-3714

SPONSIBLE FEMALE for condo in Misson Valley my extras. Available August 1, \$198 month, \$200 pose, 1/3 utilities, 280-8519, evenings & weekends.

USEMATE WANTED, prefer female, 30sn. neat, loyed, holistic lifestyle to like with professionals in 4 toom on Bay, Mission Brach, 1275 moreh plus 1/4 ies, 488-071.

F)IN VEGETARIAN GROUP home of health conscious people. Private yard, garden, herbs. fruit trees, beach one mule, adults, no pets, non-smokers. Cardiff.

HOUSEMATE, 3 BEDROOM, 2 bath, spackus Santee Hills home. Private yard. No pets. \$180 monthly, \$100 deposit, 1/3 utilities. Peter or Jackie. \$62-\$243. NAVY MAN or student share this furnished older home, own bedmom. Very quiet and sectuded. Aust \$200 a month. No drugs. 235-6562 or 235-8419 evenings. RESPONSIBLE MALE LAW student seeks room in USD area beginning August 1. Will pay up to 1220. Larry. 5/19-01-26.

ROOMMATE WANTED to share 3 bedroom, 1 bath house with 2 shadents Claremone/Mission Bay area 1180 plus 1/3 utilities, 1180 deposit, 276-7356. ROCHMATE WANTED Please call 693-8467. Friday. Securday & Sunday after Fam. Ask for Mr. Hagi.

BONITA — FEMALES will share futurious 3-bedroom. 3-beth condo with same. Pool jacuzzi, washer/dryer, prts subject to approval. 479-4229. HOUSEMATE WANTED to share large 4-bedroom, 2-1/2-bath nonemoking nome near Northwast Mission Bay Total 3 adults, \$230 or \$210 on Inse 274-4144

OFILIZE NO PACIFIC BEACH apartment to share un-familied 2 cooms and bees and share familied large exchanded 2 cooms and bees and share familied large cooms diring are assistances (94) income (864.31). 370 pair (73 SCOEE Large room bette in unsua-facility (13 SCOEE Large room bette in unsua-facility (13 SCOEE). (12 SCOEE). (12 SCOEE). (12 SCOEE). (13 SCOEE). (13 SCOEE). (13 SCOEE). (13 SCOEE). (14 SCOEE). (13 SCOEE). (14 SCOEE). (14 SCOEE). (15 SCOEE). (15

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OCEAN VIEW, on cliffs in Ocean Brach. Female to share 2 bedroom apartment. 1225 & 1/2 utilities, first & last. 150 cleaning. Suzanne 223-8687

QUIET GENTLE next houseware needed Respect each other's privacy in 2 bedroom house Full-sized letchen living room, yard New ocean Bob 483-3529.

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ATX 28-85,

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EL CAJON 1091 East Main Street 447-3633 Mon.-Sat. 9:30-6

FEMALE ROCAMMATE to share large Pt. Lonu nome Fireplace, washer/dayer, own bath. Responsible, non-smoker, no pets. 1275 month. 222-2334

ROOMMATE WANTED, own room, \$150 per month. 1/2 utilities, \$100 deposit. Ask for Kurt, 697-1811. Leucadia with yard, fruit trees, big partietur, & near ocean A good deal. Steffan 942-3888.

> FEMALE ROOMMATE to share condo new Mission Valley, tenns, pool, \$190, 265-9323. FEMALE POCHMATE employed non-smoker to share four bedroom, 2 bath house in Santee. \$200 562-7513

FSMALE SINGLE parent with 10 year old daughters seek soommate and apartment in Historist, North Park area. Many 280-0719.
WANTED MMEDIATELY, Chrisban female roommate (25-30), Chus Visua Bonta area. Active, possive into race. Many 280-0719. Weng Laura 421-9009; Ausen message. PCOMMATE WANTED to share beautiful 2 bedroom. 2-1/2 bath condo in Solana Beach, Lots of extrail Must see! \$350, Cathy, 481-2992 or 295-4441 x235

FEMALE NONSMOKER wanted. To share luxury 4 bed-room, 2-1/2 bath condo in Tierrasanta. \$1.70 month. \$235.67 depost plus 1/3 utilities. ASAF evenings and weekends, 569-6602 or 292-5612.

5 BEDROOM HOUSE to share 3 young adults seek employed, self-motivated man to share new house in Seyten/Encanto and, \$200 & utilities, non-shoker from 261-1213. ROOMMATE WANTED Responsible male/female to share 3 bedroom house with semi-professional Clean-all amerities. Once freeway acress La Mesa/Lemon Grove: 465-4115/299-9780.

WANTED ROCKMATE for spaceus bedroom in large home in La Jolla overlooking Black's Beach, \$300 moretly. Must be neat and quiet. Robin, 459-4940, eversing. LARGE ROOM in old two-story for rent. Vegetarian female preferred. \$225 month & 1/3 utilities. Anita. 699-6399, Tera. 584-4705.

MIRA MESA ROCK/MATE needed to share 3 bedroom townhouse, washer/dryer, pool, nice neat place, \$225 month pau 1/3 utilities. Hal. 271-3876 or leave message 566-6013 XSB.

FURNISHED LARGE 2 bedroom apartment, near USE campus, utilities paid, prefer main graduate student or professional 1275 month, Marge, 279-1064

ROOM FOR RENT in Lemon Grove home, employed no snoking. \$165 moren. 465-8578.

RODMMATE WANTED quiet, clean, non-smoker, vegetarian Close to Meia College, Pool, laundry, \$155 month plus 150 deposit and 1/3 utilities. After 6pm, \$21,5214.

DELUKE ROOM for rent in Mission Brach. 1285 per month parking private sundeck mony estras. Available now! Mark or Bob. 488-5777.

FEMALE 21-30 SHARE 4 bedroom, 2-1/2 bath San Cartos home. \$175 month includes utilities incept phone; Ed. 469-0650.

OWN ROOM AND BATH in Tierraunta condo to in-sponsible, mature, non-smoking adult. \$175. Tim, 565-6998.

ENCINITAS PROFESSIONAL female to share 2 bid room duplex with same and 3 cats. Private, quest Lurgi hardware, \$215, 753,0447, 592,0497 lens reserved.

ROOMMATE — RESPONSIBLE, next, goal-overted. J bedroom, 1 bath near UCSD, 1230 plus 1/2 utilities. 457-5464, evening.

ROOMMATE WANTED, on for about August 15th Must have steady job. \$130 rent, 1/2 utilities. North Park area. Tracy after 5gm, 281-142. apartment, neut and responsible. \$220 month plus de-posit. Lyla. 286-2675 or 272-2165.

RESPONSIBLE WOMAN wanted to share rece house in Sona Mesa. Brauchal private yard, garden, poor, jacuzzi, choice of rooms \$185 and \$205. No smoking or pets.

SEBRING LADY 30-60. Private bedroom/bath: Clare-mont. Non-drinker, smoker OK. No pets. \$225 month plus. 1/2 utilities. 277-2403.

24

arking targe reduced has an interest private yard arth one other in Cardiff Non-worker preferred 1350 per month. Sandy, 753-5610.

ROOMMATE WANTED to share 3 bedroom, 3 bath house in La Mesa, mid 20's, no pets. 1235 a morth rokades utilities. After 5om, 461-7197 PHARES, OWN ROOM in three bedroom house you where with two otners. Walk to beach, Split upities, including cable TV, HBO, \$125, 175 decoup. 459-7829.

94ARF NICE two bedroom, one buth horse in Encarter inter Letton Grove/Spring Valley). Own bedroom, small pet OK. \$1.35 month plus share utilater. 262-3942.

RESPONSIBLE FEMALE needed to share apartment in No. Park No smoking 25-35, 291-3406. POLISEMENT NEEDED by August 1st in SOSU area.

800M AVAILABLE August 1 in occarrient Carolin house \$277.50 nonthing is ussess Deposits required.

1596, pain 1/3 utilities. Main or Laura, evenings.

Forestockalemail preferred table of Deposits.

EMALE EMPLOYED, next, conscendibus, to share mix adia household with same, 6 year old daughter 6 pets. Own room, bath, \$230 plus utilities, 753-8233. PANNER ROCKMATE WANTED LI Mess 2 bedroom gustimer, regionable nov-innover good justimer (appointer on innover good justimer good

SAN CARLOS — FEMALE recommate warrend to share 2 bedroom. 2 bath Judges. 3250 month pile. 1/2 utilities. CCC CK. His firepace, washer/daye. 202-2362 sode. 133 Object 444-5594, persons.

FEMALE ROOMMATE wanted Student preferred 1175 plus 1/2 uniteres Prot. servage Mandry Available September 1st. possibly nation. 10 minutes State. Grountout 586 2-17, keep trying

FEMALE, NEAT & responsible to share 2 bedroom house, I bath large fenced yard, \$275 monthly & 1/2 utilities, Near SDSL no organities, Vicia 265-8865. OWN ROOM & bath in Tierrasanta condo to mature, responsible, nonvisionna adult. \$175, 2m 565-6968.

3304 MIDWAY DRIVE

6342 EL CAJON BLVD.

335 W. GRAND AVE.

RCCMMATE WANTED, nonmoker over 25 for unfur-nished soom in furnished Mission Votey condo. \$230 monthly \$ 1/3 utilities. 281-1769

LUNLIFICUS LA JOLLA Brievel condit to room, 2-1/2 bath, 4 balcones, ferplace water/dover bit ameritans, 1325 month

OMMATE NEEDED to share beautiful 3 bedissing to in Linueraty City with 2 gay men. Pool, freybare, 1250 monthly plus 1/3 utilities 453-7635 eve-

nings LINE IN EDUCATED environment. 4 bedroom from 805 & Balboa Post, bundry, more. \$246-\$260 months choice. Michael \$71-\$406. Thank you!

ROOMMATE NEEDED for Pacific Brach apartment. Nonsmoker with furniture and a stereo preferred. Available: August 1: \$207.50 monthly & 1/2 utalities. Gall 270-0729 Arrept styring.

ACILINT HELD, La Mesa, il bedroom, I bath house, 1200 monthly & 1/2 utilities, caber, construiter, Must de cat, immediate operano, Message 464-7214

ROCAMMATE WANTED, to share Claremont home, 4 bedroom, 2-1/2 bath, patio, large yard, etc. \$190 horsethly & 1/4 utilities, large 277-4496.

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\$95/vik & up race rentals/1 \$335 Private cottage & garage! No. 9429R \$395 Oceanside house, find yd! No. 7222R \$450 Nicer 2 bdrm & garage! No. 4380R \$600 Larger Enc duplex, pet ok!No. 9425R

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SHARP 3 BEDROOM HOUSE, 1565. Beautiful ston-fireplace, new kitchen, built-ins, formal dining faundry yard. Near Farmount/El Cajon Blvd. 4268 Mento. No-pets. 274-3400.

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BEACHHOUSE, IN ENCINITIAS, I block from ocean-nice yard, only \$600 month. No pets, non-smaker 765-0320, 942-8461 after 7pm.

NICE I BEDROOM condo for rent. Golden Hitls area New Babou Park. New appliances & parking, security building 2783 "C" Street, only \$310 moreh. 281-3135, 436-6374.

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Stove, infrageration.
Capin Blild. 10x20 Very secure and clean with alley
acres 140. August 1st 463-3412.

with garage, freepisce, refrigerator, pool, jacuzz, 1750 per morth Available August 1, 223-3285 or 455-76.35 5460-5480, 2 BEDROOM, 2-1/2 BATH, fireplace, washer-dryer, air conditioned, dishwasher, 1240 sq. ft Brauthul new apartments, security building, secur-parking, 1170 Decker Sc., Bl. Capon, 588-5497. OCEAN BEACH. I bedroom duplex convenient area. no prts. adults only. 5375 month. 224-6883

OCEAN BEACH, newly remodeled one bedroom, lots of skylights and windows, yard and sundeck. Single non-smoker only, no pers. \$375 month, 222-4747

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BEDROOM, 2 BATH condo all on one floor in central ocasion, near all. Neat. clean, never, enclosed patto, savians, 5495 month. Child okay, no pet. 226-1677. CABACIE WANTED in Pacific Beach or Bird Rock, as near as possible to Mission Boulevard & Tournative Pease call 403-2924

5410 MCDERN 2 LARGE bedrooms with own butt-rooms, appliances, carpets, drapes, deposit 5300 Refer-ences required. Lipstains in small well-managed com-tains 284-0670.

BIG BEAR revial. Large summer home near take and downtow ing web 6 mountains, 233-5492, 748-0376. CONDO FOR RENT 3475 per month. 2 bedroom 2 buth. Serra Mesa. Month to month. 233-9861, Utimes included Available August 8, 942-5088

1335 LAGGE 2 BEDECCIAN aparement, repaired new corpors and drages, stoke, enlargeator, dispose, no ports, adults, clean, near transportation, 4033 45th, Agamment F 564 (1900) (MF 830 5pm). FORT LOMA — 3 pedrooms carpets diages, stove, fining-late, femoral student would like to rent your stude or cottage in Masons lay area up to \$250, femorals and the cottage of Masons lay area up to \$250, femorals and \$267.788.

place carpets, refrigerator, stove, patio, gai ago, steps to beach, no pers 1515/month 4767 Bermuda 469-4760

SAN DIECIO STATE area, one bedroom condo available for ever. Air conditioner, new carpet, pool, laundry, barbecue. \$350 month. 571-5171.

HOUSE (ADULTS ONLY) — 2 bedroom. I bath, large, private, flul security, great location. Cose to all sepa-rate laundry from: 3865 Central Ave. \$395 month. 679-2040. VACATION RENTAL completely funished charming modern A-frame, near allian and Lake Culyamaca Huge trees, mountainview, solicude. Days, weeks, montrs, reasonable rates, 270-4788, 765-1711. 3 BEDROOM PLAYMOR delute condo. Pool and jacutal Located off of Black Mountain and Miranua Breat For Villamation, 453-6722

PACFIC BEACH, super large apartment, walk to Bay. Avalable August 1. Furnished or unfurnished, 2155 Garnet, Apt E. 5400 month, lease, 273-7175 2 BEDROOM HOUSE for commercial and residential use, freplace, 3 car garage, targe lot, see at 4252-40th St. 280-2958 or 272-2260

ONE BEDROOM, duplex north of Orange and ough. Small fericed yard. Water paid. No pers.

poix 222-2759 membry. August 1975 first, ust, de-18 BDBCOM2 ASM1 house unfurrament, 1950 per morn. First 6 set past 1200 depoix 121 East borrod form. August 6 (25) per more. 1950 depoix. Available more. 1975-1975.

ONE BEDROOM APARTMENT, 1275 per month in-cludes gas, water some furniture stove, refrigerator, carper, drapes, 1150 deposit, Vacant, Near SDSU 2 BEDROOM, I BATH rondo, pool jacuzz, dehwaster, Mission Village, Ruffin Road, 1495, 279-8461. MALIL HVNVAII. Deluie 1 bedroom, fully equipped beach, pool tennis, 120-35 per day, 294-2076.

DELLIGE 2 RECROOM, 2 bash apartment available. Can be furnished. Near 5093 and shopping, 1440. 195 per net: 566-0032 after open 578-6434.

STORAGE AREA for rent. 320 sq. ft. 540 per month.

J. BEDICOLO II. 6001 cross unition Conversity.

AMADEAN II. 6001 cross unition Conversity.

AMADEAN II. 6001 cross unition Conversity.

AMADEAN III. 6001 cr

Ernie Pook's Comeek







LATERO YOU KNOW HECTOR MAYBE YOU SHOULD PASS OUT MORE OFTEN --- WE'VE NEVER TALKED THIS BEFORE --- I'VE GOTTEN A LOAD OFFA MY CHEST-SOMEHOW I FEEL SO CLOSE TO YOU RIGHT
NOW. YOU'RE
SO UNDERSTANDING

ONE BEDROOM 4143 Wison Ave. Large, any, up-scars. Available August 15th, 1300, Nancy, 574-6403

MISSION VALLEY studio condo. Furnizzed. Top floor unit. All amentes. Full security, 1415 month. 284-2082.

Real Estate

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\$25 Reg. \$45.00 Specials good with this ad only. Expires 7/30/83.

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JULY 21 1983 29

COLLEGE

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\$225 Norm. Hts. cottage, pets ok INa. 2824R \$225 Gelden Hills house & yard No. 2636R \$335 Hillerst hiddessey house? No. 5836R \$356 Golden Hills 2 bdrm & yard INo. 2870R \$375 No. Park 2 Jd., patio, optin! No. 5840R \$475 No. Park 3 dd. gar, option! No. 2839R

741-RENT

100

A JOLIA OPEN HOUSE Sunday, June 24, 1-4, 5749 Beaumont Avenue: Lots of wood, 3 bedroom, family room & fireplace: \$185,000, Bloom Real Estave

SOLD MINE near Tarre, 19000 ouyers as viture sheltered profit, tax advantage, share in private mine RV parking, Title & deed. Call Emie 747-5122 4-7pm.

MAUL HAWAII time share condo. I bedroom, 2 bath, 2 weeks July 23-August 5, Value, \$11,000, pain, 58000 with terms, 756-5748. ORIGINAL WOODLANDS Citay I in La Jolla, \$107,000, 455,0874

Live in Point Loma

rooms, wood-burning fireplaces and a full complement of amenities. Enjoy two swimming pools, two saunas, a

for less than \$70,000. This has to be the best

ndominium buy in town For less than \$100,000 you can take your pick of 1-, 2- and 3-bedroom models that feature large

MISSION VALLEY — North Rim — 2 bedroom, 1 bath, sunderly, bak only off matter bedroom, glirage, terrim, pool, clubbouse, Assumable, 10-12/4%, mortgage.

CONDO FOR SALE Mission Valley Trians Po-leditions I bath pool sauna etc. Price and terms packly at \$73,900 with great loan. 272-2370 CLAREMONT CONDO — one bedroom. 6 ameritas, 159,950, 277-6694

CALIFORA PMS Lair to 2 blocks to motor lodge where the proper of the pms (172, 200) to t

STEAL THIS PROPERTY T ACE R. I below market, close to all Must set, \$10,000 By owner, CNFC, 10% down at 10% or \$9,000 cash, 296-1444.

FOR SALE BY CHANER 1 bedroom condit in Missor Valley (Masson Verde), very good location. Assume low rate first and second loan. Sell SQL 281-9889.

CONDO, SPACIOUS 2 bedroom, only 159,900 or best offer By owner. Will consider low down payment. Bal-ance pays like rent. 462-4620.

FEDROOM 1-1/2 BATH townhouse in Chula Vista 170,500, no down payment: 422-3247 or 422-4608 SICK OF PAYING RENTT WORK ONLY BOWERFUL STUDY COND. IT BY NO CONDITION 4000 NUMBER OF MG. 174 (2001) HE 12% Smill at 147 (NO. 455-7410

CUTE 2 REDROOM, I buth house. Close to all. Only 149 900. Try new VA or FNA loan. 464-0573 evenings. QUAIL CREFK, Mira Mesa, large 1 bedroom condo. Pool Jacuzzi, clubhouse Well kept, very nice, 159,900.

ONE BEDROOM condo. Take over balance of loan, \$30,000. East San Diego, 2 pools, security, 700 sq. ft.

FOR SALE OR TRADE: 40 acres ocean view. Mailbu, CA. Oil rights, access to good road, low down, owner will carry: \$159,000, 272-2240.



By Don Rubin Nothing on this planet looks or eats) quite like the ranean fruit fly. Nothing, that is, except anothe

Two of the insects at the right are the genuine article (Ceratitis Capitata) and are identical in every respect. The others are frauds, each of a

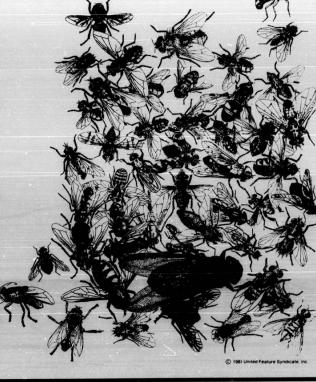
different species.
We'd like you to think of yourself as part of a SWAT team and locate the flies that have bugged all our fruit.

Rules of the Game
1. Prizes for solving the
Reader Puzzle will be Reader

2. All entries in the Reader Puzzle contest must be received by the Reader addressed to Reader Puzzle. P.O. Box 80803, San Diego, CA 92138) by 9:00 a.m. Friday, eight days following the issue date.

3. All entries must be accompanied by your name, address, and shirt size (S, M, L. XL).

and their immediate families are not eligible 5. In the event of disputes or ties, decisions of the judges will be final, and arbitrary. We've only got five T-shirts a week to give away, so if there are more than five winners, we'll have a lottery.
6. All answers must be entered in the space allotted on the purzle page. And please, no phone calls or trips to our office.



Winners of and Answers to Reader Puzzle #264, Silent

Fetures quote eight words first word eye words first word eye words like wade third word hymn. fourth word itself word fifth word two syllables first syllable sounds like cough second syllable four sixth word sounds like cough second syllable four sixth word sounds like word two syllables. sounds like . . . knee .

seventh word . . . two syllables . . . first syllable sounds like . . . hood . . . second syllable . . . knot . eighth word . . . two syllables . . . refuse. Let's see now: eye wade

hymn a (or an) cough-four knee hood-knot refuse. Say, didn't Brando say something like that in *The Godfather?*

Solution: "I made him an offer he couldn't refuse." Practically all of the 109

The T-shirt winners are:

1. Sue Sauquillo, San Diego
2. Bette E. Chetwood, Long

Beach
3. Jim Waddell, San Diego
4. Roger D. Houchin, San

Diego 5. Devin Milner, San Diego







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