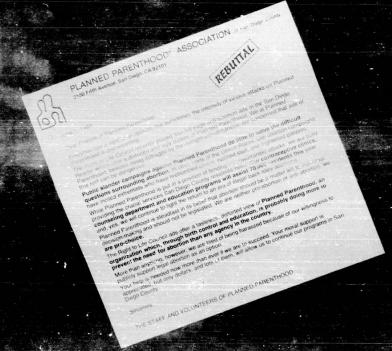
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Fear, Sweat,

Is San Diego agriculture big business

City Lights

State Pans Gold Hopes

Larry Boerner lives in Fletcher Hills above El Cajon. but the hills of which he believes there's gold in them thar lie a couple of hundred the Salton Sea. Thanks to the State of California, however the gold Boerner wanted to mine is going to stay where the California State Lands Commission apparently thinks it belongs — in the ground. In 1978 Boerner was the only

local listing in the Yellow Pages under "Mining Companies." but his busine was really prospecting. The sophistication and grand scale of the mining business had reached the point where prospectors could make money simply by finding a potentially valuable deposit, obtaining a lease for the land, and then leasing to another compan that does the actual mining. A fellow prospector came to Boerner in 1978 and told him about a piece of property thirty Riverside County, that might contain gold ore. The area was at the confluence of the Orocopia Mountains and the Chuckwalia Mountains south of Interstate 10. Boerner, who's been involved in mining



ince 1972, took some sample of the weathered granite and greed that the area she mise. So he applied for a prospector's permit on 166

formed, with seventeen other nyestors, the Baby Comstock

permit was granted. The document, dated May 21, 1981, sets forth the terms of the tate's royalties if gold is found and mined, and it also details succinctly what the prospectors can do on the land. Paragraph fifteen reads, in part, that "upon establishing to the satisfaction of the state tha mmercially valuable deposits of minerals have been discovered . . . the permittee shall be entitled to a lease of not more than one hundred sixty (160) acres of the land embraced in this permit.

The prospector's permit was good for three years. After months of blasting and cutting shafts and assaying the ore, Boerner's group came up with a gold content of .2 ounces per ton. The state did its own testing and found a much smaller gold content, something closer to .06 ounces per ton. But even if the amoun of gold was that small, Boerner says the ore would yield a profitable twenty-eight dollars worth of gold per ton processed. An open-pit gold mine just forty miles south of Boerner's claim is being worked by the North American lidated Gold Fields, one of the biggest mining companies in the world, and its ore content there is approximately .06 ounces per

ton. (That mine is on federal land, where the mining claim process is much simpler.) When Boerner and his partners felt they d met the terms of their prospecting permit, they applied to the state for a mining lease. The lands commission denied the lease. In letters and oral

explanations for the denial, the state claimed that Baby Comstock had not proved the existence of an "ore body" on the land. Boerner says that the prospector's permit didn't require him to show how much ore was there, and that such a determination can only be made after a mining lease is issued and development work begins. "The Gold Fields mine to the south took several million dollars in developn before they knew how big their ore body was," says Boerner "They [the state] changed the criteria on me. It could have been the richest ore discovery in the world, and I wouldn't have gotten a lease because I didn't prove an ore body. But they didn't give me a permit to do that.'' Boerner has filed a \$10 million lawsuit claiming the state committed fraud and failed in its attempt to have the suit thrown out, and its formal answer is due to be filed in Long Beach next week.

War Between The Saints

Mention the name "Warren Miles" to Father Joe Carroll and be prepared to listen to a fusillade of outraged barbs. Conversely, get Warren Miles started on the subject of Fr. Carroll and it's immediately and the subject of the carroll and the subject apparent that the two men, who both are dedicated to helping the destitute, aren't cheek turners. Fr. Carroll, head of St. incent de Paul, a Catholis charity that is housing the homeless in the old Travola Motel at Seventh and Ash. says. "Whatever accusants to [Miles] has made this time, you better get them in writing, because he'll deny them later.' Miles, who's run a string of emergency shelters he calls St Jude's, and who claims he now

1 10

sleeps in Balboa Park, says, "Fr. Carroll got me kicked ou of the Travolator in order to get in there and make money for the bishop. He's in there to

people." In 1978 Miles had a vision of St. Jude that urged him to begin operating emergency shelters. Some time later he leased the Travolator for about a year, until he was evicted last spring for being late with the rent. He has claimed ever since that Fr. Carroll manipulated the building's owner. Terry Considine, into booting Miles in order to rent to St.



Vincent's, Fr. Carroll calls this contention "garbage," and says Miles was evicted because he was three months behind in rent. Miles says he was only one month behind. Fr. Carroll says Miles left the Travolator is a shambles; Miles says it was 'immaculate." "He broke all the furniture in the place and destroyed all the plumbing, says Fr. Carroll. "Lies!"

ers Miles Miles recently asked
Congressman Jim Bates to ask
Fr. Carroll for a breakdown of his monthly budget at the Travolator. Since the priest had received more than \$300,000 in federal money for the shelter. Bates thought it was a pertinent request. The budget Bates received soon found its way into Miles' hands, and the gaunt do-gooder saw to it that several reporters and street people received copies. (Fr. Carroll says he's going to protest to Bates that a letter

accompanying the budget was privileged, and should not have been made public.) The budget shows that it costs about \$57,000 a month to run the shelter, and the biggest single outlay is \$18,000 for personnel salaries and benefits. "When I had the Travolator, I did it all with volunteers," says Miles. questioning the figure. Fr. Carroll says the shelter has fifteen full-time employees, including administrators, social workers, and food handlers. The second highest figure in the budget is a lump sum of \$15,000 for rent, utilities. furniture, linens, and security guards. Miles scoffs at this, saying that he only paid \$3000 in rent, and that all other costs, including food (for which Fr. Carroll pays \$15,000 a month) only reached a total of about \$7000 a month when he had the shelter. "I can feed - and I've

done it — 500 people in a day for one hundred dollars, plus donations of food, "says Miles. "If it's costing him



\$57,000 a month to run the place, and I don't believe it is. then Father Carroll is an awfully poor administrator." Fr. Carroll responds that he has motel than Miles had, that he was forced to spenu \$20,000 to rebuild the kitchen. "and I'm an agency that respects the law. It costs me thousands of dollars just to stay in business." Because of his questions regarding the budget, Miles says he's filed a complaint with the U.S. Attorney's office. Fr. Carroll says that he

supported Miles when the latter first started St. Jude's on first started St. Jude's on Fourteenth Street, downtown, six years ago. "I gave him food and clothing," recalls the priest, "and then he started demanding it." Miles says, "He's the biggest liar! I sent him clothes and foos!" Fer him clothes and food!" Fr. Carrol! and many other ago, when Bishop Leo Maher ordered all parishes to stop the donations to St. Jude's. Fr. Carroll says Miles had been

attacking the bishop and other priests in letters to contributors, and that despite a warning. Miles had continued to lead people to believe he was actually affiliated with regular Catholic charities. Miles, of course, denies this. Fr. Carroll goes on to say, "I put him out of business. . . When you look at it from a competitive viewpoint, we're all viewpoint, we're all competitors for the same donations. I have a personality that sells. I attract money. People who may have been giving to him started giving to us. We're all competitive, but we're also cooperative. Miles didn't see it that way."

The father is as suspicious of Miles's statements as Miles is of Carmill's. He questions. of Carroll's. He questions whether Miles is living in the park now. "I don't believe it. If he's so poor what was he

doing flying back from Vega:

City Lights

effect (the patients are

his study in general, Kripke

avs that he is uncomfortable

would become well known to the San Diego public, from which the bulk of his patient population is derived. "If people knew exactly what we

knowledge, it would be more difficult for us to determine

whether or not our treatment

psychiatric-type studies you can give a placebo, but we

can't expose patients to fake

ads and take out larger ones

each week, Richter says, and from this he inters that their business must be doing well. A

survey of three therapists who have come to San Diego within

the last two years concurs with Richter's belief. All three.

twenty-five to thirty dollars per colonic, claim that their schedules are full and that they

generally see more than thin clients a week. The BMQA

whose prices range from

did, if it were common

had an effect. In other

You Light Up My Depression

Certain patients hospitaliz for severe depression at the Veterans Administration Medical Center in La Jolla have been having some rather rude awakenings. Roused from their sleep at odd hours, they have been made to remain awake for sixty minutes in a room illuminated with ten times normal office light and it has been done for their

own good.

The majority of the forty patients, mostly male, who have undergone the treatment since the study started in 1981. have experienced some improvement in their normally gloomy dispositions. According to Dr. Daniel Kripke, who is a professor of psychology at UCSD, direct of the Sleep Disorders Clini the hospital, and the doctor heading the "light therapy" study, most of his patients who have seen the light have been less sad, had fewer negative thoughts, have been more friendly, and felt less fatigued. Although the patients have also received psychotherapy in conjunction with their nightly

Perhaps A Cure

Frend would have had fun

with the latest controversy rocking the local holistic health

movement. Colon therapy, a thirty-dollar variety of thirty-dollar variety of prolonged enema in which forty to fifty gallons of tepid water are ?!ushed in and out of an individual's large intestine.

an individual's large intestine, has been scrutinized by the state, as Board of Medical Quality Assurance (BMQA) since 1979. A superior court case brought by the BMQA against a former San Diegan, chriopractor Dr. John Luly Jr. will be heard this August, and

the court's decision could very well put a quick end to San

Diego's blossoming coton therapy industry.

Those colon therapists who are willing to discuss their vocation speak of it with great evangelic zeal. Colon therapy, they say, may not only relieve an individual's problems with constipation, but it may clear

ackaches as well. The source

of all this misery, they claim, is the toxins which slowly leach

has not undergone a forty-five

has not undergone a forty-five minute colonic is virtually a walking cesspool of dangerou chemicals and rotting food. The only hope for this hazardous state lies in detoxifying the system, and

colon therapists, as their name implies, feel that the most

up acne, arthritis, and

into the body from the putrifying fecal matter caked to the walls of our large intestines. An individual who

Diego's blossoming color

For The Common Colon



exposure to bright light. Kripke feels that the treatment is amelioration of his patients

efficient way of achieving this

is through the rectum.
San Diego has experienced a

number of people performing colonics over the past year and a half. The Association of

an all-time high membership of fifteen therapists. Tom Richter, publisher of the Holistic Living News, says that last year at this

wy, says that last year at thi

Colon Therapists has enlisted

time his paper carried only three ads for colon therapists

therapists keep renewing their

and this year has eight.

small-scale boom in the

Kripke says that the idea to the treatment came from several studies which suggested that depressed people may have fast internal clocks and that their melanchoiy may be related to hibernation in animals whose lethargy can be counteracted by being exposed to light at night. This summer Kripke plans to start experimenting with different wavelengths of light to see if they will have any

currently exposed only to fluorescent lighting). Although willing to discuss the future of projects are built in the midcity with discussing his work in detail; he fears that his methods would become well known to fewer parking spaces than

The Senior Complex

To encourage affordable housing for senior citizens, the city planning department lets developers build more apartment units per acre with less parking than usually required, if the builder rents only to the elderly. By squeezing more units into the parcel, the developer can theoretically rent each apartment for less, making it easier on the fixed-income Most of these zoning-exempt

area, close to shops and buses where cars aren't a necessity.
But a new three-story project
will soon open about a half
mile south of University Towne Center in the Golden Triangle, and while it seems to dety the rationale behind the other zoning-exempt projects, all but one of the city's planning commissioners voted for it will have 139 units on a parcel usually restricted to ninety-two, and eighty-eight required by zoning law. Unlike the inner-city apartments, which rent for \$325 to \$425. these will cost from \$600 for a one-bedroom unit to \$800 for a two-bedroom/two-bath dwelling. Amenities include a

Six planning commission accepted the developer's arguments, but Fil Chavez whose term as commissioner whose term as commissioner has since expired, still believes the apartment building is a bad precedent. Chavez notes that there are no supermarkets within walking distance and that all the stores nearby are reached only by walking up or down hills - afficult terrain for many seniors. All this leads Chavez to believe that many of the residents will have cars, yet parking spaces have been considerably reduced. And Chavez figures that the Golden Triangle tenants who are able to afford such rents are not on limited incomes, unlike the seniors whom such zoning-exempt projects were designed

spa, swimming pool, gymnasium, and balconies

Developer Keyin McInerney counters Chavez's criticisms by noting that two shopping renters, both of which will include supermarkets, are scheduled to be built within a mile of the project. The apartment complex will also be serviced by a private transportation company that will use stretch limourines o vans to shuttle the seniors to University Towne Centre, La. Jolla Village Square and nearby Scripps Hospital

our date. Because of the

purchased new irrigation

increasing popularity of the treatment, many of them have

nachines, which cost from

machines, which cost from \$2000 to \$3000. Within the closely knit community, conversations hum with gossip of untidy therapists who are going to ruin things for everyone. One such therapist, whom the others decline to identify by name, uses a hymemade machine, does not

homemade machine, does no sterilize his equipment, and uses the same speculum on each of his customers. People like Norm Sakow, an East San

Diego chiropractor, are made nervous by this kind of therapist. Sakow, although opposed to an across-the-board prohibition, would like to see

tighter restrictions and an actual licensing program pu into effect in California. So

colonic business in San

would Millie Chessman. She is a nutritionist with what she says is the "biggest, busiest

Diego." and she, too, feels that

respectable therapists would be glad to take a certification course. But even if the court finds in the BMQA's favor.

Chessman is convinced that colon therapy will continue.

underground. "In the past two

years I've done thousands of colonics and the reports and testimonies are fantastic.

case however, may put an end to this whistle-while-you- work industriousness. If the board has its way, only medical doctors will be able to

Luly, whose fate may eventually decide the future of colon therapy statewide, feels that he has been unfairly singled out. In 1971 he took over his parents' Pacific Beach practice, and by 1979 he was on TV, radio, and in every health food store in town. "I had a high profile. But like the Bible says, a prophet in his own town is without honor. Late in 1979 the board charged him with practicing medicinwithout a license. Colonic irrigation, as a procedure in which a speculum and water were introduced inside a human body, constitutes a medical procedure and as such should only be performed by an M.D., the board contends When the news of the lawsuit appeared in print, Luly's practice fell apart and his career was ruined, he claims He moved to Los Angeles. where he works today. 'I'm still giving colonics,' he say. 'The board hasn't beaten me vet. It's up to the Lord. I pray

therapists in San Diego nervously await the August

doctors will be able to administer colonics, and everyone else, including the chiropractors who have traditionally u - d the treatment along with their usual adjustments and rubbing... will be out of luck. doing very well on his own. His name was everywhere -

about it daily."
While Luly prays, colon

People are not going to allow the law to stop them." -80

> Neal Matthews and Randy Opincar

233 27 100a 3



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A VERIFIED

The Monsignor's Problems

I am writing in response to the article. "On the Sudden Departure of Wilden Spain" who append will be supported to the sudden such as a supported of the sudden such as a sudden sudden

litor or if your reporters have

hough: about what you have done of this man's life? It seems easy to

to do the better and more humane thing of using discretion.

Because of this article you have a responsibility to aid a man whose life you have damaged. I hope next time this kind of article comes to your attention you will weigh more carefully its benefits prior to probleation.

F. Gomez.

San Diego: deal to his community.

The life of the priest is not always an easy one. The "Vica: Unrist" in Exlay's world carries Cander in Judys were Garries great responsibility, often with great responsibility, often with great responsibility, often with life that at best can be lonely. It seems that Montagines Spalit is attempting to Jedu with his problems regardless of what they may be. And as anyone who has ever attempted to deal with a personal problem, bealing a best of the deal with a personal problem, bealing a best of the deal with a personal problem, bealing about the state of the deal with a personal problem. It is easy to skek a man when he is down, to pick with the dark of the deal with a personal problem, bealing and with the deal with treat responsibility, often with

Sensational

sit in judgment when you think you have all of the facts. Monsignor's problems, whatever they may have been, have only been complicated

It would seem better in the future to fight the kind of sloppy

journalism this article represents, to do the better and more humane

Sensational
You article on Monsignes Spain
was obviously well documented,
but left me with one nagging
question: Why was in necessary to
special keep was in the though the
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to the pr business. It fall Kolender were snorting costaine in his squad car, that would be news, but why Monsignor Spane? Sensational, yes, but news? I think not. Then there was the gay lover(s).

So what? There are thousands o San Diegans in a similar position many of them quite prominent and 'pillars of the community.' Why was this newsworthy? Was

there any evidence he was molesting the church choir? Was motesting the enuren entit? Was he an outspoken opponent of gay rights (a Ia Anita Bryant)? Was there any suggestion that this was affecting his job performance? Is he not entitled to his own private

etters

So why was this newsworthy? Was he emberzhing money from the church to finance his habit? Appacanty net. Was it offecting his performance in a purile, capacity? In the end, perhaps, but his superiors had contronted the situation, and he had been packed off to a hospital for treatment. The question of remains, From

The question remains: From what great evil were we being protected? Why was it necessare publicly humiliate the man, to bring him to his knees? Yes — it was a sensational

article (in fact you assigned four reporters, and devoted three whole pages to it, both of which were most unusual for a "City Lights"

titillating story, and to have scooped the other papers in town on it — and not use it. But was it esponsible journalism? I think

The media likes to pretend that
"we don't make the news, we only
print it." but the fact is you make
the news every day by deciding
what is and is not "news worthy."
Unfortunately, the definition of
newsworthy is subject to a
considerable amount of
interpretation.

interpretation.
In Europe it now includes In Europe it now includes paying thousands of dollars to anyone claiming to have slept with a member of the royal family (without regard to the trush of such claims), and using an army of photographers with telephoto lenses to lurans public figures, hoping for an opportunity to catch them in a state of districts (or

undress).
In America it has reached the point where many decent citizenwill not hold a public office because they won't subject themselves or their family to the siege of the media — camping or their front doorstep day and night as with Richard Allen, among

others).

Are you really serving the publication or yourselves? The press has rights, but with them come responsibilities. Hindsight is this case I think you erred, and no amount of rationalizing (or even an

apology) can undo the damage. Perhaps there is some hidden ance which I an significance which I am overlooking here. If so, I would appreciate it if you would thus enlighten me. Failing that, may I



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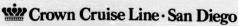
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	.49
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Raw Rennetless Mild	
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AVOCATO CONTRACTOR (1975)	99
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Straight from the Hip

Dear Matthew Alice:

While enjoying a rather spicy dish of tamales in Mexico a while back. I got to wondering. Why should Mexican food be so much spicier than the food we think of as "American" I asked my duning compan-ions, and in attempting to find an answer, we soon posed a bigger question: Why do the cuisines of nations become spicier the closer the countries are to the equator?

Take your tamale in one hand, your Carta Blanca in the other, sit back, and consider this profound thought: people make use of the food that is available to them. Scoff at this pearl of wisdom if you will, but take a look at the countries in which two inajor spices, chili peppers and cumin, originate. You'll see that Mexico, India, and China, all countries that serve fiery dishes, are on this list. In fact, nearly all spices are grown in tropical or subtropical regions, and it follows that those re gions would make the most use of them. Inhabitants of Mexico were using chili peppers 9000 years ago; Columbus brought the spice back to Spain, and it was subsequently planted — and used — the aghout the tropics. Tropical countries used spices because they grew them, just as temperate countries used the milder herbs and flavorings that were available to them farther north (and south). Eskimos don't use chili pepper for two reasons; first, they've never seen it; and second, even if they had, they wouldn't like it. (I

wonder what a walrus (aco tastes like?)
The conventional explanation for the phenomenon you note says that the use of spices aids in preventing or slowing food spices arise in preventing or stowing rose deterioration and in disguising any rancid-ity. The hotter the climate, the faster food spoils; supposedly the addition of cumin. ginger, chili, et al., mitigates this process. The historical absence of refrigeration in equatorial climes also exacerbated the



preservation difficulties. A truly comprehensive answer would involve a discussion of global politics and colonialism, which is beyond my ken. Let me just men-tion some interesting economic tidbits. Marce Polo found that wealthy thirteenth-century Chinese ate meat pre-served in spices, whereas the peasants had to eat meat that was simply steeped in garlic juice. This elitism continued in gartic juice. This cliffsm continued in Europe for many bundreds of years; a per-son's wealth was often judged not by the land he owned but by how much pepper he had in his kitchen.

Dear Matthew Alice. I have a question that has plagued me for some time now. I have noticed that scat-tered haphazardly throughout San Diego and its surrounding communities are large

sidewalks, and such unlikely places as the top of Mt. Helix I first noticed one of these on my wedding day over two years ago. and have been growing ever more curious since. Could you please tell me what these Xs are, what purpose they serve, and how many there are in the area? Diane Nord

El Cajon
Never mind who painted those Xs and
why. That's simple enough to answer.
What intrigues me is why you would first
notice them on your wedding day, a day
that for most people is filled to overflowing with more important emotional,
spiritual, and, er, physical concerns. And
why has your fascination with these marks been increasing since that momentous discovery? Is there some mysterious, ineluctable connection between your marriage and the Xs on Mt. Helix? Has the luster on your wedding ring feded, to be replaced in your mind by the gloss of white paint on

some nameless sidewalk? I don't mean to pry, Diane, but this sounds like a case for some psychological sleuthing, à la Sig-mund Freud or Virginia Woolf, perhaps, Well, a simple explanation of the marks should assuage your curiosity. Those white Xs are survey marks that are used in aerial obsorgammenty, or man paking. The

Xs are survey marks that are used in aerial photogrammetry, or map making. There are many reasons for making a map, and loss of people out there making them.—
from the county government to private contractors—but in most instances one of the least expensive and most accurate methods to employ is an aerial survey. Before a project begins, a surveyor will decide how many reference points he will need, the precise elevations of which are already known. A surveying crew will already known. A surveying crew will already known. A surveying crew will then go out and mark each of the spots by pounding a nail into the ground and paint-ing a white X there, often from three to six feet across. An aerial consultant flies over feet across. An aerial consultant files over the site and photographs the area; the plane flies at an altitude of anywhere from 600 feet to 12,000 feet, depending upon the size of the area being surveyed. Back in the office the developed pictures are placed in a machine calied a plotter, which creates a stereoscopic image of the ground, showing topographic features. The map maker can focus the plotter on any of the Xs. and because the exact elevation is known for each mark everything that is in focus for that particular X is at the same known ele-vation. A line is drawn connecting the vation. A line is drawn connecting the points at that elevation, then the machine focuses on a different X and the process is repeated. Thus is constructed the topographic map. Now, can the Nord household get on to more important matters, such as balancing the checkbook and deciding who does the dishes tonight?

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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THE INSIDE STORY

JERRY TRIMBLE'S TURNAROUND ON Horton Plaza park might have gone unnoticed last week if not for architect Larry Halprin's temper. Trimble's downtown Centre City Development Corporation paid Halprin \$125,000 last year for a radical redesign of the historic little park that borders the new \$140 million Horton Plaza shopping enter. Under Halprin's plan center. Under Halprin's plan.
Horton Plaza's ninety-year-old
fountain would be moved from
center stage, and Halprin
wanted to add a clock tower.
Ornamental pergolas would
be added, along with a new
source layer bryin gill sunken lawn. Irving Gil

wouldn't have recognized this park he designed in 1897. Trimble says he never championed the Halprin design, that he "attempted to be as objective as I could, and not to lobby for it." But Trimble did push the button for Halprin. He assured that money for the redesign was available (up to two million dollars) and attempted to persuade Mayor Hedgecock and downtown councilman Uvaldo Martinez that Halprin vision was the best solution to Horton Plaza's transient and wino problem. When a more traditional alternative to the Halprin plan was presented iar month to the CCDC board of directors, Trimble nervously tapped his foot and asked the advocates to hurry on with their

presentation.

By late June, however,
Trimble saw the Halprin plan
sinking. Hedgecock and
Martinez carped about its cost;
and the mayor forcefully told Trimble in a private meeting that he preferred the traditional, preservationist design. Downtown mercha

Equally ominous was the silence from builders of the new shopping center and from Chris Sickles, owner of the U.S. Grant Hotel across Broadway from the plaza. (As evidence of his purported neutral, objective posture. Trimble says confidently that if I asked [Horton Plaza developers | John [Gilchrist] and Ernie [Hahn] to endorse

Halprin, they would have."

Trimble finally abandones

Halprin on June 29, when Trimble wrote the first draft of a recommendation urging CCDC's board to retain the plaza's "historic" design. He discussed holding back that Friday's CCDC board meeting. a supporter of the Halprin plan. argued successfully that Trimble's recommendation should be distributed Tuesday July 3, so that Halprin's

should be distincted inequally ally 3, so that Halperin's heir plan was in trouble and would have a chance to turn out on masse at last Friday's board meeting. An urgent message that "Your Hornon Plaza Park Plan Is In Serious Jeopardy" was written on a batch of wastern to be a beautiful to the plan is In Serious Jeopardy" was written on a batch of week of the plan is last plan is least plan is last plan is least part of the plan is last plan is least plan in the plan is least plan in the plan during a July 4 telephone conversation with Trimble That was six days after Trimble wrote his anti-Halprin recommendation and two



weeks after warning signs of significant, if not significant, if not overwhelming, opposition. "It tied to call Thimble myself before," says Halprin. "and when I talked to members of the (CCDC) staff, they said Jerry had told them not to talk to me." He's convinced that "Trimble wanted to take the credit for my design in the beginning, and then he bailed out at the end when he saw it wouldn't see."

out at the end when he saw it wouldn't go." Trimble tells it differently: he remembers calling Halprin in mid-June to warn of anemic support and says the two talked again in Trimble's office on would rather not quibble about when he told Halprin what, or when Halprin figures he should have been told. "He was paid

enticement with the ethically subsidy, and the weekly paper's eventual fall from nalistic credibility" with "journalistic credibility" with the revelation that he received some \$350,000 from Hoover.

The irascible Remer is surprisingly uncritical of the story. He disputes the conclusion that he "broke with tradition to give a noisy [campaign] endorsement to Republican Roger Hedgecock." Remer says that he endorsed Hedgecock in 1980 and walked precincts for him in 1976. As for the contention that he is a journalistic sellout, Remer claims the charge is faulty because it's not based on a strict analysis of Newsline's

Remer is considerably less Helvarg, who wrote the article, and Bill Ritter, who was one of in the trenches of local community activism (Ocean Beach) and alternative journalism (The Door), and Remer now feels Helvarg and Ritter have zumed on him. Planting himself in the ideological middle-ground. Remer attacks Helvarg as a hard-biten lefthis: "who never found Newaline puris enough. "When we had money he wanted to spend it oh his projects, and he kept goofing on us for running stories on tofu." Remer says Ritter's CJR quote that "in terms of journalistic credibility." Remer now feels Helvarg and terms of journalistic credibility in San Diego, I'd say Newslim has none," shows how Ritter "has bought establishment journalism lock, stock, and

barrel."
Ritter, who now is a reporter for the local edition of the Los Angeles Times, is somewhat contrite about his published comments on former friend and comments on former friend a ally Remer, saying his statements reflect a local consensus, not his "personal views." Helvarg, though, stands tough and says he's completely satisfied with the content and tone of his CJR



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reporters' notebooks with vituperative criticisms of CCDC's decision not to support his plan. Trimble had his public relations assistant remind the press that Halprin was 'just an independent controllers' who deen I spea

The Newsline-Nancy
Hoover-J. David connection
gets national exposure in the
Columbia Dournalism Review's
August issue. CIR's two-page
article capsulizes Newsline's
history, praising Larry Remer's
"reputation for skilled
investigative reconstitution."

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Fear. Sweat, and Profit

How can this be? I put the question to Mike Connell, the man in charge of the El Cajon Border Patrol station Whereas the Border Patrol agents in San Ysidro concentrate on policing the border itself, and agents in the San Clemente and Temecula stations mainly work at screening traffic on the highways leading north, the El Cajon agents hold the primary responsibility for conducting "farm and ranch pa-trols" — that is, catching farmworkers. Connell is an outdoorsman with a tough, brisk manner. At my question, he wheeled around and pointed to a map of the area patrolled by his men.

The Et Caion station covers be ween 2200 and 2300 square miles." he stated. Although about twenty-five agents are available to work out of the station at any time. Connell says when you divide that among three shifts and figure in vacations, illness, and so on, s average crew size is only about six to ten people during the day, and three to five, evenings and nights, "So you can see, the alien's chance of being picked up by us is very slim." That is the chance of any individual illegal farmworker being caught is slim; Con-nell says there is no chance of his agents ever returning empty-handed. He indicates it's a little like going out



in San Diego in search of grains of sand; you're limited only by how many people you have and the size of their

carrying receptacles.

This last May, Connell's agents caught more than 3300 illegal aliens, the vast majority of whom were farm-workers. Connell says they could catch more, "but I'm not the kind of guy who only pays attention to the numbers and nothing else." Thus even though the farm raids net the biggest numbers. Connell also has his people do a variety of other tasks, such as catching landscapers in the act of working with undocumented Mex-Other days they'll track individual Mexicans through the back country.

"Or we could make a living just doing

freight trains. But you really need to

give everything some attention to keep 'em guessing. For example, if we were to do nothing but farm and ranch work for a while, the (bus and train) terminals downtown would go wild." Connell also says, "I'm a great believer in variety. Otherwise, you burn out."

This particular day held the promise of a really special change of pace. Connell was staging a major farm and ranch raid, the likes of which the El Caion station only undertakes once or twice a month; the chief had thus assembled ten veteran agents and five trainces who would travel in six fourwheel-drive vehicles, two vans, and a bus. Shortly after 8:00 a.m. the caravan rolled out of the modest headquarters across from Gillespie Field in El Cajon, heading northwest toward Black Mountain, just east of Rancho

How To Start

Bernardo. Up at the mountain, a heli-copter would await the raiding party.

"Every time we go up there we ask for the helicopter because it's such a valuable tool. Otherwise you just find yourselves in a one-to-one foot thase " Even fortified by the chonper's ability to spot where farm crews re working, the Border Patrol faces a formidable range of obstacles, according to Connell. "As soon as we start hitting the fields out there on any given day the word gets out real quick Farmers respond by stationing spotters whose sole tob is to broadcast the patrol's approach. "The [picking] crews also are highly migratory. Say the heli-copter will report a crew of seventy-five in one place, but by the time we arrive, they might be two miles away."

Connell's team's first target this

morning was to be one of the large fields in the shadow of Black Mountain run by the Ukegawa Brothers, one of the largest growers in the county. A unattended metal gates guarding the entrance to the property, the cara van paused while one of the Border Patrol agents opened the barrier. Connell says law courts long ago ruled that Border Patrol agents don't need search warrants to enter farms. Recognizing that, many local farmers actually give the agents keys to their gates. Connell says. Otherwise the agents can cut through the chain, replacing it with master links carried expressly for that

"The Ukegawa Brothers are pretty good." Connell said. "They don't do things like bulldoze the roads so we can't get through." Then again, he added, a cooperative attitude is in any farmer's interest. "If we hit any farmer every day we could drive him out of business, no trouble. But you

gotta be fair with these people." The erackling voice of the helicopter pilot radioing from overhead interrupted with a report of a crew of about thirty field hands working on one of the distant unseen hillsides. Immediately inside the farm gates, the green- and cream-colored fleet accelerated, and Connell gripped the wheel of his Ramcharges intently. The farm's dirt roads climb and plunge like a roller coaster. Racing over them at forty miles an hour provides the kind of thrill that

some people pay money to experience. Clouds of fine brown dust rose out from the wheels. "The ranchers do causes a type of spider to get on the crops," Connell commented over the roar of his engine. "So unless we're actually in pursuit of someone, we do drive slow. But once a run has started,

Around us in all directions, fields of growing tomato plants colored the hills a deep emerald. If you're a city dweller who gets his vegetables from the local Safeway or, at best, a backyard gar-den, the sheer size of a large commerden, the sheer size of a large commer-cial farm comes as something of a shock. It's easy to forget just how abundant the land here can be. 'San Diego County produces more dollars per acre than any either place I know about," says Charley Woods, the head of the local farm bureau. Two factors account for this: the excellent weather here and the fact that the crops grown here are relatively quite expensive. Whereas an alfalfa field in the Midwest might generate only eighty to a hundred dollars per acre per year. San Diego County farmers earn from \$3000 to \$12,000 per acre per year

that out of the 5200 counties in the United States, San Diego County ranks twentieth in agricultural produc tion. On an area of just 85,000 acres. local farmers last year produced more than \$445 million dollars' worth of crops. To put that in context, Imperial County, which ranks as one of the top seven or eight counties in the nation produced \$775 million worth of crops -but required 500,000 acres to do so.
"We're big business," Woods says,
"one of the biggest businesses in this county." (Agriculture ranks fourth after manufacturing, tourism, and the

Out on an operation the size of the

Ukegawas', with hundreds and hundreds of acres in all directions, the numbers begin to make some sense. All at once, it also becomes clear why the Border Patrol can't simply stake out the farms and round up all the illegal farmworkers. Catching people on this rolling landscape is nothing like raiding a factory, for instance, where entrances can be sealed and the captives processed at leisure. Here an illegal alien may be able to spot the agents a mile away. Then the alien can run in any direction on the compass — away from the roads over which the agent's vehicle is traveling. At some point the Border Patrol agent has to abandon his car and take off on foot, crambling over boulders and across rayines and down rows of tomato plants that easily can reach a man's waist. By the time the chase reaches this stage. Connell says his agents usually eatch their tar-

gets, but it is time-consuming work In the distance, Connell and I watched two Mexicans attempting their escape, diminished by the distance to the size of cartoon characters. A moment later, Connell pulled up next to another paddy wagon already

occupied by three Mexicans. Stepping down from his vehicle, the chief surveyed the commotion all around him "I love this work!" he exclaimed to me. "What other job pays you for jog-ging? You get to keep fit. No heart

attacks. You get to come out here with a helicopter." Even the aliens are pleasant, Connell said. "I like the aliens, myself. It's not like you're dealing with rapists or murderers or something. You don't deal with an element that's repulsive. Some of these aliens are the nicest guys in the world!" A few moments later, we watched one of the agents shepherd two short men in dusty clothing over to the waiting van. Connell directed my attention to the high cheekbones and Indian features of the captives.
"Those guys there are pure Oaxacans. The reason the [farm] foremen like 'em is that. Jesus, they're hard workers. They're tenacious little workers. They kind of stay within themse but that little guy there will work har-

der in one week than I will in a year." By the time the caravan once again pulled out onto Black Mountain Road, only twenty-Mexicans had been captured fewer than two per agent. But it was still early in the morning, and now we headed west toward Interstate 5. I asked Connell what would happen to the money owed the field hands we had arrested; earlier, back at the station in El Cajon, the chief had made a point o telling me how his men always made telling me how his men always made sure that apprehended aliens received the wages owed to them. Although the Border Patrol agents can't compel farmers to pay, they can and do report failures to pay to the state department of labor. "Actually, nine out of ten aliens claim that they don't have any pay [due them]," he replied. "And the

reason is, they have a pretty good idea they'll be back in a few days."

We turned north onto Interstate 5 and within minutes were passing the Encinitas Boulevard turnoff. Just a block or so from the freeway lies the Encinitas Town and Country Shopping Center, which Connell refers to as one of the biggest "open staging areas" in ing, the Mexicans drift into the parking lot there, waiting for the landscapers, the apartment managers, the farmers seeking willing laborers eager to earn the minimum wage, or a bit more. As they wait for such pickups, the Mexicans mill about in small clusters, under trees and lamp posts, outside the Happy Donut House tucked into the far nappy Jonut House tucked into the far southeast corner of the plaza. From past experience they expect the Border Patrol to show up daily, often around eight; the embankment out in back of the donut shop is worn bare by the traffic of fleeing aliens

On this morning, however, Connell and his troops had another destination. farther north. At the Poinsettia exit in Carlsbad, the caravan pulled off and regrouped to discuss strategy for storming the next target — another major Ukegawa Brothers field just down Palomar Airport Road, the next freeway exit to the north. The Border Patrol agents were milling around smoking and gossiping, when a north-bound freight train appeared on the Santa Fe tracks to the west. Connell stiffened like a hunting dog on the scent of a bird, scanning the train for silhouettes clinging to the boxcars "There's a group of at least three of 'em!" one of his men cried, pointing. Soon the Porder Patrol agents were hooting and cursing with frustration, as one human barnacle after another







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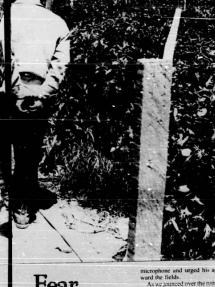
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Fear, Sweat, and Profit

communed nom page 11)
came into view, at least thirty Mexicans in all. Bothy for action, the ceravang out under Ungawa property
and the Ungawa property
came of the Ungawa property
and the Ungawa
and the Unga

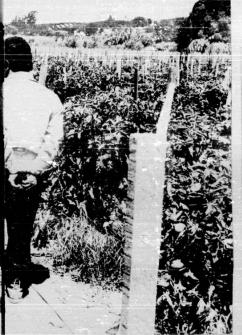
microphone and urged his agents toward the fields.

As we jounced over the retted roady,
the voice of one of Connell's men
crackled in the cab of our truck, "If
those gusy don't move, they might be
legial," the agent cautioned, referring
to a distant work crew. On either side
of us, strawberries glowing like bright
red Christmas bulbs spilled out of the
sides of rows of greenery; the fruit's
subtle scent waffed over the ground.
"No, they're moving," the voice
he radio affirmed, "Let's got!"
In an instant, the field that had been
marked by the steady rhythms of the
harvest burst into the frenzied, random
commotion of billiard balls hit by a cue
ball. Frightened workers, faceless in
the distance, scattered, arms pumping
Connell gave chase to one in one
time to be a superior of the control of the
harvest burst into the frenzied, random
to minde privage and by furrows and
to inche to deep to cross. "They all
ry to head for the I Agua Hediondal
Jagoon," Connell said, interpreting the
scramble of the Mexicans around us.
"There's la tof of mesquite they can
hid-ie Also, they live there."

He drove to a high embankment
overlooking this way down the steep hillfrontmund on page (4)







Fear,
Sweat,
and Profit

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common and process of the caracomplete into view, at least thirty Mexcomponent to the caracomponent to th







Fear. Sweat. and Profit

side, Connell led me through a narrow pathway to what looked like a pile of trash, only vaguely reminiscent of any human dwelling. Nonetheless, Connell seized a sort of door within the pile and yanked it open. "I think this has been abandoned." he said.

He continued down the bank, picking his way through the heavy underbrush and stepping gingerly around human droppings. Suddenly we found ourselves in a clearing that obviously had been inhabited that day. Over a crude charcoal stove we found a pan containing a few spoonfuls of congealed beans. Nearby, on a wooden crate, sat a box of Nutrigrain cereal.

"This is a pretty good place," Connell grunted, pointing to a shed neatly constructed out of tomato stakes. Next to a tree. Inside the shed were primitive beds, a Polaroid camera, items of clothing. "There's a woman living here. Children too." Connell said, pointing to the telltale items of clothing. "That's very unusual." He turned and began to climb back up the hillside out of the camp via another pathway, but halfway up it Connell froze. Farther up, directly within the agent's ine of sight, a Mexican man huddled as if trying to make himself invisible. Connell bounded up to him and then caught sight of a flash of clothing within the brush. "Vengan!" he called to the hidden figures: when nothing happened, he repeated the order to come, this time bellowing.

Out crept the Mexican man's wife, two little boys, and a girl dressed in a miniature Chargers' running suit, her black hair fixed in two small, neat braids. Within moments Connell had

ons half-filled with workers captured in the fields. 'It's kinda sad when you see kids like that," Connell said.
"They don't know what's happening. To them it's just a game." He iterated how unusual it was to find a woman other than a prostitute inside the alien camp. Connell says his men visit the camps, which they call "booch comnunities." fairly often, engaging in what they refer to as "hooching operations" — sweeps through the hidden colonies. Connell served in Vietnam, where the term "hooch" was used to refer to the primitive Vietnamese dwellings, and the Border Patrol chief says the local versions often remind him of those war years. Later, on yet another extensive farm

off Lake Boulevard in Oceanside be longing to another of the big local Japanese farming families, Connell led me almost eagerly to a different type of colony, this one a veritable town, deserted in midday. It would be nearly impossible to see this odd community from the air, fashioned as it is in a canyon bottom and sheltered by thick, aging trees. It is a place built of scraps and imagination. The humblest shelters are little more than trenches dug in the dirt and covered with a section of cardboard. The Border Patrol agents call these "spiders nests" — more jargon from Vietnam. Other dwellings reveal careful work and planning. One common compo-nent is the big cardboard tubes around which comes the plastic used to cover many crops in the fields; once the plas-tic is removed, the Mexicone man removed, the Mexicans transform the discarded tubes into center beams. They use tomato stakes as frames for cardboard walls, and then they waterproof the cardboard by cov-ering it with the plastic sheeting filched from the farmers. They cut pieces of rubber tire to use as hinges on

cardboard doors.
"Look at this. It's a shower," Connell called. Over the dirt, someone had constructed a scanty framework of wooden slats for the bather to stand upon; rising out of them was a single piece of white PVC pipe somehow connected to the irrigation supply in the fields. Conneil led me to communal kitchens where primitive grills set in the ground serve as stoves, and paper bags suspended from the ceilings are the only cupboards. We passed one clearing where someone had suspended two wooden swings from a mature tree. Nearby, thick gray cobwebs dangled from the limbs of a plastic Christmas tree, and a skinny cat picked its way through the garbage. Dungarees and faded T-shirts lay spread out on bushes, drying stiffly. But despite such evidence of minima housekeeping, garbage was the victor here, garbage in its ugliest incarnation. that of soggy, stinking heaps of smashed eggshells and broken plastic, crumpled beer cans, and un-

identifiable waste. "When you come down here to hooch this place, if you don't have a dozen men, you're wasting your time," Connell asserted. He explained that the residents scatter too effortlessly. Connell added that he dislikes sending men into the colonies late at night for two reasons: first, because of the danger of aliens mistaking the Bor-der Patrol for robbers, and thus reacting in violent self-defense. Second, Connell says the U.S Attorney's office in San Diego is currently investigating the question of whether the aliens might have some reasonable "expectation of privacy," an expectation that might oblige the Border Patrol to use a search warrant. "Of course if every-one runs, that falls into the category of 'hot pursuit,' and in that instance we don't need any search warrant.

Not every farmworker in the county lives in this kind of squalor. Some farmers and ranchers do provide their workers with housing such as trailers. But these employers run a special risk. According to one federal law, it's a felony to "harbor an illegal alien." Although the law is not enforced very frequently, local Border Patrol agents do invoke it every now and then - as occurred last September when Connell and his men captured 175 Mexican workers one day at the San Luis Rey Downs horse-training center in Bon-sall and charged the trainers with

felonies because "they were letting them [the aliens] live in the tack " according to Connell. Later, the defendants were allowed to plead guilty to "aiding and abetting the entry of an illegal alien," a misdemeanor.

Lasked Connell if he couldn't return and arrest just as many illegal as at the Bonsall track today. 'Yeah." he answered. "I've got an informant up there who tells me what? going on, and he says the numbers [of illegal alien employees] are just about what they were before the raid. But the thing is, now very few of the trainers will let the aliens sleep in the tack rooms anymore. They're out in

That the raid had driven the aliens from better to worse conditions didn't seem to strike Connell as being the least bit ironic. Instead the border patrol agent directs his reproach at the farmers and ranchers who hire the Mexicans in the first place, and at the American public, which turns its back on the illegal workers' plight. "It's an intolerable situation to have the aliens living up there like animals!" Connell exclaimed. He speculated that maybe the public really doesn't know about those conditions - or maybe people know but turn a blind eye in exchange for the cheap produce that the aliens make possible.

"The thing you always hear from the landscapers is that they can't get Americans to take the jobs," the Bor-der Patiol agent continued. "But that's a lot of crap! Those farmers have been getting away with murder out there. using a labor force which comes to them, which costs them nothing in the way of transportation or housing or anything." Connell thinks if instead of hiring Mexicans, farmers went down to the unemployment offices and got their workers there, the farmers' profit margins might go down and the price of food might rise, but those inconveniences would be well worth it

t's a suggestion that chokes local farmers. Apocryphal stories abound about this farmer or that farmer who tried to hire out-of-work Anglos only to see the entire worthless crew sitting out the afternoon in the shade, later de-manding to be paid. Charley Woods at the farm bureau says there even was a formal program inaugurated under Governor Jerry Brown, specifically designed to get state unemployment offices to supply the farmer's labor needs. "It didn't work," Woods says

Farmers claim it's even difficult to find Anglos willing to take super-visorial farm jobs. One Escondido avocado rancher and manager told me he has been unable to hire managers at a wage of \$2000 a month. "It's a demanding job. I like it . . . but mos men complain about the loneliness and the difference in lifestyle. They have some romantic view of the rural life. But it's not romantic at all. It's lots of hard work." When it comes to the actual picking, for which this rancher pays the minimum wage of \$3.35 per hour, the rancher says, "You have to be hungry to do this type of work. There's no doubt about it

The avocado rancher went further, echoing a theme one hears frequently on San Diego County farms these days namely, that you not only have to be hungry, but probably you also have to have virtually no other choices about where to work. If the much-debated Simpson-Mazzoli bill actually becomes law later this year, the avocado ranche, thinks most of his twenty or so men might gain legal status, since many of them have worked on the Escondido ranch for years, vacation-ing at their homes in Jalisco and Michoacan in Mexico for only two to three months per year. If they become legal residents, "What's going to keep them from going to Detroit and earning eight dollars an hour?" the rancher

Local ranchers and farmers who want their laborers readily and cheaply obviously don't have much objectivity when it comes to the subject of whether illegal Mexican migrants are vital to the San Diego economy. But a more unbiased evaluation of that question has been attempted by at least one source, a local consulting firm hired by

the County of San Diego four years ago. Joseph Nalven explains that his firm, the Community Research Associates, took a look at the overall effect of undocumented immigrants on San Diego County's economy, includ-ing the question of whether illegal aliens were taking away agricultural jobs from legal residents. To answer the question, Nalven and his coworkers interviewed 219 out-

of-work Americans at unemployment offices throughout the county, asking them whether they would take various jobs, including farm labor, at several different wages. They found that thirty-six percent of the unemployed said they wouldn't work as a laborer on said they wouldn't work as a laborer on a farm no matter what the pay. Forty percent said that to take such work they would have to earn an average of \$5.31 an hour (during the course of the study, the minimum wage went from \$2.90 an hour up to \$3.10 an hour, while wages prevailing in the local agri-cultural industry at that time ranged

from \$3.10 to \$3.75 an hour). Only fifteen percent of the people surveyed said they would accept a farmworker's job at the minimum wage, and ten per-cent said they would take such a job for \$2.50 an hour, less than the minimum wage. Based on these responses, the consulting firm used an elaborate model to calculate that if all the illegal aliens then working on local farms suddenly vanished overnight, from

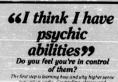
fifty to sixty-two percent of their jobs

There were drawbacks to this conclusion, however, as the consulting firm disclosed in a follow-up study published two years ago. The first study had made several important assumptions, including the notion that farmers would not pay higher wages to attract new workers if all their un-documented workers suddenly disappeared. But Nalven and his workers began wondering how realistic this assumption really was. To answer that question, they directed their

attention away from the potential work orce and toward the employers, ask ing local farmers what would happen if they had to sustain a twenty-five cent increase in labor costs. At first glance, the farmers' responses seemed to support strongly the idea that illegal aliens are crucial to the local agri-cultural industry. Nearly two-thirds of the farmers said that they would cer-tainly go out of business if confronted with even a twenty-five percent cost increase.

But several other aspects to the farming scene that came to light during the second study gave the authors dramatic difference between farmers in the North County and those in the South Bay. Whereas the percentage of illegal aliens among North County farmworkers is widely acknowledged to approach one-hundred percent. Nalven estimates that the percentage for the South Bay only ranges from thirty to forty percent. Many more Border Patrol agents patrol the South Bay, and — even more important — the flat fields near the border preclude easy escape from raids, unlike the hilly land in the north. Whatever the explanation for the difference between the two areas, the question arises; if South Bay farmers can somehow find legal workers to pick their crops, why couldn't farmers in the north do like-wise? Nalven and his coworkers found that nonunion wages in the south run about seven and one-half percent more than they do in the north, and unionized South Bay farms pay about

twenty-one percent more (excluding benefits) than North County farmers but the South Bay wages still fall below the levels at which farmers countywide estimated they would be driven out of business. Besides the dif ferences in the North and South County labor pools, the researchers County labor pools, the researchers also learned that in the past, San Diego farmers supplemented their labor forces with experienced agricultural workers imported from Imperial County during certain times of the year. They learned, too, that local



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Fear. Sweat. and Profit

ence for undocumented workers, and at times have fired legal residents to replace them with the more tractable

Confronted with this mishmash of

authors hedged. Local farmers probably could find more legal workers than they would like to admit, the study seems to conclude. But it's also possible that "some" need for guest workers "may" exist.

Mention guest worker programs and most local farmers think of the bracero program, which brought between four and five million Mexicans to Amer ican fields between the years of 1942 and 1964. Soon, however, the phrase may have a new meaning. Under both the House and Senate versions of the Simpson-Mazzoli immigration bill

(passed by the Senate last year and by by both bodies. Considering the hot the House last month), local farmers debate and the recent close vote in the would be able to import foreign workers legally to help harvest their crops House, it's still possible that the bill could stall during this final phase. In the Senate version, the farmers would have to request such workers And if it does pass, even if it does

allow farmers to obtain guest workers within three days, would San Diego farmers take advantage of those provi-sions when they have a limitless supply of bureaucracy-free labor on their doorstep? For years, U.S. farmers have been able to import guest workers after an eighty-day waiting period a program that has been shunned by California growers. Incentive for local

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twenty days before they were needed, while only three days' notice would be

required under the House bill.

But so many questions obscure the

immigration bill that it makes it hard

even to think about its consequences. Probably the biggest question is

whether the bill will become law. De-

spite the fact that both the House and Senate have passed versions of the bill.

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growers to import legal guest workers might come from new employer sanc-tions likely to be included in any final version of the Simpson-Mazzoli law. But it might not; California has had an employer sanction law on its books for more than a dozen years, but not a single person has ever been convicted under it. The breach between what lawmakers ordain and what actually happens can be wide.

I got some insight into that maxim when I talked to Gary Stephany, the county's chief administrator of en-vironmental health services. When the brouhaha over the McGonigle Canyon

illegal alien camps broke out five years ago and the board of supervisors declared that it would wipe out the infes-tations of illegal aliens throughout the North County, the task of carrying out this dictum fell to Stephany. He says it took about a year to get an enforcement program organized, and even then the county only could spare one enforce-ment officer who devoted time to the work throughout the six or so months when local harvests are heaviest. Stephany says that worker tried several different approaches. "One year we went through the agriculture department and got a list of farms. We'd try to hit the areas where we knew we'd had problems in the past." Another year, the county inspector went out in the company of Border Patrol agents.

Stephany says the problem that be-deviled the program wasn't that the inspector couldn't find the camps. He would find them, locate the property owners, and serve them notice that they had thirty days to clean up the mess. "A lot of times the owners would claim they didn't know the camps were there, and in some cases was true. You have a lot of absentee landlords, plus these camps are usually hidden in the brush on the

property." Stephany says that, once notified, every owner complied with the clean-up order. The problem was that it soon became clear the Mexican occupants were simply moving a few miles away. "It was like putting a pitcher of water on a fire." Stephany says. 'It was a continual battle and we weren't getting anywhere.' In May of 1983, when his budget was cut, he firmly recommended the elimination of the inspection program, a sugges-tion to which the supervisors quietly

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Fear, Sweat, and Profit

Road in Oceanside, Lopez seemed oblivious to the machinations of county and federal government. He said he hadn't heard anything about the Simpson-Mazzoli legislation. All his attention instead seemed directed to the price of zucchini in Los Angeles. which was riding his future and that of his wife and six children.

A youthful man of thirty-six, Lopez was born in a small town in Sinaloa. Mexico, and moved with his parents first to Sonora and then to Tijuana in the late 1950s. There the family lived for about five years, but Lopez says in those days one could get papers authorizing residency in the U.S. in just two to three months, which is what his family did. Lopez was about fifteen when he began picking avocados here for ninety cents an hour. He worked in the groves for about three years, then got his driver's license and moved on to higher-paying jobs. By last year, he was working as foreman of a 550-acre avocado ranch, supervising a crew of eighteen workers, almost all illegal.
"It's the only way the company gets a little bit of money." Lopez said. He says he had held the foreman's job for three years, and was earning \$1500 a month, when he received word that he was going to be replaced with another (legal) worker who would earn only \$1200 a month. That's when he de-

Lopez borrowed \$10,000 and began looking for land to lease. Over in Carlsbad he learned that the rent on some property went as high as \$350 an acre per month, so he felt good when he found the Oceanside land for \$165 an acre. "It's not good, but it's not too bad. Here the ground is good and it's not too cold." With no experience in truck farming. Lopez says he was talked into planting the zucchini by a knowledgeable friend. After preparing the ground. Lopez planted in early March, then began the nerve-wracking vigil over his sprouts. "I be there every day, looking at the plants," he

cided the time had come to try running

He says one day a group of men, all friends and relatives from the state of Guanajuato in Mexico, showed up on his property, and when he hired the crew and began working with them, he was pleased by the mer's industrious and trustworthy attitudes. On the re-cent morning when Lopez and I talked, most of the men sat within a shed located near the fields; Lopez explained that although he pays the men \$3.25 an hour for eight hours of work, the crew typically has to spend several hours a waiting for the vegetable to reach the proper stage of ripeness. The led the way to one of the nearby rows of plants. The squash bushes rise only about a foot off the ground. Here and there buttery vel.ow flowers waved in the morning brieze. Many of the zucchini were only inger size, but Lopez asserted that the vegetable usually grows up to three to four inches a The ripe zucchini amidst the leaves clowed a shiny green. Lopez says there's no way this work could be nized, since every plant must be checked every day.

He says when his harvest began

forty-five days after the seeds were first planted, he learned to his consternation that the market in Los Angeles was paying only three dollars per box (with each box containing at least eighteen pounds of zucchini). At that point, with a crew of ten workers. Lopez says he was gathering about 200 boxes a day. "You think that's \$600 a day. But I gotta pay seventy-three cents for each of the boxes. I pay the expenses of the truck. So it's not a very

All the worrisome figures seemed to dance through his mind. "I pay a lot of money every week. Boxes. People. Water. For this seven acres I pay \$400 for water last month. This month probably \$500." He had to fertilize the land three times. 'The first time it cost me \$287, the second time \$328, and the third it was 300-something." He had to buy 40 000 feet of bose, with which the zucchini are watered every other

of the vegetable had risen to eight dol-lars a box, but the harvest had fallen off, so that Lopez and his team, reduced to seven men, were only able to gather about sixty boxes a day. "Maybe I'll break even," the farmer said. calculating his earnings for the season. 'But I don't know.'

Lasked if he had considered trying to hire legal workers, and he answered gravely. "The ones who are legal want five dollars an hour, and we don't make that kind of money. No way." Lopez told me not to take offense, but that no American would want to pick crops, in all his years in San Diego argiculture, he had never seen an Anglo picking avocados or any other crop. "People from here want to make \$85 to \$100 a day." he shrugged. He said he certainly understood that; he'd like to make that kind of money too. But he'd settle for making less if he could simply run his own farm. He offered a familiar prediction of what would happen if all the undocumented workers were chased from San Diego. "All this go down. Because you see, nobody want to do it. No strawberries. No tomatoes. No squashes.

Lopez's land, I made my way onto a big tomato farm just west of Rancho Bernardo. It was after A few days later, not far from nardo. It was after six in the evening and the descending sun colored the hills with a honey light. A fine mist seemed to rise from the earth, softening the edges of things, veiling the onset of evening. Only the rustie of an evening breeze through the rows of plants interrupted the stillness. Acre after acre of tomatoes stretched toward the horizon, with no human in sight. It was as if Lopez's vision had already come true, as if all the fruit on the vines had been forgotten.

Then a distant movement caught my eye. About a mile away, along a ribbon of dirt road, a tiny figure appeared. I moved toward it and soon I could discern a man . . . and then several men behind him . . . and more coming into view over the ridge of a hill - a band of farmworkers making their way down the road after their day's work. They strolled along the road unhur ried, many carrying white plastic buckets filled with irrigation water from the fields. Soon I saw that they were heading for a clearing where a catering truck had parked, and still more men gathered, and portable radios emitted the dolorous strains of Mexican music. The men dawdled in the clearing, gossiping and loafing, eating their enchiladas and enjoying the sunset, fig-ures in a mirage which I knew would soon once again disintegrate into shadows and empty fields. CAN'T AFFORD YOUR INSURANCE DEDUCTIBLE? **AFFORDABLE**

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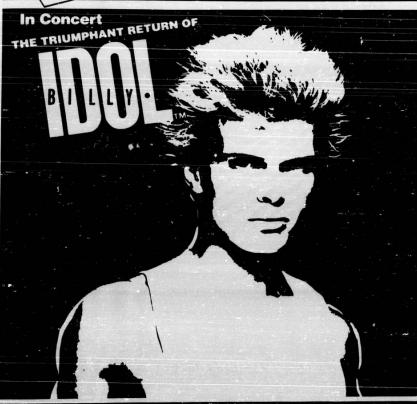
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An evening with a pair of San Diego bounty hunters



he harried-looking older woman stood in the doorway of her small home in a faded area of East anted to know why the pleasant and polite young man facing her was inquiring about her daughter.

"Deborah missed her court appearance yesterday. I'm from the bonding agency that posted her bail. I just want to be sure that she makes her court appearance." Earl Gesch was telling Deborah's mother a pleasant lie. Gesch is a bounty hunter, or "recovery agent" as he sometimes refers to himself, for San Diego bail bondsman George
"King" Stahlman. His intent was to

pick Deborah up and deliver her to the Las Colinas women's detention center in Santee

'That's not true." the woman said. "There is no court appearance anymore. She missed it. I got that from her lawyer."

Gesch's manner changed instantly. "The lawyer's just a public defender. He doesn't know anything. She can still make her court appearance. If Debbie wants to go back to jail, fine. She's been there before. I'm just trying to get her into court, but she can go back to jail if she wants it that way." Earl Gesch's voice had become nasty, hostile. He

By Bob Owens

'Listen,' the mother said, "I don't care what happens to her. It's her life, I can't do anything more But I know there's going to be a warrant out on her. I know what's going on. My son's a captain with the San Diego police." She paused, sighed. "She's living a couple of locks away. I'm not sure exactly

A good-looking blond-haired boy came to the door, "I know where she is," he told Gesch. "C'mon, I'll show you." He stared at Gesch's watch. "Hey, are those real diamonds in that watch?"

"I don't want him getting nvolved in this." the woman said. 'He's only thirteen."

"Don't worry," said Gesch. "I'm ot going to take him with me. I can her by myself."

The boy came out of the house and tagged along after the bounty hunter. "You got a car?" he asked Gesch.
"Yeah, over here. Let's go."

The kid slipped into the back seat.
'Get down, I don't want your grandmother to see you with me when I pull out," Gesch said. He drove a couple of blocks up the street and the boy pointed out a small brown house. "What's she doing in there?" Gesch wanted to know.

"She's taking care of a couple of studs." Deborah was the boy's mother. He told Gesch that there was only one guy with her at the moment. "A New York type. About your size. He thinks he's tough, but we can handle him. Let's go kick his ass!" the young son said.

'Not right now. Later, maybe.

Wanna Coke?"

Gesch drove to a nearby 7-Eleven. where he gave the kid a dollar for the drink. He then called his partner from a pay phone. "When you have to pick up a woman," Gesch explained, "and there's a guy with her, there's almost always trouble. The guy will come on violent when you try to bring in his girl."

The bounty hunter drove Deborah's son back to the neighborhood. "Hey, I like your jacket. Oh man, it's beautiful." The kid had picked up Gesch's black jacket from the back seat and put it on Deez, it fits perfect! Can I have



"You got fifty dollars?" "I'll have it next week. Let me off here. I'm gonna meet my girlfriend." The kid opened the back loor. "You know, I need sex once in a while too." He started to walk away, then returned, took off the jacket, and handed it back into the car. "You forgot this, huh?" he smiled. Gesch had forgotten; his mind was on something else, on getting the boy's mother into Las Colinas with a minimum of trouble. At about 6:30 p.m. Gesch's

partner, Bill Leflet, arrived at a

prearranged meeting spot and was filled in on the case. Deborah

Crenshaw is not her real name, and

some biographical details in this story have been modified, but the woman had, in fact, been arested for

ourglary. A boyfriend named Jack -

had notified Gesch's employer that

he didn't think Debbie was going to

make her court date. He was worried

about losing the \$250 he had put up for the bail, and about being responsible for the full \$2500 bond. The skip had been put into the

computer, but as of yet no warrant had been issued. When Deborah had

been released from jail, she had failed to come into the bail-bond office to

fill out the paperwork and have her photo taken, but Gesch had a

sketchy description from the court records: five foot, seven inches, 120

pounds, thirty-three years old, long brown hair and brown eyes. The

Deborah was definitely inside the house her son had pointed out.

About a half-dozen bounty hunters are currently working in San Diego.

and all are legally empowered to use "reasonable and necessary force" to

including busting down doors, even without a warrant. Gesch had broken

into homes before, but he had to be

absolutely sure that the skip was in

the house: if he was wrong, he himself could be charged with felony

breaking and entering, trespass, false arrest, and a long list of other

Gesch drove around the corner

and sent Bill Leflet up to the front door to find out what he could.

Leflet reported back that he had

asked for "Jane" when a man answered the door, and was told

there was no lane there. Leflet had

bring in their man - or woman -

problem was to ascertain that

cosigned her bond and, a week before.

a maintenance worker - had

skip to make her appearance. Stakeouts of this nature are a routine part of a bounty hunter's job. The longest Gesch and Leflet had been on a stakeout was ten hours. Now, while keeping an eye on the house, they settled back and passed

insisted, and the man repeated that

there was no Jane, only a Debbie.

supposed to have come twenty minutes ago, and he was starting to get pissed off that the hadn't arrived. Leflet got into Gesch's car and they

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moved to a vantage point half a

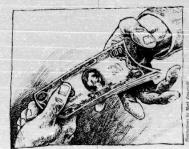
block away. There they chain-smoked and waited for their

house, they seried out an passed the time telling war stories. Thirty-two-year-old Bill Leflet is a dark-skinned, six-foot, 220-pound 'half-Indian' (his description) who was hired by Gesch six months ago as a process server. (Gesch has a process-serving business on the side to supplement his income as a bounty hunter.) Shortly after Leflet was hired. Gesch decided to see if his new employee could bring in a woman who had forfeited her bond

o date, the apprehension of a man i East San Diego who failed to make his court appearance for grand theft

an apartment house that the skip was living with his relatives a few doors away, in a house. We went in through the back yard, and there wa this shed. We figured the guy might be hiding in there, so Earl kept hammering on the door and finally the guy opened it. We're standing there, me and Earl, and staring at this guy, who I swear to God was broader than both of us. It turned out that he used to play football for Long Beach State. He said he wasn't about to be taken in and started to close the door. I managed to grab hold of him. and Earl was trying to get the cuffs on, and then he started running, with me hanging on. He headed full speed for this fence with a wooden gate and I could see he wasn't going to stop for nothin'. He crashed right through the gate, breaking the hinges, and shook me loose and kept runnin'. We went after him, but he kept runnin' around bushes, and up and down and around the block, and we never got close. I guess he didn't want to leave his neighborhood. Finally I said in a loud voice, 'I hope he doesn't go into those apartments we'll never find him in there.' Sure as hell, he disappeared into the apartment complex. We knew he was in the girls' apartment, so we called in the police as a back-up and managed to talk him into

surrendering in thirty minutes "
About twenty percent of the time Gesch calls in the police or sheriff's department as back-up, if there seems a real chance of excessive violence. Unlike most bounty hunters, neither Gesch nor Leflet carries a gun. "I don't want anyone working for me carrying a gun." George "King" Stahlman had said earlier. "I don't want anyone being shot for a few-thousand-dollar bone won't hire a muscle man. I'd rather have a salesman, a hot-shot alesman. They do much better at this kind of business than some



A few hours later Leflet had called Gesch and told him he had her. Incredulous, Gesch postponed a date with his girlfriend and went out to verify the woman's identity. The two men have been working as partners

"I like this kind of work," said Leffet. "I used to be a bouncer in some biker bars and also in some topless joints, so I'm pretty much used to this kind of thing." He

who just thinks they can go out there and break heads. You need brains in this business. People saw Steve McQueen in that movie The Hunter you know, using Sten guns, running around on rooftops, blowing things up, it was all just a farce. Stahlman's thirty-two-year-old bail bond agency is the oldest in San Dic. o. and the veteran bondsmar stays current by passing out jesting bumper stickers proclaiming himself

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prearranged meeting spot and was filled in on the case. Deborah

Crenshaw is not her real name, and some biographical details in this

woman had, in fact, been arrested for burglary. A boyfriend named Jack —

a maintenance worker — had coxigned her bond and, a week before.

had notified Gesch's employer that he didn't think Debbie was going to

make her court date. He was worried about losing the \$250 he had put up

for the bail, and about being responsible for the full \$2500 bond

The skip had been put into the computer, but as of yet no warrant

fill out the paperwork and have her photo taken, but Gesch had a

sketchy description from the cour records: five foot, seven inches, 120

pounds, thirty-three years old, long brown hair and brown eyes. The

problem was to ascertain that Deborah was definitely inside the house her son had pointed out.
About a half-dozen bounty hunters

are currently working in San Diego, and all are legally empowered to use "reasonable and necessary force" to bring in their man — or woman —

including busting down doors, even without a warrant. Gesch had broken

into homes before, but he had to be

absolutely sure that the skip was in

himself could be charged with felony

breaking and entering, trespass. false arrest, and a long list of other

charges.

Gesch drove around the corner and sent Bill Leflet up to the front

door to find out what he could.

Leflet reported back that he had

asked for "Jane" when a man answered the door, and was told there was no Jane there. Leflet had

the house if he was wrong, he

had been issued. When Deborah had been released from jail, she had failed to come into the bail-bond office to

story have been modified, but the

skip to make her appearance.
Stakeouts of this nature are a routine part of a bounty hunter's job. The longest Gesch and Leflet had been on a stakeout was ten hours.
Now, while keeping an eye on the
house, they settled back and passed

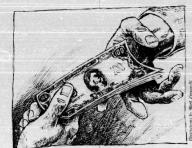
nouse, they settled back and passed the time telling war stories. Thirty-two-year-old Bill Leflet is a dark-skinned, six-foot, 220-pound 'half-Indian' (his description) who was hired by Gesch six months ago as a process server. (Gesch has a process-serving business on the side to supplement his income as a bounty hunter.) Shortly after Leflet was hired. Gesch decided to see if his new employee could bring in a woman who had forfeited her bond.

o date, the apprehension of a man i East San Diego who failed to make his court appearance for grand theft "We found out from some girls it

an apartment house that the skip was living with his relatives a few doors away, in a house. We went in through the back yard, and there was this shed. We figured the guy might be hiding in there, so Earl kept hammering on the door and finally the guy opened it We're standing the guy opened it We re standing there, me and Earl, and staring at this guy, who I swear to God was broader than both of us. It turned out that he used to play football for Long Beach State. He said he wasn't about to be taken in and started to close the door. I managed to grab hold of him, and Earl was trying to get the cuffs on, and then he started running, with me hanging on. He headed full speed for this fence with a wooden gate and I could see he wasn't going to stop for nothin'. He crashed right through the gate, breaking the hinges, and shook me loose and kept runnin'. We went after him, but he kept runnin' around bushes, and up and down and around the block, and we never got close. I guess he didn't want to leave his neighborhood. Finally I said in a loud voice, 'I hope he doesn't go into those apartments we'll never find him in there.' Sure as hell, he disappeared into the as hell, he disappeared into the apartment complex. We knew he was in the girls' apartment, so we called in the police as a back-up and managed to talk him into

surrendering in thirty minutes."

About twenty percent of the time
Gesch calls in the police or sheriff's department as back-up, if there seems a real chance of excessive violence. Unlike most bounty hunters, neither Gesch nor Leflet carries a gun. "I don't want anyone working for me carrying a gun." George "King" Stahlman had said earlier. "I don't want anyone being shot for a few-thousand-dollar bond I won't hire a muscle man. I'd rather have a salesman, a hot-shot salesman. They do much better at this kind of business than someon



A few hours later Leflet had called Gesch and told him he had he Incredulous, Gesch postponed a date with his girlfriend and went out to verify the woman's identity. The two men have been working as partners

ever since.
"I like this kind of work," said
Leflet. "I used to be a bouncer in some biker bars and also in some topless joints, so I'm pretty much used to this kind of thing. He recounted his most interesting case

and break heads. You need brains in this business. People saw Steve McQueen in that movie The Hunter. you know, using Sten guns, running around on rooftops, blowing things up, it was ail just a farce.'
Stahlman's thirty-two-year-old bail bond agency is the oldest in San Diego, and the veteran bondsmar stays current by passing out jesting bumper stickers proclaiming himself

'The Unofficial Bail Bondsman for the 1984 Summer Olympics.". He refers to bounty hunters as "skip racers" and has a few war stories of

"When I started out, years ago, I traced the skips myself. Once I had a \$300 bond due on a skip and didn't have the money to pay the court. I knew the guy was in a lumber camp in Montana, so I went up there on my credit cards, found him chopping down Christmas trees, and brought him back. Another time I went to Odessa. Texas to get a guy who was being held there in jail. The place was pure hell compared to the jails here in San Diego, and the guy was real happy to see me. Thank God you came after me,' he said. 'I can't take this place any longer. I'm glad to go back.' I let this skip drive my car back to San Diego while I caught some much-needed sleep in the back

Stahlman also tells how some states have laws requiring the bounty hunter to turn the skip over to local authorities for processing and extradition. "New York has a law like that. If I turn in a skip, I might never get him back. It's money to me, a business, so when I went to

back and I don't know if it was illegal or not. I had to get him back Sometimes," he adds, "we have to

Bounty bunters work under the bond of a bail agency, which permits them to do a few things that a law enforcement officer cannot do, such as entering a house without a search warrant. If they have to go out of state to bring back their man, the bail bondsman pays their expenses, on top of the twenty percent of the total bond that is the usual fee a bounty hunter earns if successful. Some agencies will also compensate their hunters for whatever it may take to pay off an informer, known as a

arrested are finally released. Earl Gesch admits that Posting bail bonds is a high-risk business: six or seven local agencies have gone broke in the last few prevarication is one of his own principal stocks in trade. "I don't mind doing a bit of lying when I'm years. A principal reason for this is that about fifteen years ago San on the job. These people who cosign Diego County began to increase the number of individuals who were lie all the time. I've picked up skips by pretending to be a friend, or by telling the skip's friends or relatives released on their own recognizance ("O.R."), without having to put up that I'm an employer with a job prospect for the skip." Being an bail. This reduced the expense of adroit liar is what Stahlman means housing a large number of prisoner by "hot-shot salesman." awaiting trial, but the impact on the bail bondsmen was that they were Gesch is twenty-seven, standing a

slender six feet tall. He got into the left to do business only with the business two years ago as a way to acquire criminal investigative high-risk jailbirds. Approximately eight percent of people covered by an agency bond fail to appear in court, but of these experience preparatory to securing a license as a private investigator. He most are 'technicals' - attorneys also plans to take the state test to write bail himself. (Three different bondsmen work out of Stahlman s failing to notify their clients, illness and so on. Only about two percent

agency.) With his styled hair and are true skips. Most people who neat mustache, and a weil-modulated and articulate avail themselves of the services of a bonding agency need a cosigner for manner of speech, Gesch reminds what is in effect a loan to get out of one of a typical anchorman on the jail. Although cosigners are technically responsible for the full eleven o clock news. In the office he wears a tie and pressed shirt. Out in amount of the bond in the event of a skip, or forfeiture, the bondsman the field, bounty hunting, he might be dressed in Calvin Klein blue jeans will still usually send a bounty and a yellow pullover, as he was the night he went after Deborah hunter out on the case, since it's a lengthy process to collect from a Crenshaw Bill Leflet wore a torn cosigner, and after six months T-shirt with a picture of the U.S.S. unless the court grants an extension, Tarawa printed on the front. the bail is permanently forfeited. Often too, the cosigner will lie on his application, and it's difficult to

check job and credit references after business hours, when many of those

"I think that's them," Gesch remarked, quietly. A man and a woman had turned into the brown house. The woman seemed to fit the description he had of Deborah

"Looks like 'em," Leflet agreed.

He went up and knecked on the door again, and reported back that the same man told him that Deborah still had not returned. Leflet argued that they should go in and take them, but Gesch was wary: there were now apparently two men inside the house and he still wasn't positive that the woman was his skip. He drove into an alleyway behind the house and watched for a while longer, then returned to the 7-Eleven to get a soft drink. He pondered calling in the police as a back-up, but as yet there was no warrant out on the woman. so he and his partner would have to enter the house first anyhow. He thought it a good idea to continue the stakeout and wait for Deborah to

You didn't forget

leave, but on the way back to his car from the 7-Eleven he spotted a San Diego police car and announced Well, there's our back-up." Gesch

followed the police car until it came to a stop a block away, and he intercepted the officer as the policeman started up the walk of an

Wait a minute," the cop said in response to Gesch's request for a back-up, "I've got three calls waiting for me after this, I've got a stack of paperwork waiting. I've never seen a more fucked-up division, they don't give you any back-up, and I've got to do the wo that the traffic division should be doing. Why don't you try calling in? Maybe they can send someone out."

"Listen, we'll be your back-up here if you back us up later," Gesch laughed, as the officer disappeared into the complex. He turned back to his car and said sardonically, "What the hell, let's get them ourselves. we're supposed to be he-men, bounty hunters."

The hunters returned to Deborah's house and Leflet went through a hole in the backvard fence and carefully tiptoed to a window. He peered into the window for a long time while Gesch waited behind a fence. Finally, impatient, Gesch snapped his fingers and waved his partner

"The girl took off her clothes and lay down on the bed," Leflet reported. "She's real skinny. The

guy she walked in with asked her it she wanted to take a shower, but she said she just wanted to shoot up. Sho said she was messed up and felt bad about disappointing Jack by not showing up for her court appearance. It's her." Leflet went back through the yard and took up

his post at the window for another twenty minutes. "He's humping her now," he told Gesch when he 'I was wondering what you were

doing so long at that window."

Leflet proposed again that they go in and get her, but Gesch pointed out that as far as they knew there were still two males inside. "You never know how someone's going to react when they're doing drugs," he added. He knocked on the door of a nearby house and asked the woman who answered if he could make a phone call to the police. She handed the phone out to him through a

much crime and violence in the area Gesch put the call through to the police, explaining who he was and requesting back-up. It was ten minutes to nine. Leflet had moved to the front of the dwelling and pecked in through a shade that had gotten caught on a wilted house plant. A cluttered room, with old furniture surrounding a waterbed on the floor. ough the peephole. A

man with a goatee was using a

latched door, apologizing for being

so suspicious, but there was now so

brownish-white substance; a hypodermic needle was on the armrest of his chair.

Just at this time another patrol car breezed by and Gesch raced after it. waving his flashlight. When the car made a U-turn and a white light was shone into the bounty hunter's face. Gesch raised his arms: "See, no gun, no gun." The cop pulled up in front of the house, red lights flashing. "Ah, Christ," Gesch exclaimed, "you're going to screw everything up!" It seemed that this was just a cop on his normal rounds not the unit that had supposedly been dispatched as a back-up. Gesch told the cop that there was a bail skip inside, and what's more, there were several people shooting up on

"Hey, I've got someone killing somebody a couple of blocks away, the officer said. He turned his car around again and sped off.

Probably taking his coffee break," Gesch muttered in disgust It was now 9:20, half an hour past the time he had phoned the police "I hope my call wasn't taken by some bounty-hunter-hating bull dyke down there."

"I think we should go in. I don't want to be here all night," Leflet offered, again peering through the window. "They're in the shower

Gesch gave Leflet the keys to his car and told him to go to a pay phone and make another call to the police.

A few minutes later a patrol car, headlights out, swung up to the curb and two cops got out. Gesch filled them in and said he wanted to wait for his partner to return. "Anyway, they 're in the shower, I hate to take

one out of the shower 'Are you sure you saw them injecting?" asked a fresh-faced young officer. Gesch said yes, but that there was no warrant out on the woman. "Then we can't bust

them," the policeman replied. But I can," said Gesch, as Leflet arrived at the scene.

Another officer who had pulled up in a second car wanted to be sure the bounty hunters had the right to break in the door, and, satisfied, went around to cover the rear entrance

Gesch and Leflet went through the yard and rapped on the bathroom window. The fellow with the goatee slid it open. "Yeah?"

"Debbie's got to come out right now or we're coming in to get her. Gesch shouted. "She's jumped her

"Okay, okay, just a second." The man shut the window. Nothing happened. The first cop told Leflet to bust down the door. Bill positioned himself and with several hard cracks with the heel of his shoe broke through the lock. The two bounty hunters rushed into the house, the policemen strolling in

Deborah and her boyfriend were



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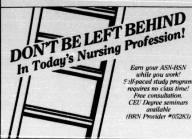
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had left. They stood wet and completely naked toward the rear of the small living room, near the pathroom door. She had picked up a kitchen knife, and, crying and babbling incoherently, pointed it at Leflet. The young cop pulled his gun and moved up to within a few feet of the hysterical woman. "Drop it! Drop it right now!" She held the knife in from of her until Leflet reached out and took it away

The man, calm, asked if he could put on a towel, and was handed one.

BLUE BIRD EXPRESS

Jack, her cosigner, had told her that the court appearance was the following day, that the bounty hunter had lied to her boyfriend earlier, that she thought they were coming to hurt her or to hurt her kid, or to steal her money. There was so much crime in the area, she yelled. It's the only reason she had pulled the knife, she never intended to hurt anyone

While the cops searched for the dope, Deborah, still nude, moved close to Leflet and was whispering in his ear. Gesch shouted at his partner to keep her at arm's length. 'Listen, we're . . . negotiating

Deborah said. "Hey, you're not negotiating anything with me." Leflet later said

that Deborah wanted him to come into the bathroom with her, for sex Deborah was given a towel and

clothing and stepped back into the open kitchen to dry off and dress. Meanwhile, the young officer intently grilled her boyfriend and was examining his arms for needle "Hey, I'm clean," the man said, while Gesch pointed out a puncture mark on his arm. "I'm trying to cooperate. I'm just trying to

help Debbie straighten herself out." Deborah rattled on, whimpering and crying, insisting she was on methadone treatment, that she didn't do drugs anymore. The young cop-turned to her. "You're just a hype. you know that? Shut up!" She insisted on bringing her purse. If she left it, the money in it would be appeal off. And I want to take my son's picture. I have the right, you can't deny me that." She knew her rights, she said; her brother was a

captain in the narcotics division. 'She's not lying there." one of the cops whispered. "She's been giving him headaches for years.

The goateed man was not arrested

for possession of heroin — Gesch later said it was because the cops had no warrant to enter the place and it would have been too much of a hassle to prosecute him under those circumstances. The cops, however, tid confiscate the remaining dope. the syringe, and the spoon. Deborah, still sobbing and pleading her good will, was handcuffed by Gesch and placed in the back seat of his vintage Chevrolet. "I wouldn't be trying to hide two blocks from my eighty-two-year-old grandmother. my mother, and my son," she sniffled. Her boyfriend had put on a





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her a long kiss good-bye. Gesch drove to Stahlman's office on Union Street near the courthouse to fill out some paperwork on the case before heading to Las Colinas. Deborah continued to wail and insist that she would never try to hurt a bail

bond agency that got her out of jail. "Listen, you hype," Gesch hollered at her, "just shut the hell up or I'll put your head between your legs. If you think your rights were violated. you can sue. Right now you're going o jail." She didn't want to sue or do anyone any harm, she said.

While Gesch worked inside Stahiman's office. Leflet stayed in the car and listened to Deborah tell of her father, a former vice-president for a major defense corporation who had founded his own independent film company. After financial reverses he had committed suicide. and Deborah began to do drugs. She

also offered oral sex if Leflet would let her go. On the way to Santee she rested her head on his shoulder until Gesch ordered him to keep his In the bright yellow light of the

Las Colinas waiting area Deborah looked emaciated, wasted, eyes haunted, skin mottled, her body in a slouch. She tried to be cheerful but couldn't seem to stand still. In her purse the female deputies found some nonprescription drugs which they handed to Gesch. One of the deputies, a heavyset woman with a sympathetic manner, spotted Deborah. "Crenshaw! What are you doing back here?" She began a pat-down search of the unsteady Deborah. "Now just settle down, I know your problem, you've been through this before, just relax, you know we have a nice country club here for you." The deputy told

Gesch that when Deborah had been at the facility previously, she had been on Thorazine and had been

placed under psychiatric care. Before Deborah was led away she turned and thanked both Leflet and Gesch for "being so kind" to her There was no sarcasm in her voice 'I'm not being kind to you," Gesch replied as he walked to the door. "I brought you to jail, where you belong.'

On the way back to San Diego at 12:30 in the morning — Gesch was tired and hungry. "I know I sounded callous, but I have no sympathy for someone like that She's in jail because she skipped our on her bail. That's all. Period." He pulled onto the freeway and took a deep breath. "When I first came to San Diego five years back, I worked long, long hours, and still do, for everything I have. There's a girl who had it all given to her, all the ingredients for a good life, and look at the rotten mess she made of it No. no sympathy at all.

Leflet, on the other hand, had been somewhat touched by the woman's plight. She had told him that the reason she hadn't shown up at the bail bond agency after her release was that Jack, the cosigner, had been eager to get her back home for sex, his reward for springing her. 'I feel sorry for aimost all of 'em.' Leflet said. "You go out to get 'em and they give you all kinds of trouble, but when you have 'em and get talking to 'em, they 're not really ad people." Leflet was drained b the evening's events. On the ride to Las Colinas Deborah had asked him how they had found out where she was living. He didn't have the heart to tell her that her thirteen-year-old

son had put the tinger on her.

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JONATHAN SAVILLE

There are three broad categories in the production of ancient Greek tragedy for the modern stage. The archaeological method attempts to reproduce the conditions of the original staging; masks, dec-lamation, a dancing and chanting chorus, and even outdoor production under natural light. The modernist or avant-garde method updates the plays, introduces ideas and experiences from contemporary life, explores anachronistic styles of acting and staging (such as expressionism and sur-realism), and makes full use of the technirealism), and makes to also of the techni-cal resources of the modern stage. And then there is the mixed or eclectic method, which lies behind the great majority of modern productions. It includes certain selected elements of the authentic ancient

theater, necessarily modified because deprived of their original context and various echniques of the modern theater, above all expressive lighting and sound designs. But its chief quality is its comfortable familiar-ity, for the characters are treated as psychologically explicable, the acting style is generally realistic, and the deep alienness of Greek tragedy insisted upon by the archaeological and avant-garde ap-proaches is attenuated or eliminated.

It is to this category that the production of Sophocles' *Oedipus Rex* by the Epidavros Festival belongs, a production recently brought to Los Angeles as part of the Olympic Arts Festival. Minos Volonakis' staging pays its debt to antiquity.
The stage is a circular mea somewhat re-sembling the "orchestra" of the ancient Greek theater. The chorus does a lot of dancine, although choral recitation and

chanting have been mostly replaced by the voices of individual chorus members speaking out of the crowd. Many of the speaking out of the crowd. Stary of the characters, including the chorus, wear half-masks. But all these elements func-tion chiefly as decoration, rather than as organic means of communicating the play's meanings. The dancing is of the anguished modern-dance school, and its cliches of personal emotional expression have little to do with the original purpose of the chorus, which was to represent the collective attitudes of the community within which the action is played. The masks give a stylized, depersonalized quality to the actors, raising them above ordinary humanity - until they take the masks off and become realistic actors en-gaged in a family melodrama. This equivocal use of the masks makes the director's attitude toward the play exceptionally clear. At bottom he is telling us tionally clear. At bottom he is telling us these are people like you and me — trouble with one's parents, trouble with one's job, worry about social problems — and the masks are merely disguises; when the pre-tense of being lofty, archetypal, legendary figures is removed, we see the real, human, vulnerable, anxious people, mud-dling along the way we ourselves do. The style of acting in this *Oedipus* is

similarly mixed and compromised. There is some forceful declamation, indicating that the script belongs to a public ritual rather than to a family melodrama. But most of the acting would be quite as suitable in a realistic movie about modern life Nikos Kourkoulos is in fact an actor who has made his reputation in films of just that sort. He is a handsome man with a handmellifluous voice, but he seems vision soap opera than the great legendary king doomed by an incomprehensible fate to terrible deeds. His anger against Kreon and Tiresias is that of a chairman of the board shouting at insubordinate corporate vice presidents. When he laments with Jokasta about the unpleasant revelations that have started to turn up, the two of them seem like a modern married couple having a hard time coping with the rising cost of living (the acting of Katerina Helmi be-longs to the same world of movie realism). Oedipus can of course be modernized with great dramatic effect, as in Stephen Ber-koff's Greek. But an eclectic, middle-way production such as this one dare not risk going all the way into contemporaneity.

Consequently, Mr. Kourkoulos supplements his underplayed, realistic style of speaking with grandiose operatic gestures, evidently intended to give some stature to evidently intended to give some stature to the events. These gestures are in ariably raisings of the arms in absolute bilateral symmetry the cliché of a square, stolid symmetry the citiene of a square, stolid Radames in an old-fashion production of Aida. Their only distinction is that they are unrealistic; otherwise they represent a massive exhaustion of the actor's (and the

To pay his respects to the avant-garde, the director commissioned composer

Theodoros Antoniou to compose an electronic score. The music effectively indi-cates menace and anguish, but it is so commonplace in its ideas that one quickly commonplace in its locas that one quickly ceases to pay any attention to it. This is the rear guard of the advance guard, in the forefront of looking backward. The program notes oddly refer to this Oedipus as a "thought-provoking and controversial production," but it is hard to see what thoughts or controversies it could provoke.

since it takes no theatrical risks whatever Tadashi Suzuki's production of Euripides' Trojan Women, in contrast, is full of risks and is authentically controver-sial. Mr. Suzuki is the founder of Japan's Waseda Sho-Gekijo, another of the national visitors to the Olympic Arts Festival. He belongs resolutely to the modernist school of Greek tragedy. Euripides' script, variously cut and modified, serves him as the basis for a play about modern Japan, and particularly about the suffer-ings of Japanese civilians during World War II. His chief character is an old woman who has lost her entire family in the war. As she relives her suffering, she is transformed into Hecuba, Queen of defeated Troy, and then into Cassandra, the feated Troy, and then into Cassandra, the Trojan prophetess who is carried off by one of the Greek conquerors. The killing of Hecuba's grandchild Astyanax is reenacted. By the end of the play, however, the old woman has reverted to her modern identity, sitting in a ruined cemetery and laying out all the possessions she has left: a pot, a pan, a dish or two. It is in that state that she dies.

It is useless to ask whether the old

woman is mad, and whether her identifica-tion with Hecuba and the events of Euripides' play is merely a fantasy. Sazuki's theater does not demand that kind of consistency or rationality: his characters are both modern and ancient at the same time. Nor are the conditions of reality clearly and exclusively specified. We are in Japan of i945. We are in ancient Troy. But we are also in a universe permeated by the supernatural: the spirits of death, at-tired in black, and the Buddhist guardian deity of children, who stands in the midst of the entire action, as still as a statue.

The style of the production rejects de-corum and consistency in the same way. Much of the acting has the stylized inten-Much of the acting has the stylized mixes sity of Not heater, above all the transcen-dently powerful interpretation of the old woman by Kayoko Shiraishi, an actress whose greatness communicates itself un-mistakably in spite of the language barrier. The three brutal "Greek" soldiers, kid-ding around with each other or playing cards, occasionally seem completely naturalistic in their acting; yet an instant later they have frozen into a spectacularly unnatural immobility. The words are in great measure those of Euripides, with their

of the old woman is accompanied by a crude and vulgar modern Japanese pop song about a woman having an unhappy love affair. The different styles are jux-taposed so as to create ironic contrasts, but also so as to uncover universal experi ences. This production is always on the edge of bathos or of incongruity so ex-treme that it threatens to disintegrate the emotional and ideological reality of the play. Suzuki hesitates at nothing in order to bring the content of the play before us with a maximum of dramatic power and emotional immediacy, unobscured by tired conventions and stock responses. He suc-ceds — and keeps bathos at bay — because his theatrical judgment is so assured. and because his actors have been trained to erfection in all the mingled styles. To-

gether, they surmount the dangers and give us a Trojan Women agonizingly true to the original precisely because everything in the play has been boldly revised and

In being so fundamentally true to Euripides, however, Suzuki has been forced to accept those characteristics of the fiably so — been considered flaws. If Oedipus is the most intricately plotted of Greek tragedies, the Trojan Women has the least plot of any. It consists of a series of brutalities and losses, of agonies and la-ments. The pressure of forward movement produced by a complex plot, with the concomitant curiosity as to how things will work themselves out, is virtually absent. To take its place, and to emphasize the

antiwar theme of the play. Suzuki shows us emotionally compelling scenes of violence on stage (not found in the original text, which in good Greek style describes vio lence rather than showing it). The rape of Andromache by the three Greek soldiers is horrifying in its naturalistic brutality; the killing of little Astvanax is somehow even more horrifying because it is done in a nonnaturalistic way, with the child rep-resented by a floppy rag doll that is vi-ciously dismembered before our eyes.

But the dramatic sensationalism of these moments cannot really take the place of a plot, and in fact the rape and the infanticide on stage contribute to underlining another defect of Euripides' script: its monotony. Agony, suffering, cruelty, hopelessness, death after death, and loss after loss — this is Euripides' way of representing the ex perience of war (he was thinking of the Peloponnesian War, in which Athens was currently engaged). It is oppressively powerful, but the unrelieved reiteration of the same motif, without variety, and with out contrasting centers of interest, makes one feel in almost any production that the play is too long. This is so even in the ness of staging never flags. Still, if true theater-lovers had to choose between a compromised, unimaginative production of a thorough masterpiece (the Epidavros ing of Euripides' flawed antiwar tract, there is little doubt as to which they would





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Can We Talk?



IFFF SMITH

Miss Rasch is home from work. The middle-age woman carefully locks the door of her tidy apartment, a small studio in a large city, and proceeds to turn up the heater just a bit, to hang her winter coat in the closet, and to put away the groceries she purchased on the way home. She per-forms each task with a meticulous attention to detail, folding every item with delicate hands and putting each thing in an appropriate place. Except for the care she gives to each duty, a kind of personal touch. Miss Rasch goes through this obvitouch, Miss Rasch goes through this obvi-ously habitual routine with an almost robotlike exactness. She has traced these steps before — daily, it would seem. The patterns are familiar, the ritual ingrained. To accompany her chores, Miss Rasch turns on the small television set that faces ber bed. But leaves the sound off. She may enrice a more range take later, once the exisenjoy a program or two later, once the set is warmed up, the chores are done, and her private world is in order

Miss Rasch does pause to read her mail, every word, and even the spaces in between it seems. She scans every line with the attention but not the passion one would give to a sonnet just received from a lover. She folded the cellophane from her purchases with similar precision. But some-thing's wrong here. Way wrong. I can't take it. I've gotta ... ah, Miss Rasch? Excuse me for just a sec. I don't mean to pry or anything, but isn't that just "dear occupant" mail you've got there? From here it looks like a yellow advertising flier and a politician's plea for more support. Hey, I know the look of a check-size return Hey. I know the look of a check-size return envelope when I see one. Nothing per-sonal, you understand, but aren't you read-ing that stuff a little too closely? I mean, Keats can stand up to that kind of scrutiny, not to mention Emily Dickinson (have you read her? Do. You might find a soul mate there). But advertising? Ob. and now there). But advertising? Oh ... and now that I've barged into your quiet evening at home, there's another question I'm dying

ask you - because I'm interested and because it looks like it's not one you hear too often. Miss Rasch? Just how did your

I suspect that a majority of the audience watching the Aleph Company's compel-ling production of Franz Xaver Kroetz's Request Concert, which opened last Thursday night at the Sushi Gallery, had similar questions for Miss Rasch, the play's only character. But the sad-eyed woman never said a word. Instead she went about her business in a solitude so profound, so empty, so exact, that the observers would make subtle noises (the auditory shards of their unvoiced inquiries). and would look at and nudge each other— just to acknowledge human presences in the room. Miss Rasch's loneliness and inability to verbalize drew us together. She also showed us, in th: minute details of her evening, precisely what kind of day — and life — she has had.

Miss Rasch is so alone that she appears to have forgotten the word that defines her condition. She moves about her apartment naturally at first doing very ordinary things. But slowly, almost imperceptibly, her character changes — by not changing at all. She doesn't stop. Every domestic activity performed requires a subsequent reaction: dining means cooking and dish-es, for example (and a visit to the toilet). and the dishes must be cleaned and reand the dishes mass be created and te-turned to their proper places on the shelf. A pink lotion applied to her hands accom-panies the completion of each chore; this ritual Miss Rasch performs as unfeelingly

ritual Miss Rasch performs as unrecungly as the chores themselves.

On the surface very little har-poen in this hour-long play, it's just an evening with Miss Rasch. Her high point comes when radio musicologist Karl Hass say, 'hello there' at the beginning of his program could call it that, in the play (she listens to the program itself as if it were Muzak). But her actions remain mindless, insistent, compulsive. Discorder—an appron unintenionally wom to dinner, a smoldering, tionally worn to dinner, a smoldering, half-extinguished cigarette — requires an immediate conversion into order. Miss Rasch is ruled by the objects around her, is bullied by them it seems. But she doesn't appear to mind their demands. They keep her busy. They keep her from being alone. If she could remember how, they would

Franz Xaver Kroetz's dramas of quiet chaos are being bailed in Europe and increasingly in America as some of the most important works in contemporary theater. One reason is that the thirty-eight-year-old German playwright is probing new terrain, which critic Richard Gilman calls the "maimed presence" of language. To Kroetz theater is too prolix, too habitually talkative. It uses language to gloss over the gulfs of emptiness that exist in modern living. Kroetz argues that the lock-step

logic of grammar creates a false sense of order. It is also inadequate to conceal the pain and havoc of existence. Talking for Kroetz means avoidance, a fleeing from Kroetz means avoidance, a freeing from actuality. His plays attempt to expose the inadequacies of language and to reveal what lies beneath them. "I wanted," he says in a note, "to break through an unreal-istic theatrical convention; garrulity. The most important 'action' of my characters is their silence; and this is because their speech doesn't function properly. They have no good will. Their problems lie so far back and are so advanced that they are

Like Emily Stilson, the aviatrix in Ar-thur Kopit's Wings, who had a cerebral infarction that prevented her mind from linking words with appropriate objects and feelings. Kroetz's characters have lost the ability not only to express themselves but also to grasp what it is they might want to say. "If a person knew the score," a character says in Kroetz's Michi's Blood,

"they'd know how to change it." Com-pared to Kroetz's almost voiceless charac-ters. Vladimir and Estragon in Beckett's Waiting for Godot are healthy, sane, and eloquent. And David Mamet's three low-lifes in American Buffalo (a play that explores similar linguistic territory) are exceedingly garulous — and lucky. At least they can pass the time conjuring up cheap dreams and vague ideals. Kroetz's characters have no such luxury. Those who can speak dimly remember words like "hope" and "happiness" as if from a previous incarnation. In Kroetz's theater nonverbal behavior mutes - and, in some

nonverbul behavior mutes—and, in some cases, strangles—theatrical utterance. Telling gives way to pure showing. The spocker world card literary menning) between world card literary menning between the control of the card menning between the control of realistic details.

Since coming to San Diego in the summer of 1981, bet Aleph Company has offered us a truly alternative theater, its five productions, imaginatively directed by Ollie Nash, have ranged from inventively revised classics—Bichner? Worzerk and Sophocles' Antigone (the latter treated as a media event)—to the vanaguard of postmodern theater—Mrozek's Varlan and Bernard's Nightchiah. Each play is a seminal work. Each memorable production has either reminded us of our theatrical heritage, often in new ways, or harbought us up to date. In the case of brought us up to date. In the case of Kroetz's Request Concert, the Aleph Company may be showing us the future of drama as well.

The company begins the evening with Michi's Blood, an early work by Kroetz that serves as an introduction to the playwright. In approximately fifteen short scenes, each given an ironic label, a young man and woman behave as if all feeling man and woman behave as if all teeling had been pounded out of them long ago (Kroetz never names the causes of thi

fects). The couple has lived together for some time, numb to each other's needs and even to their own. Their few speeches uncoil like striking snakes and, were both no immune to the venom, the words would inflict untold pain. They make love — it looks like hate — and she becomes pregnant. Then in a scene entitled "Order Is Restored, 'they agree, somehow, that the child must not be born. The scenes that follow (labeled such things as "Future & Common Sense" and "Finding the Truth") race a rapid, pathetic, and final disintegration of what little the couple had left.

The Aleph Company's production of Michi's Blood, directed by Ollie Nash and performed by Mike Linsey and Gabbi

Antico, has several rough spots (a note in the program acknowledges that the play is presented as a work in progress), but it does serve a purpose. Kroetz is a difficult playwright; his theater of silence does require an adjustment (compared to the play that follows, all theater looks traditional). And Michi's Blood, with a chilling line that claims "no one knows nothing about no one," acts as a fitting prologue to Re-quest Concert, one of the playwright's most mature (anti-) expressions. The Aleph's-production of Request

Concert is outstanding. Working in a naturalistic style for the first time, director Nash and actress Bonnie Dillingham, who is terrific as Miss Rasch, have crafted a beautifully refined piece of theater in

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DESIGN

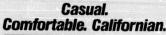
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HAIR

which the smallest detail and the slightest movement become suggestive of much more. In a traditional sense, the production is undramatic. And yet one of the strengths of the show is that it refuses to cater to our normal expectations. Convention and Kroetz's detested "garrulity" are aban-doned. Ironically (and maybe this is kroetz's point) shortly into the play one becomes tempted to break through Nash's poignant illusions and to talk to Miss Rasch, to say something — anything. Alone on stage and without the comfort

of dialogue Dillingham's trivial tasks ap-pear boring at first. They are so familiar, so tedious, so much like the things we do every day. This is theater? When is something going to happen? But without ever

saying a word — and unlike (let's hope) our daily chores — Dillingham's Miss Rasch gives each action she performs an equal weight. Her attention captures ours. In the process, she lures us into a different theatrical tempo. We slow down. Our focus narrows. We watch, transfixed by the startling discrepancy between the things she does and the obsessive way she does them. Then small glitches take on a new value. An accidental prick by a sew ing needle, a hasty glance out the window or a frozen stare toward the end of the play (the only moment when Miss Rasch is un-occupied) show us vividly both the inner intensities of the character and why this might be Miss Rasch's last quiet evening at





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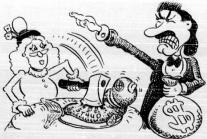
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trees, \$10,75 to \$16.75 Hours: Open daily, Lunch Monday through Friday, 11:30 a.m. to 3:00 p.m. Dinner nightly, 5:30 p.m. to 11:00 p.m.

Even before I visited Avanti, the slick new restaurant in the equally new Lamberr Building in La Jolla, several people had already recommended it to me. The first was a restaurateur who told me he had been to Avanti for lunch and the pasta was very good. The second was a man about town who adored the piano player's rousing ren-ditions of popular songs and who found

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Avanti "great fun and very lively." The third was a couple who liked the idea of sitting in the lounge, close to the bar, or-dering a drink and fresh oysters, and not

getting involved with the dining room

These reports proved to be valid: the pasta is good, the place is lively (on Friday nights deafeningly so), and you may order an appetizer as a "mealette" that will not an appetizer as a "mealette" that will not put a strain on your pockethook. In fact Avanti is not too expensive; most entrées are about \$13.75, some are as low as \$10.75, and all pasta dishes but one cost \$7.75. Besides, neither the price nor the northern Italian menu is at issue at Avanti. The question is whether or not you take to hish elitz.

The term elitz, a catchword to cover all that is new, bright, razzle-dazzle, has been abused of late. In the case of Avanti, the word seems unavoidable. If it were necessary to summarize this dining experience.

DIAMONDS

David of California

it would be with the phrase: Glitz comes to La Jolla.

When I first settled in La Jolla. I was

condescending toward those who had lived there a lone time and wanted no changes. or at least not the kind that would violate the spirit of "the village." More than two decades later, I find myself in the same position. Do we really need a restaurant (with branches in Phoenix and Scottsdale) that reeks of new money and high-tech, and puts us in mind of brassy Los Angeles stereotypes? Most people would answer with a resounding yes. I have my reservations. To start with the most obvious, we have

the decor: lots of black, shiny surfaces, paintings that are Daliesque, and a color scheme of harsh black against unrelieved white. It's hardly restful, but then it's not intended to be. There are several seating areas: the bar, the main dining room where smoking is permitted, and a smaller space for nonsmokers. The piano playing is in-sistent, if colorful. Yet this description hardly provides the look and feel of the place. If you are a woman who wears a \$250 hand-knit cotton sweater and shows off a blunt-cut hairdo, you will be made most welcome at Avanti. If you are a man whose manner spells m-o-n-e-y, you will be given attentive service. If you don't fit either category, you may find yourself mildly neglected — the management seems to have built-in radar that assesses

nave outling radar that assesses patrons at the door.

Now I am being mildly facetious — but only mildly. My first visit was on a midweek night and I went with my son and his femaic friend. I urged my son to wear rather than carry his jacket, but he refused to do so. Whether his shirt sleeves ac-counted for the slow service, I will never know. It took so long for the waiter to bring my glass of wine that finally my son left the table, went over to the waiter, and asked, "Would you like me to go to the bar and get the wine myself?" That seemed to do the trick, though I hardly recommend it

as routine practice.
On my second visit, the friend who joined me was severely allergic to smoke.
She was disconcerted to discover midmeal

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that we were in the smoking section. When she asked if we could be reseated, we were told that there were no small tables in the nonsmoking section. My friend got up and left the restaurant with no one making any attempt to restrain her by offering to let us finish our meal at a larger table in the

nnsmoking area.

On neither occasion did we seem to exhibit "the look" that seems necessary at Avanti to rate either extra service or concern. Avanti already has its followers and its steady patronage, and on weekends it is bursting with activity as the new "in" spot. So the management won't be the least perturbed by this review. Neverthe-less, the average diner should be aware of some of the unspoken but tangible at-titudes of this establishment: Hey, big spender, spend a lot of time with me. The food itself is uneven. We had one

very good round of meals and one that was average to poor. To do justice to those dishes that deserve praise, on our first visit we shared a fine pust an Jesto as an appetizer (\$7.75). The pasta was light, the sauce not overwhelming, the entire dish a promising beginning to our entrée. Entrées come with soup or saled, and of the two I recommend die, salid — the soups are made from seratch, but just don't have too much splirt. The salads are large, the direction of the salid and the soups are distributed to the salid and the soups are made from seratch, but just don't have too much splirt. The salads are large, the direction and salid and salid and salid winning the salid salid and salid and salid winning the salid sa very good round of meals and one that was dressing admirable, and, especially during the summer, the salad is a better choice than the soup.

Of the three entrées, the most

monplace was the veal marsala (\$13.75). The texture and quality of the veal could not be faulted, but the dish was not distinnot be faulted, but the dish was not distri-prished—it was the kind of veal marsala that you could get in any decent northern Italian restaurant. My son's friend had the chicken breast Angelo, which is prepared with eggplant, prosciutto, and morzarella cheese (\$10.75). The whole was topped with an excellent sauce. The chicken Angelo deserves credit for its presentation, its taste, and the integrity of all the ingre-dients. Both of these entries were accom-panied by beautifully done vegetables; happily, these were served on separate plates. I ordered the cioppino (\$16.75), the Ital-

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ian version of bouillabaisse, and it was incredible for its variety of seafood. The mussels were overcooked and tough, but the rest — shrimp, scallops, crab, clams — was a wonder. It was aimost impossible for one person to handle — all three of us ate from the large tureen. After dinner we agreed that we, were impossible agreed that we, were impossible or the state of the state o

agreed that we were impressed with the food, though the atmosphere, which is hardly subdued and subtle, was not really the kind we would no mally choose. But fair is fair — we did not think the prices were too high or that the dishes were any-thing except well prepared and of high

ality. In order to extend this note of fairness to my second visit to Avanti. I should say that every restaurant has its off nights and perhaps this second experience fell on one of them. We began with a pusta prepara-

tion called pasta appetizer—half fettucine Alfredo and half tortillini (\$5.25). The fettucine was quintessential boredom, the tor-tellini splendid.

On the recommendation of the waiter.

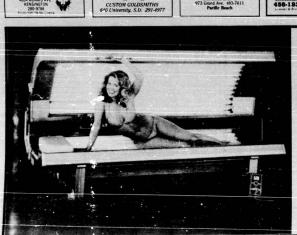
my friend had the evening special, half chicken Kiev and half yeal (\$15.75). Both were dry, overcooked, and lacked flavor. I ordered the fish of the night, sea bass (\$14.75). It too was so overcooked that it could not be penetrated with a fork; it was like galvanized fish. But when I told the waiter about my fish, he sent over one of the owners, who gave me a measured look and replied, when I showed him how hard and replied, when I showed him how hard it was to cut the fish, "Maybe you've never had this fish before." And he turned and walked away. Our waiter, who was mildly abashed, offered to bring me scampi instead (\$14.75).

So this was the sequence of events during my second dinner: my friend left be-cause of the smoke; the owner made no attempt to remedy the tough fish; I was about to call for my check, when the waiter brought the scampi. These were large and good and prepared with a white wine sauce. I ate as quickly as possible in order to join my friend, who was waiting in the car. On the way out I encountered some other friends of mine and we chatted for a moment. The owner gazed at me as if he wanted me to be gone. I think in his eyes I wanted me to be gone. I think in his eyes i committed the ultimate gaffe by saying that the fish was poor, because by the standards of big spenders and those con-cerned with conspicuous consumption, the whole point is to order and if you don't care for the dish, you merely push it aside —it's rude to complain. If you do, you are

not abiding by the rules of the new glitz. Avanti offers an extensive menu: there are sixteen appetizers ranging from oc-topus salad in season, to squid fried in marinara sauce, to oysters. You may choose from eleven different preparations of pasta, and any of twenty-three entrées or pasta, and any of twenty-three entrees that include yeal, seafood, beef, and even paella (prepared for two only, at the cost of \$33.50). You won't lack for variety here and this includes the patrons who provide a show by themselves. If you phone Avanti on Friday or Saturday night, the Avanti on Friday or Saturcay night, the noise from the piano bar is so dealening, and the voices of the patrons so strident that you can hardly make yourself heard. No one can object to a good time. The question is whether in its current proportions Avanti isn't too rich for one's health.







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QUARTER NOTES

their own, but are really



found his music only

found his music only intermittently interesting. The score of Nine is at its best when it is most popular in flavor, as, for example, in the song "Be Italian" (though the rhyming line, "You rapscallion," is perhaps overused). This song has an

intriguing effect because it is lively and cheerful, yet in a minor key. There is also a

minor key. There is also a tender and lovely number called "Getting Tall," in which the sensitivity of the lyrics about growing up are matched by the simple shape of the tune. When the composer's aims are more pretentious, things do not work out so well; he has simply week found on work out so the life.

not found a musical style that fits this composite (or bastard) theatrical-musical form. In

between, there are songs that

both music and drama, and who feels obliged to differentiate between the two, often has trouble categorizing musical comedies. Are they plays with added music? Or musical works based on a play The musical *Nine* (book by Arthur Kopit, based on Federico Fellini's film 8 1/2: music and lyrics by Maury Yeston), like some of the stage works of Stephen Sondheim seems to belong more to the category of musical theater than to that of theater with music. Very little characterization or plot development occurs in it without music, and the songs. rather than merely decorating the action, actually carry it forward, as in opera. All this is not unexpected from a composer who is an academic

unobtrusive accompaniments to sexy acting and dancing by some of the numerous nubile comen who surround the play's hero: "A Call from the Vatican," which accompanies Karla Tamburrrelli's bilariously erotic telephone calisthenics and "Folies Bergeres," an intentional compendium of cliches designed to set off the sultry, sassy talents of French Las Vegas singer Jacqueline Douguet, by far the most talented performer in the current touring production In the central role of the Italian movie director beset by

erotic and professional problems, Sergio Franchi proves himself a charming actor, meeting the simplified demands of Kopit's sketchy book with panache. But his at Yale. However, in spite of Mr. Yeston's winning a Tony Award for this show. I voice is not in the best of condition. He cannot reach the high notes with any ease, and he tends to break the singing line into short isolated phrases, as though he did not have sufficient breath to carry the line through. But there is not much to his music anyway. What Nine tries to do is to replace the subtle, inventive visual imagination of Fellini with a musical score that could evoke the central character's inner life with similar inner like with similar poignance though in a different medium. The music is just not up to this task. 8 1/2 is a great movie; Nine is no more than a mediocre - if showy musical comedy

SUMMER POPS

An evening at the San Diego Pops, as I have suggested before, is by no means a purely

nusical experience. Last Thursday, a typical example. presented all sorts of minor extramusical experiences that contributed to the concert's charm. There was the enthusiastic kid sitting near me, who conducted much of the music from his seat, using as his baton one of the American flags distributed by the evening's sponsor, Great American Federal Savings Bank. There was conductor Matthew Garbutt in his own enthusiastic-kid persona.



'shooting" at one of the rather smart rat-tat-tat on a snare drum. There was actor David Ogden Stiers, present to narra Copland's A Lincoln Portrait Copland's A Lincoln Portrait, who seemed to get the thrill of his life out of conducting Sousa's "El Capitan' march and Gould's American Salute (he did an excellent job). Some interest also attached to the discovery that Mr. Stiers and Mr. Garbutt are cousins. And, perhaps most thrilling to many of those at the concert there was the presence of Steve Garvey, to whom Mr. Garbutt dedicated a rousing performance of "Take Me Out to the Ball Game." with everybody lustily singing along, and the fans in the grandstand supplementing their voices with concerted body-swaving

A program titled "America Salute" was bound to have a number of such popular favorites for the audience to sing along with, varying from the simple banality of 'God Bless America" to the stirring grandeur of the "Battle Hymn of the Republic " (the text of which is one of America's great poems). It was fun to hear and sing the familiar tunes of the Americana Sing Along Hot Time in the Old Town Tonight," "I've Been Working on the Railroad." "Down By the Old Mill Stream." "In the Good Old Summertime," and "Give My Regards to Broadway." But along with all the lighthearted summer fun. there was some real musical substance to this concert, with several worthy concert pieces intelligently chosen and artfully conducted by Mr. Garbutt. and skillfully played by the pops orchestra, now restored to its usual strength

ind personnel.

Most of these pieces Most of these pieces belonged to the ongoing attempt by American composers to capture the quality of American music— including folk songs and popular ballads — while still making use of the resources of modern symptonic modern symphonic composition. The master of all such composers remains Aaron Coplard, who was represented

by An Outdoor Overture and the Lincoln Portrait, both of them important works. The Outdoor Overture has the familiar Copland characteristics: the folklike tunes, the clever, pungent diatonic harmonies, the beautifully clear textures, the nimble orchestration. In one's imagination, one could hear the relevant echoes and pre-echoes; the neoclassical Stravinsky, whom Copland's imagination Americanized, and

epigones who imitate the manner without the substance The Lincoln Portrait belongs to that always-risky category known as 'melodrama'' — not plays about innocent maidens and wicked landlords, but musical works combining illustrative

music with the spoken voice. The danger is that the spoken words distract you from the music, and the music distracts you from the words; the two are never organically unified as they are in songs or operas. In last week's performance the words dominated. both because of the relevance of the Lincoln quotations to Independence Day and to modern American political preoccupations, and because Mr. Stiers's voice and delivery were so engaging. This text is often recited in a grave, portentous manner, like a speech by a nineteenth-century

Shakespearean actor in Macbeth. Mr. Stiers had a more suitable approach: sober matter-of-fact, unpretentious, but with great authority, along with a musicality of vocal ambre and of rhythmic phrasing that made th recitation seem less at odds with the music than is usually

the case.
The other concert pieces were simpler in means and more directly popular in aim. Kleinsinger's Overture on American Folk Themes (as its title indicates) and Gould's American Salute provided examples of that widespread genre, sets of variations on

catchy tunes ("The Erie Canal" in the Kleinsinger work, and "When Johnny Comes Marching Home" in the Gould). I was particularly taken with a piece called Rocky Point Holiday by Ron Nelson, a lovely bit of romantic, picturesque, finely crafted tone painting, reminiscent in its themes and orchestration of the movie music of Bernard Herrmann. Well composed. well conducted, well played and the right music in the right

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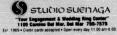
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PILOT WORKSHOP with Ron Joseph July 17



32 JULY 12 1984

City Lights

War

(continued from page 2) last month with me?" Fr. Carroll says he likes to spend money in Las Vegas sometimes. "I work hard for my money, where does he get his?" Miles admits he was in Las Vegas a few weeks ago.

but says he drove there and cots for a new shelter he plans to open soon.

Fr. Carroll also questions the

deductibility of contributions made to Miles. Without IRS sanction, a charity cannot claim that contributions are tadeductible. Miles says he just

attorney handling the paperwork for this were not returned. Miles feels that, if it other Catholic fundraisers he'd still have the shelter he opened on Tenth Avenue last January, Fr. Doug Regin of Catholic Community Services

Helen Brennan

Johnson Waxes

As a National City resident (s) the past twenty eight years. I read with great interest your lengthy article on Kile Morgan ("The Long Term of Kile Morgan." July 5). To a great extent the

article was factuar, with only occasional, somewhat snide

occasional, somewhat smide remarks regarding Mr. Morgan's grammar and lack of higher education. As a former English teacher, I probably should be concerned about this, but I feel that our mayor's accomplishments far outweigh his grammatical shortcoming.

shortcomings.
Now, to the real purpose of this letter. In Gordon Smith's summation of the mayor's contribution to the growth of our

city, the impression was given that the National City Library is of

recent origin. In truth, the National City Public Library is celebrating

very small beginning in the offices of Frank Kimball, city founder, to

of Frank Kimball, city founder, to its current precisions place among other county libraries, it has always been a visible part of our community. For several years it was abused in Aylewsow the fall, which was bounded a Aylewsow the fall, which was built, and its served its patrons well for many years. This was followed by a beautiful modern facility, built in the Kimball Park, area in 1955. The themp, under the recommendation of the facility while the First in 1979, more than doubled the original size. A few years later, in 1978.

size. A few years later, in 1978, another addition was made to house the vast store of document letters, and other memorabilia

relating to the history of National City. The entire library is a well-

ts centennial this year. From a

franscript that he asked city inspectors to look into Miles operation, which was closed down in May. "I'd keep my nouth shut and just feed and house people if they'd let me, says Miles. "They admitted to calling the city to have me closed down. Do Christians act that way? They look at me and

say. 'Here's this little asshole, Warren Miles, who feeds and houses the poor for pennies. and here we are, dealing in millions of dollars, and we're not doing it any better. We gotta get him out of business Is that being Christian?"

Letters

suggest that as a paper which has lately shown such concern over ti rights of the unborn, you show a little more respect for those of us Jackie Sanders

Note From His Mother

His MoUNE!

In sour story about Monsigner
Spain, it seems his mother hit the
right note. Apparently all you regist note apparently all you
the Reader has to stoop to
hounding a man, regardless of his
profession, to a drug rehabilitation
center where he's trying to get his
life back together.

If, as your story relates (and one
can only speculate about the

can only speculate about the "knowledgeability" of the "friends" quotedy, Spain was involved with illegal drugs and homose xuality, what purpose is served in laying the story bare? abuse are common enough among surgeons, lawyers, ministers, and

journalists "Il professions understoad to imply a certain responsibility to the public. If Monsipor Spain ever intended to return to San Diego to continue his pastoral duties, you've certainly helped make it near impossible for him to de six many the profession of don't they? Stephanie Donovan San Diego

A Kick

We are writing in response to your story on Monsignor Spain. After reading it we became sick to the stomach and extremely saddened. Not because it all may

be true, but because we saw no positive outcome from your malicious story. Whour did you expect to help by dividiging uchi information to the public. As beathy professionals we can imagine what suffering Monospor Spain must be going through already and we cannot understand how you could with any compassion for another human being further human being further human being further human being further human for the suffering further human life to the sufficient human life t be true, but because we saw no we pray that none of you ever

has any personal problems which omeone might expose. We are all mistakes. I would like to believe that one human being would help anotiser when he is down and not fine h him out for the mistakes he fin 3.18 m. of for the missakes he has made As Jesus saul. Wheever of you has not made a missake, let that person be the first ac condemn. We doubt that any of you fall mot he perfect category. We are also sorts to the pain and suffering you have caused his deferly mether. Hopefully, if any of you has here caused his deferly mether, the conditions not reported with every method, you have utilised upon Mrs. Spain.
God's forgiveness to you all and in the future mas you do unto

in the future may you do unto others as you would have them do unto you. Bob and Susan Browillard

Don't Squeeze The Reader

Intervenuer

I seldon take the time or rarely
find it necessary to write a letter to
express dissatisfaction arising from
an extremely exasperating
experience. However, reading the
article regarding Monsignor
William Spain has impelled this
letter.

letter.
My name is Caroline Kelner. I
am a health care professional. The
article that appeared concerning

Spain's medical problems was in direct violation of his privacy, is well as the Patients' Bill of Rights. 'Each patient has the right to every consideration of his privacy and inclividuality as it relates to hi and individuality as it relates to his social, religious, or psychological well-being," and "Each patient has the right to respectfulness and privacy as it relates to his medical care program. Case discussion, corsultation, examination, and treatment are confidential and should be conducted discreetly." Furthermore, the use of unidentified uncutations in the

article has ranked the Reader right up there with the National Enquirer and the Star. Instead of sending 'seal Matthews out to violate someone' privacy rights, next time you should go on a "retreat" for ionmalists, maybe where you

A closing thought. I wonder if the Reinler could be recycled as toilet paper Caroline B. Kelner Pacific Beach

Aside Of Muck?

I was profoundly disturbed your recent expose of Monsig Spain. Aside from character assassination and muckraking what was the purpose of your printe?

what was the purpose of your article?

All citizens have a responsibility to obey the civil laws, I believe.

After that, whom a person loves, what kind of car he drives, or whether he gambles or not is a private matter.

Barbara Revschbaum

San Diego

The Fold
While folding laundry this
morning I began to think of one of
the kindly, humble priests I have
encountered in my sixty-eight
years, a Father Thomas Dunnigan,
pastor of Ascension Parisi
Queens, New York, during the

administered, well-staffed, modern cultural center, one in which every National City resident

1950s, no orator and resembling a retired prizefighter with a twinkle in his eye. His favorite expression was "Thanks be to God." And see, for all good priests on this earth, I echo. Thanks be to God." which every National City resident can take great pride.

Thank you for devoting so much valuable space to National City and its problems.

Littian II Johnson National City

Tongue In Cheek Takes Licks

Your "Structures" article ("City Lights," July 5) inspires me to ask, Why does a 700-member American Institutes of Architects organization allow "four out-of organization allow "four out-of-town jutors" to come in and judge them? Who invites these people? Furthermore, someone in that 700-member organization should have sized up this group before the invitation was given. Who rlid they think they were courting, Sunset magazine? These jutors are brutal co, metitors.

Did the San Diego architects ask Did the San Diego architects as neighbors to the "Soldiers in Argy les" 'house at 2282 Juan Street. 'Hou de sou like the plasser duck detail" 'No. Rode plasser duck detail" 'No. Rode Town As junc'h ewar green fifteen mruutes and a podium Intellectually, het wan given forten mruutes and a podium Intellectually, het and his fellow juross don't even hou to like their choices. Perhaps these awards are daministered as a tongue-in-cheek son Diego architects.

Unless these "Out-of-town juross" are out teachers in design in

jurors" are our leaders in design by unanimous vote, let them keep

their judgment to themselves.

I see these buildings every day I see these buildings every day and I am burning because more misguided arcnitects will take this jury decision seriously and give us ten more "Soldiers in Argyles." And that might be just the seed a visiting juror may wish to sow to make us look despicable and pointless and begging for more. Gregory Cook.

San Diego

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Off the Cuff



Aian Olson omputer Scientist

Louidn't have been more a haircut. This was back in South Bend, Indiana. I was so absolutely terrified of those big men with scissors that I ran ou of the barbershop crying and locked myself in the car. I really remember this clearly, it was a 1946 two-door Nash, I remember them all standing around the car trying to coax me to come out. Whichever side they put the key in to open the door. I'd hold the button specifics I recall. I'm here, I lide't suffocate, so I obviously must have given in. I don't think I got to go home without a haircut, I think I lost



Judy Maron Payroll Assistant

Kearny Mesa
I mest have been about four. We lived in New York and I temember playing out in the snow with my sisters. We attempted to make snowmen; God knows what they really looked like. We had snowball fights and made snow angels That's when you lie down in the snow flat on your back, flap your arms up and down like a bard, then carefully get up. And when you look down at the impression, it looks like angel wings. There were big, huge icides hanging from the windowsills and the roof top of the house. I remember it seemed to take hours for Mom to bundle us all up to even go outside. Fremember such a huge embankment of snow around the house that once my dad had to pick us up and carry



Jeff O'Neil Designer Rancho Bernardo

I was three years old. I was I was three years old. I was in a hotel in downtown San Diego looking out of the window. I had a direct view of the glass elevator at the FI Cortez and I watched it go up and down — it was mesmerizing. There were foghorns in the background I've always found that deep tone very pleasant. There was a coffee shop somewhere in the vicinity, possibly downstairs, and asy mother took me down there to get a cream puff. It was so rich, it made me sick. Someday I'm going to go downtown and try to figure out what hotel it was - see if it's



John Halk Meteorologist La Jolia

Fremember getting a shaving kit when I was little. Geez. I must have been three or four. I'd get up with my dad every morning and we'd shave together. It was a daily ritual. I'd stand on the toilet and peer into the mirror trying to imitate my father. Then I'd let him feel my face and he'd always compliment me. "Get them all." he'd say. Then we'd go down to the kitchen where the store with my dad and we'd buy lox and basels and he'd let me pick out the syrup. Smucker's blueberry was my favorite. Mom would be in the kitchen, waiting for us to c home with the goods



we rented a farmhouse in a where my father was a coal miner. I remember a goose chasing me. He looked ... hig I was terrified. There was a snake and I didn't know what it was, but it looked so pretty I was going to go pick it up. My father ran over and chopped it up. He said, "That's a snake It'll bite you." I felt bad. To console me my mother brought over one of the teeny furfly new chicks for me to hold. I let me milk a cow. I didn't like the smell of the barn. I wanted to go back home to the city where milk came in bottles.

Lin Jokar

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Section 2 Events, Theater, Music, Film

theater so physical as dance ma-be a road to a deeper understanding of life. Myth,

unconscious are all areas of life lying beyond reason yet calling

up the most profound responses in us. The mosteries of birth and death, of the self that acts and the self that observes, of the

magic, ritual, and the

soul and the body, of the soul and the body, of the yearning movement of the will and the static power of the physical world, of the very nature of Being — these cannot be approached by reason, but they cannot is neglected if art is to provide a true mirror.

to provide a true mirror to

human existence. These are the

muman existence. These are the mysteries that are embodied and explored in such works of Sankai Juku as Kinkan Shancai ("The Quimquan Seed," a full-length dance work) or she spectacular

outdoor ritual that precedes the company's formal theatrical

The Body Transformed

Sankai luku, in the decade one of the most important avant-garde dance troupes in both its native Japan and the world. The kind of dance practiced by the company is known as "Buto," a general term covering various types of expressive, nontraditional, non-Western dance developed in Japan during the post-war generations. Whatever its specific characteristics. wever, the dance of Sanka luku clearly belongs under the larger rubric of "modern dance As in much modern dance in the West, the generative ideas of the bodily movements come from the nature of the human body itself, and its relationship to the world of nature. Music, the toundation of ballet, is only an

shape of musical phrases and the impulse of musical rhythms have nothing to do with the movements we see on stage. For Sankai Juku, as for modern dance, the expressive center of the body is the midsection rather than the legs. And, as in most modern dance companies, Sankai Juku is dominated by the creative personality of one person who uses the company to express his own inner visio express his own inner visions and obsessions. The leader is Ushio Amagatsu, who choreographs the company's works and who dances in them himself. There is another affinity

between this Japanese company's dance works and Western modern dance, and that is its irrationality. Traditional baller and the traditional dance theaters of Japan, as well. attempt to clarify experience by making it intelligible to the rational mind. It has been the discovery of modern dance that the unintelligible in a form of

Fifties manner, is influenced by the bawdy, no-holds-barred styles of Punch & Judy pupper theater. British street theater, and traditional vaudeville. Galas

and traditional vaudeville. Calas respects heurer that entertains, even if it kicks us in the shins every now and then with "sarcastic or parodistic violence." While he's a man with a keen sense of theatrical tradition, Galas botly denies any

association with the

appearances
The public spectacle presents
the dancers of the company,
with shaved heads and whitened bodies, clad only in loincloths, descending headfirst on ropes descending headirst on ropes suspended from a provincent city building. It is a slow, twenty-minute descent, fully choreographed, and it seems to represent the hard struggle to come into existence, to be born, to "climb" through the indefinable substance of the air so as to come to rest on the solidity of the earth. These meanings are not explicit. The neanings are not explici ushence comes to them

the bodily movements and the uncanny appearance of the damers, as well as to the transformed urban space in which the ritual takes place. "The Qumquat Seed" deals with the same experiences in a different way. It is an elaborate ceremony depicting the birth of organic life, and of humanity, and of an individual boy—and their death, which is a different and of an individual boy — and their death, which is a different form of birth. "This is the tale of a young boy, with a shaved head," comments Amagatsu. "I imagine him somewhere beside a sea . . . perhaps because I myself was born beside the sea. The boy dreams he is a fish



indulgent, experimental, and autobiographical." His staccato, machine gun-like streams of thought and spare production style ("red lights, green lights" style (red lights, green lights and "creating art in a room where you have a pencil and a piece of paper") have been linked to New Wave, but the fact of the matter remains that his work is most assuredly of the theater. And that means basic, direct, and engaging. The look may be simple, but his very





Encore

companies, and its previous successes it. San Diego have led to its return here next week. It to its return here next week. It is, of course, a baller company, its dancers are trained in classical rechnique; its repertoire includes the classics, and its artistic director. Genald Arpino, is a choreographer of the Balanchine neoclassical school. But the dancers also have a strong feeling for modern dance and for those modern ballets that fuse the two techniques. Above all, the Joffrey has its own particular flavor, a youthfulness, a vitality, and a youthfulness, a vitality, and a willingness to go out on a limb, that nake every kind of dance they do seem their very own. Andrew Forter has referred to the company as "the Twentieth Century's answer to the Bolshon Ballet: which is to say nothing prizes, and targing preserved. Ballet; which is to say roothing prissy, and northing pretentious, but tremend one vigor and searing virtuosity, flashing, exhibitanting achievements rather than refined nuceties, punch rather than pelish. But unlike the Bolshor—an imager-both on stage and from the players that belongs to the present day, thoroughly den present day, theroughly demotic images super, harged into a buoyant art." Time magazine writes of "the jaunity style and passionate, youthful temperament" of the Joffrey, And Arpino himself has spoken

The freedom and openness of the Joffrey is indicated in the dances they have programmed for their four-day San Diego appearance. Arpino will be featured with performances of pperas of Ermanno Wolf Ferran

Pillar of Fire. The other Exhan-work is Dream Dances, in which Luciano Berios with settings of folk song give rise to: transformed folk dance, with the spirit of the original but the technique and invention of classical dance. The remaining two dances indicate the breadth of the

indicate the breadth of the Joffrey's repertoire, while at the same time underliaing their preference for the lively, the exuberant, the muoty Closen Kongdom is a wonderful way for the Joffrey to make their first formal contact with higher of formal contact with the urr of Paul Taylor, Taylor's background is in modern dance — he danced with Pearl Lang. Merce Cunningham, and Martha Graham, before forming Martha Graham, before formin, his own company twenty years ago, ... and his own company the choreographic personality emphasizes at the free control of the company of the modern percussion music by Henry Cowell and Malloy

that of savages
In comparison, Agnes de
Mille's Roder, to a brilliant,
folksy score by Aaran Copland
is a work of classical decorum.

Show Biz Inferno

"I think I'm an American Tthink I'm an American Romantic, with a twist," says Philip-Dimitri Galas. "No, with a lemon twist," counters one of his partners-in-verbal-crime. Helen Shumaker, Someone else suggests a Chubby Checker twist. No takers, but could this brief, flippant exchange provide insight into Galas's avante-

Diego"? Perhaps so, but a moment Perhaps so, but a moment later he's calling it sos coparhic post-modernism, "and tomorrow it's called something else!" Galas proclaims. Last year another writer defined avante-vandeville as "literary cabaret of the Eighties," which may be the

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Dance

Scottish Country Dancing is held fridgy, 7-30 p. u., St. James Hall, 7776 Eads Avenue, La Jolla 154-5191

13, Saturday, July 14, and Sunday, July 15, 8 p.m., Spreckels Theater, 121 Broadway, downtown, 459, 9788.

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

New England Contra Dance led by caller Joseph Taulane will be held Sacurday, July 14, 9 p.m., Old Time Cafe, 1464 North Highway 101, Leucadia, 436-4030.

Circle Dancing, meditative "Sufi dancing" is conducted weekly, Mondays, 7 p.m., 4070 jackdaw Street, Mission Hills, 295-9677.

Street, Mission Fills. 293-96/1.

Ballet, the Joffrey Ballet marks a second visit to San Diego, opening with a performance of Genali Arganism of Street, down Crisc Theating Molf Ferrari, Wedneydry, July 18, 8 p.m., Grisc Theating, Crisc Street, downtown, 159-9788, 236-6510, or 283-SLAT

Film -

For Children, children's films will be shown Friday, July 13, 33/30 p.m., Chula Vista Public Library, 365 F Street, Chula Vista, Free (691-5176); two films will be of-tered for youngsters, Thursday, July 19, 3 p.m., Coronado Public Li-prary, 640 Orange Avenue, Coronado, Free, 435-4187.

Nature Film, Tree of Thoms, a film about the wealth of life supported by and in the African acacia trees will be shown. Saturday, July 14 and Sunday, July 15, 1 and 2:30 p.m., Natural History Museum, Balboa Park. 232-3821.

"Saps at Ses," Laurel and Hardy pair up in this 1940 film classic screening Tuesday, July 17, 7 p.m., Coronado Public Library, 640 Orange Avenue, Coronado, Free, 435-4187.

"Across the Frontiers," David At-

tenborough narra'es this film ex-ploration of tribal arts and customs around the world, Wednesday, July 18, 1 p.m., National City Public Library, 200 East Twelfth Street, National City, Free, 474-8211.

National City. Free. 474-8211.
"The Umbrellas of Cherbourg,"
Catherine Deneuve and Nino Castelinuovo star in this 1964 French
film which employs song and music
in lieu of dialogue. Wednesday,
July 18, 7:30 pm., Sherwood Auditorium, La Jolla Museum of Contemporary Art. 700 Prospect
S'reet, La Jolla. 454-3541.

Music

Folk Musicians and others will have a chance to take the stage and share their talents every Thursday, 9.30° p.m.. Greenwich Village West, 536 Fifth Avenue, downtown, 237,9351 or 233,4925.

House Concerts continue with

Scattle artists Kendra and Barry performing folk, jazz, bluegrass, and country music, Friday, July 13, 8 p.m., 1260 Robinson Avenue, Hillcrest.

Hillcrest.

Voice and Guitar Recital, soprano
Mary Laisuppa and classical guitarist
Walter Aacon Clark perform works
of Dowland, Purcell, Orff, and
others, Friday, July 13, 8 p.m.,
Words and Music Bookstore, 3806
Fourth Avenue, Hillcrest. Free.
298-4011.

Tradition Irish Airs and Dance Tunes will be performed by the Siamsa Gael Ceili Trio, Saturday, July 14, 7 p.m., Old Time Café, 1464 North Highway 101, Leucadia. 436-4030.

Pops, the Jewish Community Cen-ter Symphony Orchestra, under the direction of David Amos, per-forms Saturday, July 14. 8 p.m., Jewish Community Center, 4279 Fifty-fourth Street, East San Diego. 583-3300.



ARRESTED FOR DRUNK **DRIVING?**

San Diego ...

· El Cajon

An Old Time Cale Concert presentation A summer evening with **GEORGE WINSTON** California Theater

1122 Fourth Ave., San Dego Friday * August 10, 1984 8:00 pm Tickets \$11.50:\$9.50

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The Old Time Cale
1464 No. Hwy. 10:
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READER'S GUIDE

Musical Marathon, the San Dieg Youth Symphony, in both cusem-ble grouping and full staging, will performance in preparation for their upcoming European tour, Sunday, July 15, 9 a.m., Casa Del

298-877 or 233-5242.

More Peps, the San Diego Syan-phony Pops Orchestra will ofter a concert program "Here's to Good Friends," Sunday, July 15, 1/30 p.m., Embarcadero Marina Park, Seaport Village, downtown: Free 235-6014.

Organ Concert, organist Gregory Funk will play works of Men-delsso in, Bach, Sowerby, and others, Sunday, July 15, 2 p.m., Spreel els Organ Pavilion, Balboa

Prado Thestre, Balboa Park, Free-298-6377 or 233-3232.

Center Mall, Free, 450-2900. "Twilight in the Park," summe "Twilight in the Park," summer concerts continue with the Swept Wing Chicken Thieves performing bluegrass music, Tuesday, July 17; the San Diego Concert Band, Wednesday, July 18; and the San Diego Hysterical Dixieland Banjo Society, Thursday, July 19, all concerts at 6:30 p.m., Spreckels Organ

Park Concerts are held every Sun-day throughout the summer. 6-30 p.m., Spreckels Park, Coronado, Free, 435-9260. "Miniconcerts on the Mall." two-hour concerts featuring a vari-ety of musical programming will be offered each Tuesday and Thursday

28t-2941.

San Diego Summer Pops Continues with a program "Pops Gost to the Olympos," featuring music of Rossini, Buet, Fiandel, and Glinka, and song by Scott Jophin, Victor Herbert, and Stephen Foster, Welmesday, July 19, and Friday, July 20, 730

man, Horstan, July 20, 730

man, John State Pops, 2018. p.m., Hospitality Point, Mi-Bay, 283-SEAT or 239-9721.

Special

Guided Hikes, Offshoot Botanical Tours offers a tour of Ballson Park's Desert Canyon, Friday, July 13 and Saturday, July 14, 9.30 a.m. (297-0289). Walkabout International sponsors a ten-mile walk through Rancho Santa Fe, and en-

Puppet Show, the Kernt family enacts Hamsel and Gretel. Friday, July 13, 1630 a.m., 1, and 230 p.m., Saturday, July 14 and Sun-day, July 15, 11 a.m., 1 and 230 p.m., Puppet Theater, Presidents Way, Balboa Park, 420-0794.

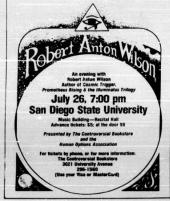
A FREE Continuing **Public Seminar Series** Offered by the San Diego Center for Psychotherapy

Wednesday, July 18, 1984 - Victor Kops, Ph.D.
"What to Do When Your Child Begins to Drive You to Distraction. Wednesday, July 25, 1984 - Joan Kowalski, Ph.D. "Women: Persons and Professionals."

ednesday, August 1, 1984 - Tod A. Roy, Ph.D. "How to Manage Stress in the Workplace."

Wednesday, August 8, 1984 - Jeffrey J. Lille, Ph.D. "Personal Relationships: A Survival Guide for the 80's."

All of the Seminars will be held from 6:00-7:30 p.m. Seating limited to 15 people. Reservations encouraged. Please call 234-8139.



cool Now through August 25 Old Town Opera House Thurs., Fri., Sat. · 8 pm San Diego's hottest, most original comedy act." -L.A. Times" "Most important, they are good comics." -Variety. Bonus: Thursdays only Tobacco Road" featuring Suc Palmer on piano, "infectious blend of blues, boogie woogie, big band, bebop and swing," 7:30 p.m. 4040 Twiggs - Reservations, 298-0082 Tickets \$7, \$6 students and seniors Photos: A. Wm. Julius

Japan's **SANKAI JUKU**



"...a Sorcerer's Vision." — Voque Magazine July 13-15 at 8:00 P.M. Public Spectacle July 12 at 3:30 P.M.

SPRICKELS THEATRE

Ticket Prices: Adults \$22.50 \$16.50 \$10.00 Children under 16 \$11.25 \$8.25 \$5.00 Charge by phone 459-9788 or 235-9500 Tickets available at Spreckels Theatre Box Office. all TELESEAT outlets or phone 283-SEAT

The Dlympic Arts Showcase is presented by the San Diego Arts

TO LOCAL EVENTS

Baseball cards, programs, uniforms, autographs, and photo-graphs will be on display and for sale at the fourth annual bacball card convention. Saturday, July 15, 10 a.m., Town and Country Hoto-Convention Center, 500 Horel Circle North, Mission Valley. 755-2811.

Orienteering, beginners are wel-come to try this art of navigating through unknown terrain using a map and compass, Saturday, July

14, 10 a.m.; bring a lunch and register at the corner of Sixth Avenue and Laurel Street in Balboa Park. 578-9456.

"Victorian Family Picnic," the San Diego Historical Society, in celebration of the 21th anniver-sary of the first European settle-ment in Son Diego, bosts a lawn picnic, special entertainment, and no host box, passinared by the San Dego Hustorical Society, Saundlay, July H. 4 p.m., the lawn at Her-tiage Falk, at the intersection of

town. 297-3238.

"Performance Hell 1984,"
Philip-Dimitri Galar's avantevandeville production will be presented, Sunday, July 15, Monday,
July 16, and Tuesday, July 17, 8
p.m., Gaslamp Quarter Theatre,
547 Fourth Avenue, downtown.
230-8579 or 234-9583.

Bird Walks are given every Sun-day, 8:30 a.m., Lindo Lake County Park, Lakeside; meet at the ranger

station in the center of the park and bring binoculars. 565-3600.

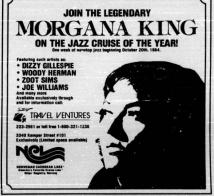
"Sights, Sounds, and the Soul of Peru," Peruvian art and handi craft, a slide show and movie music, and a discussion of Peruvia traditional healing methods will be offered, Monday, July 16, 6 p.m., International Center, UCSD, 453-7038.

"The Greatest Show on Earth," Ringling Brothers and Barnum and Bailey Circus returns with more

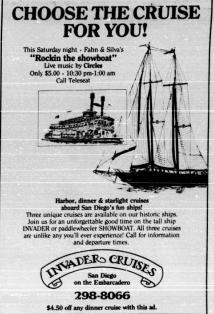
Sports

Frisbee Golf is played daily at the Morley Field Disc Golf Course, lo-cated at the west end of Morley Field, near Pershing Drive and









READER'S GUIDE

Redwood Street, Balboa Park. Free. 298-0920.

Flying Disc Instruction, the inter-national Flying Disc Association offers ultimate and freestyle in-struction each Saturday, noon, Belmont Park, Mission Boulevard at West Mission Bay Drive, Mis-sion Beach, Free, 273-7441.

Soccer, the San Diego Sockers host Tampa, Saturday, July 14, 7 p.m., San Diego Stadium, 9449 Friars Road, Mission Valley, 280-GOAL

DOWNTOWN

THEATER

Monthly rent drastically

reduced to tenant willing to sign lease through 7/1/85.

Movie theater with like-new projectors, screen, 587 seats, concession booth, art nouveau

decor, new carpet Also convertible to live theater

Sorry, no weekly or monthly tenants.

(Several dressing rooms and storage rooms behind stage).

Call 231-7824 9 am-5 pm

FOR

LEASE

Radio/TV

"Sorry, Wrong Number," Burt Lancaster and Barbara Stanwyck star in this 1948 suspense drama. Friday, July 13, midnight, KGTV, Channel 10.

"Philadelphia Story," C.K. Dexter Haven wins back Tracy Lord in the 1941 original, starring Jimmy Stewart, Cary Grant, and Katherine Hepburn, Saturday, July

14. 3 p.m., KCST, Channel 39. Padres Baseball, coverage of the games against the St. Louis Cardi-nals air, Saturday, July 14, 5 p.m. and Sunday, July 15, 11:15 a.m., KCST, Channel 39.

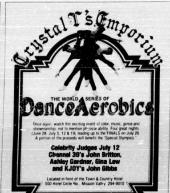
"On the Beach," Gregory Peck, Ava Gardner, and Fred Astaire star in this film classic about nuclear war, Saturday, July 14, 8 p.m., XETV, Channel 6.

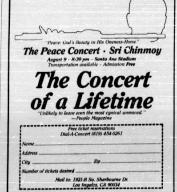
Ranger" radio series featuring the voices of Beace Beemer (the origi-nal Lone Ranger). Clayton Moore, and Jay Silverheels will be broadcast Saturday nights, 9:30 p.m., KSDO-AM (H30).

"Same Time, Next Year," Ellen Burstyn and Alan Alda take a new approach to infidelity in this 1978 film. Sunday, July 15, 8-30 p.m., KGTV, Channel 10.

Twentieth-Century Latin American Fiction," Brazilian novelist lorge Amado discusses his life and works in the continuing radio series, Monday, July 16, 7:30 p.m., KPBS-FM (89.5).

Convention Coverage, the Democratic National Convention in San Francisco will receive four days coverage. Monday, July 16 and Tuesday, July 17, 9 p.m. and Wednesday, July 18 and Thursday, July 19, 8 p.m., KGTV, Channel 10.







CONVENTION & PERFORMING ARTS CENTER

ADULTS \$8.50 * SENIORS \$3.50 * CHILDREN 12 & UNDER \$2.00 * 3 DAY PASS \$10.00



TO LOCAL EVENTS

Lectures

Poetry, women are invited to read and share their poetry (or music or numor) in an open evening humor) in an open evening of poetry and performance, Fridav, July 13, 7 p.m., Plum's Books, 1615 West Lewis Street, Mission Hills. Reservations 799-7098, Iocal poets Joan Levine and Basil Gray will teal from their work, Monday, July 16, 732 p.m., D.G. Wills Baoks, 7527 La Jolla Boulevard, La Jolla, 456-1800.

Chumash Priest and Healer Kote Lotah will deliver two lectures, the Lotah will deliver two lectures, the first entitled "Being Responsible for Ourselves and Mother Earth," Friday, July 13, 7, m. Musicians Union, 1717 Morens Boulevard, Mission Bay, and the Second, "The Spirits and the Spiritual Towers of the Native American Hoeler," First Spiritualist Church, 377, Forty-second, Street, East San Diego. 283-1179.

Wildlife Photographer Flip Nick-lin will show slides and discuss re-

humpback, sperm, and killer whales, Sunday, July 15, 5 p.m., Natural History Museum, Balboa Park, Free, 452-4907.

Author and Home-Schooling Advocate John Holt will speak Monday, July 10, 2 p.m., North Crest School of Arts and Sciences, 370 Mulberry Drive, San Marcos, and again at 7 p.m., Mathos Callural Center, 247 South Kalmia, Escondido, 341-3188 or 749-1522.

New York City Mayor Edward Koch will be the featured speaker in the first "Images of the Eighties" series lecture, sponsored by Con-gregation Berli Israel, Tuesday, July 17, 7:30 p.m. Atlas Ballroom, Town and Country Hotel-Convention Control Story Hotel Convention Center, 500 Hote Circle North, Mission Valley 239-0149.

Wednesday, July 18, 7:30 p.m., D.G. Wills Books, 7527 La Jolla Bocievard, La Jolla Free, 456-1800.

Galleries

Dry Points, Etchings, and Woo



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MESING PERSONS 7/14 FRANK ZAPPA
7/24 PAUL SIMON B-12: THE GO-GO'S
B-13: GROVER WASHINGTON B-15: JIMM
BUFFETT 6/21; AL JARREAU 8/31

BUPPETT 821, A JARRIAN 9 31, INVINE MEADOWS AMPHITHEATRE DIO 7/20, FRANK ZAPPA 7/28, JUDAS PRIEST 7/29, ALABAMA 8 10, THE OGOGO'S 811, BILLY 100L 8 12, 8 13, JIMMY BUPPETT 8/24, EURYTHMICS 8/30, JAMES TAYLORIANDY NEWMAN 9/10, ANNE MURRAY 9/22

ANNE MUHRAY 9.22

A Rock REPERIENCE

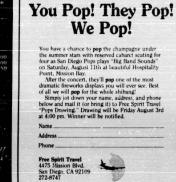
A Rock in Holl Travel Club
MONSTERS OF METAL 8.14—8.21, London
England featuring AC/DC VAN HALEN
OZZY OSBOURNE, DIO, MOTLEY CRUE,
QARY MOORE & ACCEPT, FIFTH ANNUAL

WORLD CHAMPION LOS ANGELES RAIDERS vs SAN DIEGO CHARGES 9/24 in Los Angeles plus entire season LA RAMS vs SAN DIEGO CH 8/23 in Anahem plus entire seas

+ LOS ANGELES DODG CARLSBAD RACEWAY

. BAN DIEGO SOCKERS

SAN DIEGO STATE FOOTBALL







READER'S GUIDE TO LOCAL EVENTS

Photographic Retrospective, ar exhibit of 125 Ansel Adams print will run through August 26.

Museum of Photographic Arts. Balboa Park. 239-5262.

"Poster Art of Nicaragua and Cuba," a collection of cultural and political posters is on view through August 31, Grass Roots Cultural Center, 1947 Thirrieth Street, Golden Hill. 232-5009.

"Ocean," a collection of more than sixty photographs has been assem-bled for this exhibit, which rulas through August 31, Photography Gallery, 7468 Girard Avenue, La Iolla, 459-1800.

Collages. Constructions, and Drawings by David Kezur are on view through July 14. Spectrum Gallery, 726 Seventh Avenue, downtown, 232-9743.

Ceramic Works by Carol Lebeck, biown glass pillows by Louis Scla-fant, and jewelry by Kim Bass are on exhibit through July 21, Gallery Eight, 7464 Girard Avenue, La Jolla, 434-9781.

A Small Collection of photographs by Surfer magazine editor Jeff De-vine and Art Brewer are on view through July 26, Seewald's Gailery, 1114 North Highway 101, Leucadia: 942-5671.

Fashion International Presents:

Andy Gibb

The San Diego WILD ANIMAL PARK

Original Graphics by Julie Rick-secker and James Todd will be on view through July 28, San Diego Print Club, 320 G Street, down-town, 232-4884.

Shows 10 & 11:30 pm

Every

Wednesday

Night

Crystal T's

Emporium

liams are on exhibit through July 30, Patty Aande Gallery, 660 Ninth Avenue, downtown 233-9242.

Group show, a select group of emerging artists are represented in a variety of media through July 31, A.R.T. Beasley Gallery, 2802 Juan Street, Suite 16, Old Town, 295-0075.

"French Spirit Today," paintings. photographs, constructions, and mstallations by ten new French art-isis are on exhibit through August 3, La Jolla Museum of Contempo-rary Art, 700 Prospect Street, La Jolla, 454-3541.

Seventy Prints and Drawings by satirist and New Yorker cartoonist Edward Koren are on display through August 19, San Diego Museum of Art, Balboa Park, 232-7931.

"Visions from the Dream Palace," the Pink and Pearl Gallery, for-merly the Richard Feterson Study, presents a group show of works from the gallery's permanent collection as well as new works; the show runs through September 1, Pink and Pearl Gallery, 7II Eighth Avenue, downtown, 236-0284. "Mayan Images," the daily life of the Maya of Guatemala is recorded in a series of photographs by Michael Plyler, on view ut-til Sep-tember 16, Sar Diego Museum of Man, Balbaa Park, 239-2001. "Bikini Auction"

Pueblo Indian Pottery from the 1820s to 1900 is on display, Museum of Man, Balboa Park, 239-2001.

The Body

(continued from page 1) fragmented images, like a collage." These fragmented images may be put back images may be put back together, but only by suggestion and imagination, and the emotional participation of the audience, experiencing their own birth, death, and rebirth. San Diego dance lovers will

be able to experience Sankai Juku this week at the Spreckels Juku this week at the Spreckels Theater, 121 Broadway, downtown. On Thursday, July 12 at 3:30 p.m., the company will perform its public spectacle outside the theater. Kinkan Shome will be performed Friday, July 13 through Sunday, July 13 5:00 p.m. specials by Friday, July 13 through Sunday, July 15 at 8:00 p.m., inside the building. Tickets are available at Telescat outlets, the Telescat Changeiine (283-SEAT), the San Diego Arts Foundation (459-9788), and the Spret_els box office (235-950).

- Thomas Arne

DOWNTOWN THEATER FOR LEASE

Monthly rent drastically reduced to tenant willing to sign lease through 7/1/85.

Movie theater with like-new projectors screen, 587 seats, concession booth, art nouveau oecor, new carpet. Also convertible to live theater. (Several dressing rooms and storage rooms behind stage).

Sorry, no weekly or monthly tenants.

Call 231-7824 9 am-5 pm

Show Biz

word-oriented approach is not. Philip-Dimitri Galas has Philip-Dimitri Galas has become one of San Diego's more visible and talked about writer/ performers of the past few years. Many of his productions have been presented at Sushi, and a few at the Patty Aande Gallery few at the Patty Aande Gallery and the Center for Music Experiment. He's a show bit vecteran of twentry-nine who acquired much of his craft while touring with London's Southwark Theatre Arts Lab from 1972 through 1974. His from 19/2 through 19/4. Fils energies are increasingly shifting from stage performance to script writing, with his art supported by his business. Galas Exoticards, which produces lunatic postcards. Calas is, however, back on

Calas is, however, back on Calas is, however, back on Performance Hell 1984," Preformance Hell 1984," Presented last summer to rave reviews at CAST-at-the-Carle Theater in Los Angeles, will play at the Gaslamp Quarter Theatre Sunday, July 13 through Treatre, Sunday, July 13 through Treatre, Sunday, July 14 through July 24 Cross points 22 through July 24 Cross points work, a furny and outrageously direct series of sketches (acted by relean Shumaker and Globe vertran Sean Sullivan) which throw satinical punches at an obassision with celebrities and performers has created the world's gitterest coms. In Galas's words, we have become a land of art babies; people who pelt

words, we have become a land of "art babies people who pelt each other with their obsessions." One "Performance Hell" character, burlesque queen presidential candidate Mona Rogers, carries the shield of the ultimate American dreams is to perform." Galas explains, and Mona is one hard-boiled heroine who will prove it.

prove it.
All six performances start at 8:00 p.m. Tickets will be available before each performance at the Gaslamp Quarter Theatre box office, 547 information phone 230-8579 or the theater box office, 234-9583.

- George Stevens

Encore

(captioned from page 1) establishes American motifs and styles as legitimate in an art tha had previously been dominated had previously been dominated by European ideas and traditions; here, for the first time, the chief ballerina is not a swan princess but a cowgirl. It is just the sort of thing the Joffrey

just the sort of thing the Joffrey does proud.

The Joffrey Ballet will appear from July 18 through July 21 at the Civic Theatre, accompanied by the San Diego Symphons, by the San Diego Symphons, July 20, the program will consist of Inlaim Suite.

Transfigned Night, and Rodoo. The program of Thursday, July 19 and Saturday, July 21 will include Poran Pances.

Liken Kingdom, and the new preformance are at 800 p.m.

To ket information is available at felecate outlets, the Civic at Teleseat outlets, the Civic Theatre box office, and the San Diego Arts Foundation (phone 459-9788).

- Ben Sira

PSYCHIC FAIR

July 14th First Spiritualist Church 3777 42nd St. 284-4640

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Kote Lotah. "Living Artifact" Healer and Spiritival Leader of the Chumash Nation Lecture 7 pm July 14th \$5.00 love donation



READER'S GUIDE TO THETHFATER

BREAKFAST WITH LES AND BESS

SAN DIEGO JUNIOR THEATRE
Casa del Prado Theatre, Balboa Pari

SAN DIEGO MESA COLLEGE 7250 Mesa College Drive, San Diego 230-6744

SAN DIEGO PUBLIC THEATRE 311 Eighth Avenue (at K), downtown 232-7378

SAN DIEGO STATE UNIVERSITY

SAN DIEGO REPERTORY THEATRE 1520 Soith Avenue, downtown 235-8025

SCRIPPS RANCH COMMUNITY THEATRE. Wangenheim: Junior High School Auditorium 9230 Gold Coast Drive, Mira Mesa 566-7300 x216

SOUTH COAST REPERTORY THEATRE 655 Town Center Drive, Costa Mesa 714 957-4033

SOUTHWESTERN COLLEGE Arena Theater, Mayan Hall 900 Otay Lakes Road, Chule Vista 42:-1180

UNITED STATES INTERNATIONAL CNIVERSITY Zable Theater 10455 Pomerado Road, Scripps Ranch 271-4300

UNIVERSITY OF CALIFORNIA SAN DIEGO UCSD Theater John Muir Theater. Studio Theater 452-4572

452-4574 Mandeville Auditorium, Mandeville Recital Hall 452-2380

UNIVERSITY OF SAN DIEGO

Linda Vista Road, San Diego

STARLIGHT Starlight Bout Balboa Park 232-3049 or 234-STAR

Jeff Smith; commentary is by Jonathan Saville and Jeff Smith. aterial given us, but it is always ise to phone the theater for any use to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military: ask at the box office.

at the box office.

AMERICAN BUFFALO
Daried Memeris visceral dram is about
Bobby, Don, and Teach— three
Oricago lowlifes. Don and Tasch plan
Chicago lowlifes. Don and Tasch plan
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ADAMS AVENUE THEATRE

THE BOWERY THEATRE 480 Elm Street, San Diego 232-4088

CORONADO PLAYHOUSE 1755 Strand Way, Coronado 435-4856

PIESTA DINNER THEATRE 9665 Campo Road. Spring V 697,8977

GASLAMP QUARTER THEATRE 547 Fourth Avenue, downtown 234-9583

JEWISH COMMUNITY CENTER Front and Center Theater 4079 Fifty-fourth Street. San Diego 583-3300 k36

LA JOLLA STAGE COMPANY

AMPLIGHTERS COMMUNITY THEATRE

LA JOLLA PLAYHYXUSE

LAMB'S PLAYERS THEATRE

GROSSMONT COMMUNITY COLLEGE

Theatre mont College Drive, El Cajon

FOX THEATRE 720 B Street downtown 233-6331

Stagehouse The 8800 Grossmon 465-1700 x410

EAST COUNTY PERFORMING ARTS CENTER 210 E. Nain Street. El Cajon 440-2277

EDUCATIONAL CULTURAL COMPLEX THEATER 4343 Ocean View Boulevard, Southeast

CMC THEATRE 202 C Street, down 236-6510

San Diego 230-2800

allusing give us such moments), he is aimply too young to play the fatherly box. The reterest is a slock of autheraticly at this centre of the play, and the centre of the play play's many themes, subtests, and itZerpersonal relations, especially between an unlikely father and his helpiess, all-but adopted son. (Sm.) Bowery Theater, through July 29, Thusday through Sunday at 800 p.m.

BOD prim

THE BEST LITTLE WHOREHOUSE

IN TEXAS

THE Lytic Dinner Thear is staping the musical—book by Larny. Liting to the primary of the musical—book by Larny. Liting the primary of the musical—book by Larny. Liting the primary of the primary of the Chicken Ranch, known since the 1850s and ord the better pleasure of the Chicken Ranch, known since the 1850s and ord colleger foreign the 1850s and the 1850s a

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Theater Directory

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

MIRACOSTA COLLEGE Little Theater One Barnard Drive. Oceanside 757-2121 x236

OLD GLOBE THEATRE Old Globe Theatre Cassius Carter Centre Stage Festival Stage, Balboa Park 239-2255

OLD TOWN OPERA HOUSE 4040 Twiggs Street, Old Town 298-0082

PALOMAR COLLEGE
Palomar College Theatre, San Marcon
744-8860

PATIO PLAYHOUSE
Vineyard Shopping Center
1151 E Valley Parkway, Escondido
746-6669

3900 Lomaland Drive. Point Loma 222-6474 x248

PINE HILLS LODGE 2960 La Posada Way, Julia 765-1100

POINT LOMA COLLEGE

finds it hard to smile on the air. David McClendon directs the production, which will run in repertory with Sophocles's *Electra* at the Cassius Carter Centre Stage, James T. Callahan is Les, and Anne Gee Byrd is New Chite recognition. BIG RIVER
Roger Miller (music and lyrics),
William Hauptman (book), and Des
McAnuff (director) have concocted McAnuff (director) have conocoted a charming musical version or stage in the La Jolls Playhouse and perhaps destined for Broadway, it is amusing and serious at the same time: the musics is fun, if a bit banal and unmemorable the staging is inventive and often beautiful, and the cast, led by tick Millatan as Huck and Bern Bess. Other members of the last are Charles Fee, Diane Harper, Don R. McManus, and Andrew J. unremorable the skigging is inventive and other besetting and the cast. Left by luck, Milligan as huck and ben the benefit of the cast. Left by luck, Milligan as huck and ben under the large of the la

Traister, (Sm.)
Cassias Carter Centre Stage, Balboa Park, Wednesday, July 18 through September 25; Wednesday, July 18 through Settrough Sattrady, July 21, and Tuesday, July 24 and Wednesday, July 25 at 800 p.m. Sunday, July 22 at 7,00 p.m.

A CASE OF LIBEL.
The Gaslarnp Quarter Theatre is staging the court drama, by Henry Denker, based on the explosive libe suif filed by journalist Quentin Reynolds against columnist Westbrook Pegler, as described by

A CASE OF LIBEL

Westbrook Pegier, as described by prosecuting afterney Louis Niter in his book, My Life in Court. Will Simpson directs the production. Members of the cast are Richard Atlas Bottleid, Bill Brinsfield, Tom Clappa, Michael Gardner, Stephen Papaleo, Jeke Gardner, Stephen Papaleo, Jeke Schmidt, Wayner Ilibetts, Parker Tenney, Douglas Brust, and Carlo Coppo. Brust and Coppo, who play the opposing lawyers in the drama, a. San Diego attorneys. The setsi designed by Robert Earl. the cookumes are by Joseph Dana, and the lighting is by Matthew Cubitio. (Sm.). Gaslamp Guarter Theatre, Saturday.

July 14 through September I; Wednesday through Saturday at 8:00 p.m. Sunday at 3:00 p.m.

CRIMES OF THE HEART

CRIMES OF THE HEART THE SAID PLOG REPETED THE SAID PLOG REPETED THE PRESENT BETTER THE PRESENT BY THE BY THE PRESENT BY THE PRESENT BY THE PRESENT BY THE BY THE PRESENT BY THE murricane Carmille. It deads the many day in the lines of three thosyncratic sisters. Lenny is celebrating her thribeth birthdal mourning the death of her pet Meg is recovering from a nervo breakdown. And Babe, the

Neg is Necessaring men in execution and included in the control process of the control because as she pain it. Tiden like its locks. Then Keno deets the coal West Leise Folke Pain German, Julie Arre-Simoner Hank Wessarin, and James Saba. Seven B. Peterson, and James Saba. Seven B. Peterson, and James Saba. Seven B. Peterson and the container designer is Godon J. Liak. (Sm.) 25 of the coal process of the coal designer is Godon J. Liak. (Sm.) 25 of the coal process of the coal designer is Godon J. Liak. (Sm.) 25 of the coal process of the coal designer is Coal designer in Coal de

ELECTRA Sophocies' treatment of the ancient story of intrafamilial revenge has a morally unsatisfactory ending:



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audience. But director Diama Mudica in the control of the service of the control of the control

This is neither stress brightly as positiones are used in micrositive to creation for a modern audience the creation for a modern audience utilizing the manifold resources of the modern theater. It belongs to the weak, old-fashine school of compromise that has given the classical advans such a bad upon with the designors. (Sa) and Cassas. Canter Carrieroter 2: This old play 26, Saturday, July 28 and Wednesday, August 1 at 800 p.m. Metimed Systems 12, 120 p.m. Metimed

NOT FLASHER SHOWN AND THE MEDITARY AND T

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The Presentation Consultants: Studio presents three one-act plays performed by members of Charles A. Pellors workshops in drama. Professor George is about an eccentric tracher, played by Glen Edwards, who deals with his students manuscript. The Mars with the level Auto centers on the troublefile for a circus performer. Charles A Peliot disects all present and the control of the cast include Mentey of his cast include Mentey Zipodenski, Philip Mentey of the Charles of the Charles and Charles (All Charles Charle

Hillcrest, Thursday, July 12 and Fri-July 13 at 8:00 p.m. Saturday, July at 5:00 p.m. and 9:00 p.m. For information call 239-4240 or 469-4277

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Educational Cultural Complex,
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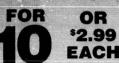


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THE MERRY WIVES OF WINDSOR cactions, used directs from the hearth Expensity Protects has refused to careful? his stage, the way most production, of the play do with high production, of the play do with high protect of the beaution of the play protect of the beaution of Window as do do not be provided to the part. The consonic proping flower and littered with the gruing details of the age. The continer made is soon and where learnings toward reflections of according to the proping of proping of according to the proping of prop

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Reviewed this issue.
The Sushi Gallery, 852 Eighth Avenue,
downtown, through July 29; Thursday
through Sunday at 8:09 p.m. For
information call 235-8466.

Akutagawa, details the many ways an actual event can become distorted by those who were involved and by those who hear about it second hand. All ten the play's characters offer differing versions of what took place in a wood,

near the Rashomon gate, a thous years ago. The bare facts are: a

SEE HOW THEY ROY Immat report for that the night I save the Lambia Players Theater's production of Players (Players Stellar production of Players (Players Stellar suppressed to enjoy the show mmmense), and the earons received a rousing owision during the custain call preformances were played for more broadly than need be, that the Bristian cast in general stellars (for consistent of an order of the players of the preformance and the same than the performance were allowed consistent of the preformance of the consistency and the preformance of the preformance preformance and the preformance preformance and the preformance preformance and the preformance preformance the preformance preformance and the preformance preformance the preformance preforma SEE HOW THEY RUN

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on opening night. There was nothing inherently acrogs with the show — no glaims gapes, commotione performance, or obvious similar that production was not a considerable and the state of t pompost, Lav jeeform as odysos of singuage— peri French, peri od singuage— peri French, peri od singuage— peri French, peri od singuage— peri od singuage— peri od singuage— peri od singuage od singu

THE MINADO
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Presipterina Church preserza the
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Michael Taset directs the
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Include Lamy Smith, Neville Condell,
Michael Taset Smith, Neville Conde

MODERN TIMES
Gainer S, on the top floor of La
Mation residuant, is festuaring a new
supprovisational comedy trouge
composed of the propose whose
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transp. In vicine. O Energy Service
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to Se

MY FAIR LADY
For its second production of the summer season, the San Diego Chic Light Opera Association presents the musical — massic by 1 feelerich Lower, book and lytics by Alan Jay Letter — based on George Bernard Shows * Pagmalion*. In order to win a bet, Professor letterny Hoggins attempts to MY FAIR LADY For its second pro-Pagmalion, in order to win a bet, Professor Henry Higgins attempts to turn Eliza Doolittle into a "Tady." Ole Kriseson directs the production, and Torn Kaye is the choreographer. Jay Flas. Other members of of the state include Ben Wingley, Peter Bruwne, Katherine Fauldomer. Stuart Lanson, and Cotherine Huct. (Sm.) Santight Boat. Thurudgy, July 12 through July 22. Trusday through Sunding at 80.1 pc.m.

ORLAHOMA:
The Lawrince West Wasp' Thietite is desired in the Control Rodge, book and lyrs by Ocar Hammersen III—based on the lyst Gener Ground Edge, but on Liste Sty Lind Style Control Rodge, but he musical which is self part of the Control Rodge, but he musical which is self part of the Control Rodge, but he musical which is self part of Rodge and the Control Rodge Control Rod

RASHOMON
The Old Globe Theatre's handsomely staged production of this intriguing drama is at once a farcical whodunk and a thoughful speculation on the paradoxical nature of truth. The play, written by Fay and Michael Kanin and chased on stories by Punyang Michael Kanin and Chasel Michael M

READER'S GUIDE TO THE THEATER

and one of them is a German spy). Missisken identifies abound, and while the scenes develop gate logical, but were stressed to the scenes develop gate logical, but to what 9 going on, lends itself to so dwarfs going on, lends itself to so that 9 going on, lends itself to so the stressed threat lends of the scenes of the sound of the scenes of the sce

SEXUAL FERVERSITY IN CHICAGO and COMBOTS #2.

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Marquis Public Theater, through
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SIDE BY SIDE BY SORDHEIM
For Ist closing show of the essoon, the La-Jolds Stage Company combines with the Summer Musical Fasted of discount of the Summer Musical Fasted of the Summer Musical Fasted of the Summer Musical Fasted of the Summer Musical Beater Institute of the Production of the Company of the Summer Summ

SUDS The Coronado Playhouse pres

new musical version of the comedy by May Lasswell, based on her books. Suckin in low Eig. The play, which the Concrede The play was the Concrede The play was the Concrede The Play Last and 1966, is about three defently women who enjoy life, laughter, and an occasional test inci., the suital, or conceivable test inci., the suital, or conceivable test inci., the suital or more directs the production, and fune and inci. and

TWELFTH NIGHT

For its fourth annual shakespearean production, Octad-One presents the comedy about Viola and Sebastian. comedy about viole and sebastian, twin brother and sister, who were separated during a shipwreck — and who are reunited after a series of comical twists and turns. Martin Gerrish directs the production. William Farnum is the musical director.



Moorehead, James Wood, Maria Ergy, Betty Matthews, Don Pugh, Greg Burke, Mike Collins, and John Permberton. Admission is free. (Sm.) El Cajon Plaza Amphitheatre, 200 East Main Street, El Cajon, through August 26: Sunday at 6:00 p.m.

WINDOWS TO THE SOUL WINDOWS TO THE SCAL.
The Bowery Theatre, in association with the Old Globe Theatre, presents three one-act plays performed by Teatro Meta. March, by Alberto Adellach, is a multimedia performance art piece that depicts the struggles and strength of Latins in the face of adversity. In Bill Oxendine's

Stack is machinero orwisologi and a sterelessic Chicara clash over male and firmale identifiers. William Viriable delired is belly professional. Window facilities that in the control of the facilities of the control of the Control stakes a satisficial fools of sterelession of the case of the three one acts, each original for the three one acts, each original feedings of the control of the state of the control of the control of feedings of the control of feedings of f Stuck a machismo newshoy and a



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READER'S GUIDE TO THE MUSIC SCENE

Music commentary is by John D'Agostino, Please send concert information and photographs to Reader Music Scene, F.O. Box 80803, Sen Diego 92138,

When two or more singing coices are stacked in conse intervals, vocal harmonies result. But great vocal by accident or design, and by accident or design, and likewise their singularity cannot be defined in terms of spatial relationships. Such harmonics take years to develop, time during which each of several voices finds its place in the mix. continually adjusting its continually adjusting its volume, shape, projection, and tonal characteristics to those of the others until a homogeneity is realized that gives the harmonies, a distinction. unmistakable identity. Through the years, many of the pop groups known for their vocal groups known for their vocal harmonies — the Everly Brothers, the Bee Gees, and the Jacksons, to name three — have been siblings who inherited their vocal similarities, and whose development of a rich ocal blend was thus facilitated by genetics. But the vocal stylings of such groups as the Four Figs, the Mamos and the Papus, the Beatles, and the Meditations green out of bonabs that began during youth, the intime, of which imprinted their ensemble singing with a cohesion that might be replicated but never equaled by imitations. Of the artists named above, perhaps only the vocal blend was thus facilitated



last-mentioned are unfamiliar to San Diego audiences, a fact that will be at least partly rectified when the Meditations perform locally for the first time

Ansel Cridland. Winston Ansel Cridland. Winston Watson, and Darny Clarke have been friends since their teens in Kingston, Jamaica, where they gree up listening to imported recordings by such American wead groups as the Miracles. the Temptations, the Impressions, and the efforties, separately in such island bands as the Linkers, the Righteous Murvin.
As often happens with strong

As often happens with strong support singers, the Meditations took advantage of their growing reputation and in 1976 released their own debut album. Message from the Meditations, which fixed their popularity on the island. In the ensuing years, however, the Meditations have however, the Meditations nave recorded an average of only one album every two years, hardly the rate at which an act secures immortality. But the singers' lackadaisical approach to marketing their sound is actually analogous to their musical style, which nusical style, which accentuates feeling over precision and spontaneity over a rehearsed sense of timing. Even the Meditations' calling card. their harmonies, cannot be their narmonies, cannot be judged on the basis of pinpoint intonation or complexity, but are instead remarkable for their relaxed, genuine emotive properties and the natural empathy that recalls the type of street-corner singing performed in urban neighborhoods by in urban neignformous by small groups of long-time chums. There may be more sensational-sounding reggae vocal groups, but none communicate the feeling of communicate the feeling of shared experience and camaraderie that makes the Meditations' singing special. They will appear Saturday night at the La Paloma Theater in Encinitas. Opening will be North County regae rockers Night Shift.

vorked so hard to carve for worked so hard to carve for itsel' a profitable slice of the rock and roll pie. Missing Persons' abandonment of the knife-wielding pop of their first album for the paper sword that is their most recent effort is is their most recent effort is puzzling. Rife with fitful synthesizer riffs and skittering electronic rhythms, their latest release. Rhyme & Reason, apparently is an attempt to gain entry to the fraternity of techno-pop groups whose noodlings have monopolized the playlists of many radio stations and dance DJs. But the more away from the tunefulness that gave Spring Session M such a lift ("Noticeable One," "It Ain't None of Your Business," "Walking in L.A.") is not a Walking in L.A.?) is not a fortuitous one. Synthesizers are great tortal tools and their creative applications have only begun to be tapped, but the heavy use of self-generating machines by a group of musicians who have spent their lives developing their own expressive chops introduces an unnecessary handicap into the creative process. And the members of Missing Persons are nothing if not expressive

instrumentalists.
A case in point is drummer
Terry Bozzio. He might disagree
with me on this, but Bozzio
would seem to be the most
adversely affected by the band's sudden overreliance on synthesizers that carry the music of *Rhyme & Reason* on a



Flames, and the Termites, the three teamed in 1974 to become the Meditations and soon scored hits with "Babylon Trap Them," "Woman Plabba," "Tricked," and "Woman Like a Shadow. "Frequent comparisons of the Meditations," see alignets to that

Meditations' vocalizing to that of the original Wailers (which at that time included Bob Marley, Peter Tosh, and Burmy Wailer) led to the group performing

background harmonies on several of the Wailers' tunes



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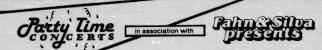
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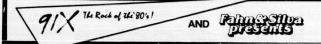
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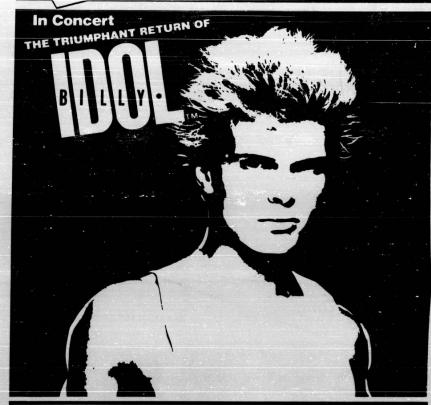
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continued from page 141 googling, buzzing, frumping wave of high-tech sound. A former skinsman for Frank Zappa, Bozzio is considered by his peers and others knowledgeable about knowledgeable about drumming and yours truly to be one of the better players in pop music, and his solid time and pulse-quickening fills gave Spring Session M a firm rhythmic footing. On Rhyme & Reuseon, however, Bozzio's intuitive, pliant drumming has been supplanted by the rigid suturings of electronic percussives — most of which Bozzio himself sets in motion resulting in a rhythmic stiffness contrary to what one assumes Bozzio must have heard in his head.

Bozzio's wife, Dale, who is the

vocal/visual centerpiece of Missing Persons, is similarly compromised by the largely disemboweled sound of Rhyme & Russon. Dale Bozzio is not the kind of full-throated singer who can compensate for who can compensate for sketchy songeriting or a thin-sounding recording. She has done almost as much for the piccolo-range hiccup as has Michael Jackson, and she's a chirper whose high-pitched. coquettish delivery is hip and sexy without being Betty Boop camp. But without strong hooks to attach itself to. Bozzio's ectomorphic voice gets swept away by the electronic currents that constitute the random textures of Rhyme &

For all its conceptual flaws, Rhyme & Reason is not without

appeal. If one were to compare this album with those of other techno-pop stalwarts, the Missing Persons opus comes out miles ahead. For example, propped up next to the latest record by Berlin — the ser-fronted band to which visen-fronted band a whitch Missing Persons is most often likened vis-à-vis Rhyme & Rauson — the Missing Persons work is so superior as to render the comparison moot. Unlike those in Berlin, the members of Missing Persons are such good below-average effort is relatively compelling. So the point is not that *Phyme & Reuson* is a

particularly bad record, but

with Spring Session M, an album that capitalized on

merely that it is not up to the

standards this band set for itself

healthy dose of material from Spring Session M, and Dale Bozzio's uncinctured sexuality will likely make Missing Missing Persons' skills as Missing Persons skills as melodists and performers. Instead of being bowled over by the material on the band's release, one finds oneself accepting with a shrug those few songs that offer catchy lines ("Give." Right Now." Persons' concert Saturday in SDSU's Open-Air Theater a "Surrender Your Heart") or "Surrender four freat" for inspired arrangements ("Clandestine People"). The rest of the time the listener devotes to Rhyme & Reason is spent safting through the maze of electronic effects in each tune.

SISU's Open-Air Theater a worthwhile experience even if their latest album leaves something to be desired. In other concerts this week, Battalion of Saints, Negative Approach, Manifest Destiny, and Solucion Mortal will be at Eximount Hall toxide. and Solucion Mortal will be at Fairmount Hall tonight. Thursday, while Bonnie Raitt and Boug Randai are whooping it up at the Belly Up Tavern. Friday's shows include Billy Griffith at the Stardust Hotel in Mission Valley, the Effect and Trowsers at the Spirit; and Andy Gibb at San Diego Wild Animal Park's Mahala

(continued on page 20





that branch out like energized wei is but rarely lead to a heart. I would imagine that in live performance the music from Rhyme & Reason is more

musicianship, the promise of a

involving than it is on cold vinyl. That probability, the band's fine collective

A TASTE OF DIXIE

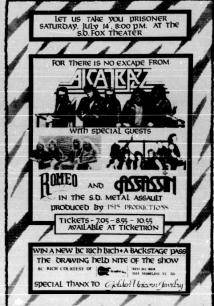
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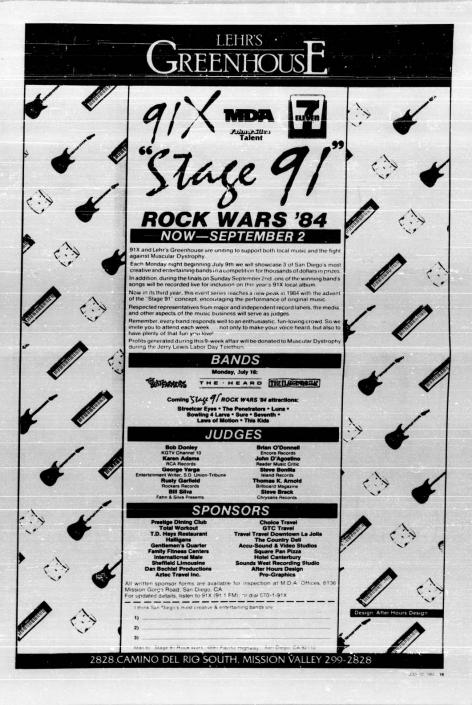
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Saturday, July 28—BILLY & THE BEATERS

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Wednesday, 6-8 pm - STONE'S THROW Friday, 5-30-8 pm - STONE'S THE OW

FOR INFORMATION CALL 481-9022

Amphitheater for the first of five shows to be presented through

Sunday.

As usual, Saturday is busy,
with Alcatrazz, Romeo, and
Assassin ploving at the Fox
Theatre, and Edith Biasses.

Theatre, and Edith Biasses.
Sportt, an addition to the Missing
Persons and Meditations shows.
Sunday has Identified Richie and
Tina Turner at the Sports.

Arena, Boundig mids see Jabelle
Humphrey's for two shows; and
Tusady closes out the week
with an appearance by Brighton
at the Bodgo.

CONCERTS

Battalion of Saints. Negative Approach, Manifest Destiny, and Solucion Mortal: Fairmount Hall, tonight, Thursday, 8 p.m., 3760 Fairmount Avenue.

Bonnie Raitt and Doug Randal: Belly Up Tavern, tonight, Thursda 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Billy Griffith: Stardust Hotel. Friday, July 13, 8 p.m., Mission Valley, 263-2268.

The Effect and Trowsers: Spirit, Friday, July 13, 9 p.m., 1130 Bucnos, 276, 3983,

Andy Gibb: San Diego Wild Animal Park: Mahala Amphitheater, Friday, July 13, 7,30 p.m.; and Saturday and Sunday, July 14 and 15, 2 and 7,30 p.m.; 15500 San Pasqual Valley Road, Escondido, 747-8702.

Missing Persons: SDSU's Open-Air Theater, Saturday, July 14, 8 p.m., San Diego State University campus. 265-6947.

Alcatrazz, Romeo, and Assassin: Fox Theatre. Saturday, July 14. 8 p.m., 720 B Street, downtown, 231-3554.

The Meditations and Night Shift: La Paloma Theater, Saturday, July 14, 8:30 p.m., First and D streets, Encinitas, 239-5139 or 283-1566.

Edith Massey and Claude Coma and the IVs: Spirit, Saturday, July 14, 9 p.m., 1130 Buenos. 276-3993.

Elton J.R. and the Country Golds: Old California Market Place. Sunday, July 15, 1:00 p.m., 1020 San Marcos Boulevard, San Marcos. 744-0550.

Lionel Richie and Tina Turner: Sports Arena, Sunday, July 15, 8 p.m. 224-4176.

Nona Hendryx: Humphrey's, Monday, July 16, 7 and 9 p.m., 2303 Shelter Island Drive, 283-SEAT.

Fishbone: Rodeo, Tuesday, July 17, 8 p.m., La Jolia Village Drive and Villa La Jolla Drive, La Jolla.

Brighton: Rodeo, Tuesday, July 18, call for time. La Jolla Village Drive and Villa La Jolla Drive. La Jolla. 457-5590.

Michael Franks: Humphrey's, Thursday, July 19, 7 and 9 p.m., 23(3 Shelter Island Drive, 283-SEAT.

Hank Ballard and the Midnighters and the Mar Dels: Belly Up Twern, Thursday, July 19, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-99/22.

Toy Dolls, Effigies, and Corrosion of Conformity: Fairmount Half. Finday, July 20, 8 p.m., 3760 Fairmount Avenue.

Chuck Mangione: Humphreys, Friday and Saturday, July 20 and 2 7 and 9 p.m. 2303 Shelter Island

Johnny Lee and Lacy J. Dalton: San Diego Wild Animal Park's Mahala Amphitheater, Friday, July 20,



Wind rose

Wednesday-Saturday, July 11-14

DIRK DEBONAIRE



Sunday & Monday, July 15 & 1



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International Fashion Auction by FASHION INTERNATIONAL ou name the price! (Free giveaway every show)

The Windrose weeldy drink specials: Sunday: Cuervo Gold \$1.25 Monday: Heinelen on draft \$1.25 Tuesday: See your bartender Wednesday: Finlandia Kazis \$1.25 (prices good after 9 pm) Thursday: Iced Teas \$1.25

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7:30 p.m.; and Saturday and Sunday, July 21 and 22, 2 and 7:30 p.m., 15500 San Pasqual Valley Road, Escondido, 747-8702.

Bob James: Hospitality Point, Sunday, July 22, 7 p.m., Mission Bay, 283-SEAT.

Chicago 15: Brengle Terrace Park, Tuesday, July 24, 7:30 p.m., 1200 Vale Terrace, Vista, 724-2962 or 724-6121.

Frank Zappa: SDSU's Open-Air Theater, Tuesday, July 24, 7:30 p.m., San Diego State University campus. 265-6947.

The Crusaders: Humphrey's, Tuesday and Wednesday, July 24 and 25, 7 and 9 p.m., 2303 Shelte Island Drive, 283-SEAT.

Talk Talk: Rodeo, Wednesday, July 25, call for time, La Jolla Village Drive and Villa La Jolla Drive, La Jolla. 457-5590.

Branford Marsalia: Humphrey's. Thursday, July 26, 7 and 9 p.m., 2303 Shelter Island Drive. 283-SEAT.

Ronnie Spector and the Mar Dels: Belly Up Tavern, Thursday, July 26, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-3022.

Helen Reddy: San Diego Wild Animal Parks Mahala Amphitheater, Priday, July 27, 730 p.m.; and Saturday and Sunday, July 28 and 29, 2 and 739 p.m.; 15500 San Pasupal Valley Road, Escondido, 747-8702.

T.S.O.L., 45 Grave, and Tex and the Horseheads: Adams Avenue Theatre, Saturday, July 28, 8 p.m. 3325 Adams Avenue, Normal Heights.

Sergio Mendes: Humphrey's, Sunday, July 29, 7 and 9 p.m., 2303 Shelter Island Drive, 283-SEAT.

Bad Manners: Rodeo, Monday, July 20, call for time, La Jolla Village Drive and Villa La Jolla Drive, La Jolla. 457-5590.

Chicago 6: Brengle Terrace Park, Tuesday, July 31, 7:30 p.m., 1200 Vale Terrace, Vista. 724-2962 or 724, 6121



Club listings are compiled by Ron Jennings. If you wish to be included, please call 265-9382 Thursday afternoon or Friday before 5:00 p.m. The listings are free.

North County

Acapulco Restaurant, 1020 West San Marcos Boulevard, San Marcos. 471-2150: Steven and Tanya, contemporary. Wednesday through Saturday.

Barr-X Ranch House, 119 East Broadway, Vista. 724-0510: Elton J.R. and the Country Colds. country, Friday and Saturday, dance instruction. Tuesday and Saturday.

Belly Up Towers, 143 South Coffee Averuse, Solans Beach, 481; 9022: Bornice Beath, 164, 9022: Bornice Beath, 164, 9022: For Solans Beach, 164, 9023: For Solans, 164, 9033: For Solans,

Bobby C's, 485 First Street, Encinitas, 436-7397: The Us Band, rock, Thursday through Saturday; the Source rock, Sunday through Tuesday Status rock, Wednesday

Bookworks/Pannikin Coffeehouse,



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Food, cockiails, dancing, air-conditioned—21 on up

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tuic of the Guidel Book
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THE LEGENDARY EGG LADY
Star of John Waters' cult films: Plnk Flamingou
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PDITH MASSEY If you think this. Miller and Tiny Tim were off the wolf, you should see this—no contendo. With MITCH CORNISH & THE

FLATTERS

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COLO STATE OF THE STATE OF THE

McCarvon and Steve Edwards, jazz. Friday; Joseph Angelastro and Dave Neilson, jazz, Saturday.

The Bridge, 1103 North Hill Street, Oceanside, 722-1904; Denny Tymer, country and contemporary, Tuesday through Saturday; Don Tennison, country and contemporary, Sunday

The Captain's Anchorage, 18.) ne captain's Anchorage, 18.) North El Camino Place, Encinitas, 942-1400; Fran & Doran, contemporary, Wednesday through Saturday.

Charlie's Niteclub, 680 West San Marcos Boulevard, San Marcos 744 4120: Dark Horse, country Wednesday through Saturday.

Dobber's Restaurant and Nightclub, 380 North El Camino Real, Encinitas, 942-1676: Nightflite, Top 40 dance music, Tuesday through Saturday; the Bob Holtz Trio, jazz, Monday; the Shep The Chopping Block, 1740 East Vista Way, Vista, 726-8770: Outta Controll, rock, Tuesday through Saturday, Hit N' Run, rock, Sunday and Monday. Meyers Duo, contemporary, early evening. Tuesday through Thursday.

The Country Side Restaurant and Lounge, 450 Douglas Drive, Oceanside. 757-0860: New Country, country, Wednesday through Sunday; Lone Star Country.

country, Monday and Tuesday.

Ei Comal, 12845 Poway Road, Poway, 486-1010: Don Tennison

country and contemporary. Wednesday through Saturday The Del Mar Cattle Company Fireside Lounge, 439 West Washington, Escondido, 745-1931: Robyn Banx, rock, Thursday through Saturday; Diamond, rock, Wednesday. 12702 Via Corina, Del Mar. 259-8833: California, country, Tuesday through Saturday.

Distillery East, 755 Metcalf Street, Escondido, 741-9393: The Untouchables, rock, Manual Scan, rock, and UXB, rock, Thursday. Fish House West, 2633 South Highway 101, Cardiff, 753-6438; Steve Hudson, cornedy and music, Thursday through Saturday. Distillery Nightclub, 140 South

Sierra Boulevard, Solana Beach. 755-6733: The Ron Bolton Band, Gilbey's Cocktail Lounge, 945 West Gilbey's Cocktail Lounge, 945 We Valley Parlovay, Escondido. 480-0420: Friendship, contemporary, Tuesday through Saturday, Gil and Linda, contemporary, Friday through Monday. rock. Thursday through Saturday; Notice to Appear, rock, the Reflectors, rock, and This Kids rock, Sunday; Dirk Debonaire Monday; Five Lines Up, rock, Wednesday.

Henry's, 264 Elm Street, Carlshad. 729-9244; Tony Soraci and Co. with Judy Ames, contemporary, Tuesday through Saturday; the Island Society, contemporary, Sunday and Monday.

Hotel Escondido, 2500 South Escondido Boulevard, Escondido. 747-5000: Just Us, contemporary, Tuesday through Saturday; live

Monday, call club for information.

Hungry Hunter, 1221 Vista Way. Oceanside. 433-2633: Steve Moris, comedy and music, Wednesday through Saturday: John Barker, Top 40 favorites, Sunday through Tuesday.

Hungry Hunter, 11940 Bernardo 566-2400: The Russ Kirkpatrick Duo, contemporary, Wednesday through Saturday.

Joily Roger/Oceanside, 1900 North Harbor Drive, Oceanside, 722-1831: Chuck Showalter, contemporary, Wednesday through Saturday.

Jolly Roger/Solana Beach, 937 Lomas Santa Fe Drive, Solana Beach, 755-0117: Patrick Campbell, contemporary, Wednesday through Saturday. Kirby's, 215 Fifteenth Street, Del Mar. 481-1001: Rick Leighton, contemporary, Friday and Saturday.

Mulvaney's, 340 East Grand Avenue, Escondido. 741-0935: Kracker, rock, Thursday through Saturday; C.C. Mauck,

ontemporary, Sunday and Monday Rich Hunt, contemporary, Tuesday; the Features, rock, Wednesday.

Normandy Cocktail Lounge, 215 North Hill Street, Oceanside. 722-4771: Freewill, rock, Tuesday through Friday; Inta Wishin', rock, Saturday through Monday.

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar, 735-6614: The Heaters, rock, Thursday through Saturday, Ricky and the Jets, vintage rock, Sunday, Ella Ruth Piggee, jaz and blues, Monday and Tuesday: Wheels, rock, Wednesday.

Old Time Cafe, 1464 North Highway 101, Leucadia, 436-4030: Kendra and Barry, folk, jazz, and blusgrass, Thursday; Stone's blusgrass, Thursday; Stone's woing, Friday, the Slamsa Gael Celi Band, Irish music, Saturday, David Marchant, folk, Sunday, Old Time Hoo Night, Monday; Cathy Curtis, country, blusgrass, and folk, Tuesday; Chen Foster, roll. Concert: Catherine Espinosa, Irish Concert: Catherine Espinoza, Irish

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Friday, July 13

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(*Young urban professio 5:30 pm-8:30 pm ngie drinks (wells, calls, premiums, importe rs, etc.) \$1.25, 504 Castle Burgers with your Yuppie host, **DANNY WILD**.



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Thursday, July 19
If you look like a star, be one!
RON Smith CALBRITY LOOK-ALIKES
will be here looking for you. If you resemble
Michael jackson. Brooke Shields or, in fact, any
clebitly, this is your chance Don't blow lif



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Monday, July 30
BAD MANNERS

7:00 pm-18 and up 10:30 pm-21 and up

8/8 DICKIE BETTS 8/12 MARILLIAN **SOUP, SALAD & PASTA BAR**

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> Tuesday & Wednesday, July 17th & 18th
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50t 4:00-6:00, Two for one 6:00-8:00, wine, well, draft, champagne, margaritas. Best hors d'oeuvres in the valley!

Pacific Espresso, 235 North El Camino Real, Encinitas, 436-1248; Steve Strauss, jazz piano, Friday and Saturday, and Sunday brunch.

Pancho's, 1309 Camino Del Mar. 481-0414: Purl, rock, Friday and Saturday, live music, Sunday, call club for information.

Paradise Garden's Natural Food Restaurant, 260 West Crest Avent Escondido. 489-1217: Paul and Carla Roberts, folk, Wednesday.

Pea Soup Anderson's, 890 Palomar Airport Road, Carlsbad, 438-0880: Kicks, rock, Thursday through Saturday; Strictly Business,

contemporary, Wednesday.

Pomerada Club, 12237 Pomerado Road, Poway. 748-1135: High Steppin', country. Wednesday through Saturday; country dance lessons, Wednesday.

Poway Mine Company, 12375 Poway Road, Poway, 748-7296, 566-2070: Steppin Out, country rock, Thursday; One, rock, Friday and Saturday; Dean, contemporary, Sunday and Monday and Friday happy hour; the Blonde Bruce Hand, blues and rightim and blues. Tuesday and Wednesday.

Ralph and Eddie's, 390 Grand

Avenue, Carlsbad, 729-2989. Incognito Rockers, rock, Thursday through Saturday.

contemporary, Sunday and Mond Dining Room: Peter Robberecht, pianist, Thursday through Saturday: Jim Malone, pianist,

Sunday and Monday; Greg McGinnis, pianist, Tuesday and Widowyday

Rogue Stills, 9850 Carmel Mt. Road, Peñasquitos. 578-2144: Peter Jay, contemporary, Monday through Saturday. Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo, 467-16il or 277-2146: Jim Gates and Seund Investment, contemporary, Tuesday through Saturday; the Marley Days Quartet, contemporary. Sunday and Monday contemporary. Sunday and Monday

Rudi's Hidden Acres, 3700 Carmel Valley Road. Del Mar. 481-9656: Jeff Williams, pop. rhythm and blues, and jazz, Friday and Saturday.

Samuel's. 581 Westlake Street, Encinitas. 942-9490: Live music Saturday evening, call club for

Reuben's, 2515 El Camino Real. Carlsbad. 434-1766: Clutch Cargo, contemporary, Tuesday through Saturday. Stage Coach Inn, 1865 Vista Way. Vista, 724-9090: Coyote, country, Wednesday through Sunday.

Vista. 940-9000: Afro, Latin music. Friday.

Repee Room, 1270 Main Street, Ramona. 789-3755: Country Justice, country, Priday and Saturday.

Tequila Flats, 3296 Mission Avenue. Oceanside. 757-7757: The Bad Boys, rock. Wednesday through Saturday, Nitewing, rock, Sunday through Tuesday.

Time Machine/Chez Orleans, 302 North Midway, Escondido. 743-1722: The Reflectors, rock, Thursday through Saturday; the Heaters, rock, Tuesday and

Valley Center Road, Valley Center 749-1466: Steppin' Out, country, Friday and Saturday.

Valley Fort Restaurant, Red Dog Saloon, 3757 South Mission Road, Fallbrook, 728-1998: The Belair Bovs, vintage rock, Friday and Saturday.

West Vista Way, Vista, 941-1032: Jockey Club: Random Sample, rock Thursday through Sunday: the Echoes, '60s rock, Monday, Turf

Whiskey Creek, 14240 Poway Road, Poway, 748-7531: The Gravel Carryon Band with Linda Rae, country, Wednesday through Saturday; Ray Sanders and the Fallbrook Band, country, Monday and Tuesday.

Echocs, 60s rock, Mohuay, 14 Room: Image, contemporary, Friday, Saturday, and Wedneso Derby Room: recorded dance music, Friday, Saturday, and

Whiskey Flats, 1260 West Valley Parkway, Fscondido. 745-8640: Planet. rock, Thursday through Saturday; Toys. rock, Sunday an Monday; the London Brothers, rock, Tuesday and Wednesday.

Winner's Circle, 550 Via de la Valle Solana Beach, 755-6666: Bob Long piano variety, Tuesday through Saturday

Wooden Nickel, 13303 Poway Road, Poway, 748-6364: Ron Morin, country, Thursday and Wednesday, live country music, Friday and Saturday, call club for information.

Beaches

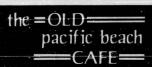
Atlantis, 2595 Ingraham Street Mission Bay, 224-2434; Touch, contemporary, Thursday through Saturday; the Elements. contemporary, Tuesday and Wednesday.

Bahia Hotel, 998 West Mission Bay Drive, Mission Bay, 488-0551: Mercedes Lounge: RPM, rock, Thursday through Saturday:

Cheatham's Jazz Quartet, jazz, Sunday, Portune, Top 40 dance music, Tuesday and Wednesday, Piane Bar: Beverify Keys, Tuesday through Saturday; Bob MacLeod, Sunday and Monday, Afternoon To Dance: the Eddie Stangler Band with Mary Hicks, Big Band dance music, Erick

Beach Club, 1921 Bacon Street, Ocean Beach, 222-6822: The Eleventh Hour, rock, Thursday, the Source, rock, Friday and Saturday.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla, 457-4170: Forecast, contemporary, jazz, and



Thursday-Saturday Jim Hawley
9:30 pni-1:30 am Jim Hawley

Bruce Cameron/ 9 09 pm-1:00 am Hollis Gentry Ensemble

Monday & Tuesday Echoes

Jim Hawley

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The longest happy hour at the beach—
Thursday & Friday 2-8 pm, every drink in the house 956

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Belly Up and the SAN DIEGO BLUES ORGANIZATION **BOOGIE BLUE** SUNDAYS THE FIVE **CARELESS LOVERS BAD HABITS HORNS**

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Coming soon: Hollywood Fats, James Harman, Kid Ramos, Jr. Watson, Rod Piazza, Honey Alexander, Johnny Dyer, Walter Shuffleworth, Tom Cat Courtney, Gene Taylor, Charlie Musselwhite, Albert Collins, Lonnie Brooks, Ron Thompson, Anson Funderburg and more.

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Magnolia Mulvaney's

Corner of Magnolia & Mission Gorge Rd., Santee 448-8550





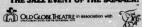
Signed, Sealed & Delivered

Ricky & the Jets Monday nights from 8:30 Thursday & Friday Happy Hour 5:00-8:00 pm

Happy Hour Specials
Monday-Friday, 5:00-7:00 pm
Double well drinks \$1.50, Exotics \$1.75
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ONE NIGHT ONLY! SUNDAY, JULY 22 7:00 P.M. Under the stars at Hospitality Point, Mission Bay

TICKETS: Hospitality Point Box Office & Teleseat PRICES: \$17.50. \$12.50. \$10.00 \$50.00 GOLDEN CIRCLE CABARET SEATING includes post-performance wine & cheese reception with Bob James. Limited seating CHARGE IT! 283-SEAT

A grassy area on the point will be open at 5.00 pm for picnicking. You may enter the concert area at 6.00. Refreshments will be available. No patron food or beverage will be allowed inside the concert circle.

FORMANCE MAY BE TAPED FOR FUTURE KIFM98



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What a bunch of lunatics!

I went insane.'

Ernie Snam, critic Pennysave Friday & Saturday, July 13 & 14 8:00 & 11:00 pm \$5.50, \$4.00 for late show at

Galerie 5, Maison
3681 Fifth Ave., Hillcrest
298-0119 for reservations
Fine wines, beers, light French
fare and desserts will be available.

TIJUANA NIGHTLIFE

NEVER A COVER CHARGE

· THE DISCO REGINE ·

& COSMOS

LA CRUZ

They were so incredibly funny,

rhythm and blues, Thursday through Saturday; L.A., rock, Tuesday and Wednesday.

Catamaran Hotel, 3999 Mission Boulevord, Mission Boach,
488-1081: Impulse, contemporary,
Thursday through Saturday;
Suuperoolt, country, Sunday,
Suuperoolt, country, Sunday,
Southwind, contemporary, Tuesday,
and Wednesday. Polymeisa In Loudies
Striye Woods, contemporary,
Monday through Priday happy
hours, with Don Herfel's 1984
Friendly Follies, variety show with
music, Monday evening. Boulevard, Mission Beach

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-5325; Zzaji, jazz, Wednesday through Saturday.

The Comedy Store, 916 Pearl Street, La Jolla, 454-9178; Mattias Street, La Jolia, 454-978: Mattias Campari, contemporary, carly evening. Thursday through Saturday, Nancy, Sacu, Contemporary, early evening, Sunday, Monday, and Wednesday, comedy shows, Wednesday, and Thursday through Sunday, call club for information: Comedy Amateur Night, Monday.

Elario's, 7955 La Jolla Shores Drive, La Jolla, 459-0541; Jeanne Reith and Sweet Sound, jazz. Wednesday through Saturday; Stone's Throw, vintage jazz, swing, and rock, Sunday through Tucsday

Halcyon, 4258 West Point Loma Boulevard, Loma Portal, 225-9559: The Heroes, rock, Thursday through Saturday; In Colour, rock, Sunday; New Language, rock, Tuesday and Wednesday, Early Afternoon Concert: The Night Band, jazz, Sunday.

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

Hotel del Coronado, 1550 Orange Avenue, Coronado, 435-6611: One Plus One, contemporary, Tuesday through Saturday.

Islandia Hotel, Circe Lounge, 1441 Quivira Road, Mission Bay. 224-3541: Sandee and the Ram Band, variety stage show, Tuesday through Saturday.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach. 270-3220: The Siers Brothers, rock, Wednesday through Saturday; Bobby Chevrolet, rock and blues, Sunday and Monday; the Mar Dels, vintage rock, Tuesday.

La Avenida, 1301 Orange Avenue. Coronado. 435-6262: Recorded dance music with the Boogle Machine, Friday and Saturday.

La Valencia Hotel, 11:52 Prospec Street, La Jolla. 454-0771: Bob MacLeod, piano and vocal variet early evening Tuesday, and Thursday through Saturday.

Le Chalet, 5046 Newport Avenue, Ocean Beach, 222-5300: The West Coast Twisters, vintage rock, Thursday through Saturday; the Hurricanes, Blues and rhythm and blues, Sunday and Monday, Modern Art, rock, Tuesday and Wednesday.

McPs, 1107 Orange Avenue, Coronado, 435-5280: The Booze Brothers, comedy, neck, and rhythm and blues. Thursday through Saturday, Jack and Diane, contemporary, Sunday, the Rockways, contemporary, Monday and Tuesday; Jim and Theresa Hinton, Irish music, Wednesday.

Mexican Village, 120 Orange Avenue, Coronado, 435-1822; Live nussical entertainment, Tuesday th...o.gh Thursday, call club for information: Third Degree, contemporary, Friday and Saturday; Jim Moore, contemporary, Sunday and Monday.

Mission Rose, 1551 West Mission Bay Drive, Mission Beach. 224-9605: Joey Chess and Stevie Adams, contemporary, Friday and

Mom's Saloon, 945 Garnet Avenue Pacific Beach. 483-7737: Emperor, rock, Thursday through Saturday; ZZYZX, rock, Sunday through

Mulvaney's, 1031 Orange Avenue Coronado. 435-4660: Brian Steve contemporary, Friday and Saturday, talent night, Sunday. Mulvaney's, 4230 Mission Boulevard, Pacific Beach, 483-7383; Delene, contemporary, Thur.day through Saturday.

Old Pacific Beach Cafe, 4287
Mission Boulevard, Pacific Beach, 270-7522- Jim Hawley, contemporary, Wednesday through Saturday; the Bruce Cameron and Hollis Gentry Ensemble, Juzz, Sunday; the Echoes, 60s rock, Monday and Tuesday.

Rodeo, 8980 Villa La Jolla Drive, La Jolla. 457-5590: N-E-1, rock, and Notice to Appear, rock, Thursday



DANCING LIVE ENTERTAINMENT

7 NIGHTS A WEEK

HAPPY HOUR MONDAY-SATURDAY 5-7 pm \$1.35 Well doubles

\$1.00 Domestic Beer SATURDAY & SUNDAY Pool Tournament 2 pm



VEST COAST **TWISTERS**

Rock & Roll Oldies Thursday, Friday & Saturday July 12, 13, 14. No cover.



HURRICANES

Rhythm & Blues Sunday & Monday July 15 & 16. No cover



MODERN ART

Rock & Roll Tuesday & Wednesday July 17 & 18. No cover

MYERS RUM NIGHT Wednesday, July 18 8-10 pm

5046 Newport Ave. • Ocean Beach 222-5300

and Friday; Legs Diamond, rock, and Assassin, rock, Sunday; Some Girls, rock, Tuesday happy hour, and Fishbone, rock, Tuesday evening. Brighton, rock, and This Kids, rock, Wednesday.

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay Staston Bay Drive, Pilsson Bay 274-3314: Take 3, nostaigia, pop. and blues, Thursday and Wednesday: True Spirit, contemporary, Friday through

G

Silver Fox Lounge, 1833 Garnet Avenue, Pacific Beach, 273-9190: The Hurricanes blues and rhythm and blues, Friday and Saturday.

Texas Teahouse, 4970 Voltaire Street, Ocean Beach. Tom "Cat" Courtney, blues. Thursday, Chuck Bolt, blues, ballads, and rock, Tuesday and Sunday.

hursday, Friday & Saturday, July 12, 13 & 14 Bookelon Bond

Dollar Night

·Rock 'n Sunday ·

REFLECTORS

Notice to Appear

10:00-11:00 pm "Summer 2 for 1 special" Distillery double wells for the price of singles every Monday Every Tuesday

91X Big Wednesday

5 Lines Up

UNTOUCHABLES

with guests Manual Scan 91X Scooter giveaway

Tuesday thru Sunday

VIDEO MADNESS

New music dancing to the hottest party sounds in San Diego Dance with **DJ Hollywood Hub** and **VJ Tim Palmer**

Every Wednesday 1/X Night with Billy Bones.

Prizes given away, including concert tickets, Padre tickets & more.

July 19 from Hollywood What is This? July 24, Talk Talk July 26, from L.A. New Marines

Ages 17 & up. All concerts minimum age 16 Summer hours: 8:30 pm-1:30 am. Tuesday-Sunday All events subject to cancellation.

Coming: Wednesday, July 18.7/X Night, from L.A. Fla

7:00-9:00 pm 254 beer, \$1 wells, free munch Billy Bones and music at 9:00 pm. From MCA Recording Artists What I start

with
M.C. Tony Stone
Comedians from Las Vegas.
ollywood & more, every Tues

DIRK

DEBONAIRE Dirk buys 100 drinks

Upstart Crow and Co., Seacoast Square. 4475 Mission Beach Boulevard, Pacific Beach. 272-8990:

The Pacific Ensemble, light classical music, Sunday brunch.

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay. 274-4630: Shine It C: contemporary, Tuesday through Saturday.

Victor's. 1403 Rosecrans Street Point Loma. 226-1871: Upstairs: Music Magic, contemporary. Thursday through Saturday; Norman Clifford, Sunday through Fuesday, Piano Bar: Louis Vasquez. early evening, Monday through Saturday, with Norman Clifford and Frankie Ferlin, early evening Frida

Windrose, 1935 Quivira Road, Marira Village, Mission Bay Park, 223-2335 Dirk Debonaire, rock, Thursday through Saturday, the Ron Bolton Band, rock, Suniay and Monday, Ricky and the Jets, vintage rock, Tuesday, Automatics, rock, Wednesday.

San Diego North

The Abliene Country Saloon, Town and Country Hotel. 500 Hotel Circle North, Mission Valley, 291-7131: Stampede, country, Tuesday through Saturday, country dance lessons, Tuesday through

The Alamo, 3093 Clairemont Drive. Clairemont, 276-2240: Sultress, rock, Tuesday through Saturday.

Bacchanal, 8022 Clairemont Mesa Boulevard, Kearny Mesa, 560-8022: Boulevard, Kearny Mesa, 560-8022: Devocean, Top 40 dance music. Thursday through Saturday; the Blitz Brothers, rock, Man to Man, rock, and the Brother Young Band, rock, Sunday; Richie Cole Quartet, jazz, Wednesday early evening and evening. Friday Happy Hour Concert: Charley's Goodtime Band, Dissistent is an expension of the Concert.

Black Angus, 10370 Friars Road, Mission Valley, 563-5862; Diamond rock, Thursday through Saturday; Kicks, rock, Tuesday and

Blarney Stone Pub, 5617 Balboa Avenue, Clairemont. 279-2033; Chair O'Dogherty, Irish music. Wednesday through Saturday.

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa. 578-8666: The Goodall Boys, country, oldies, and mellow rock, Thursday through Saturday.

Saturday.

Cafe in the Valley Restaurant, 911.
Camins del Rio South, Mission
Valley, 296-6229. The Errorn
Jackson Tro, Jazz, Thursday
through Saturday, Eric Foster,
classical guitar, early evening,
Welmoday through Saturday,
Walter Chric classical guitar early
evening. Bunkay and Monday
evening. Bunkay and Monday
evening. Bunkay and Monday
evening. Bunkay, and Monday
evening. Sunkay, and Monday
evening. Sunkay, and Monday
pop. rock, and country. Wednesday.

Carriage House, 7945 Balboa Avenue, Clairemont, 278-2597; Dan Connor, country originals. Wednesday through Saturday. El Rico, 5353 Mission Center Road. Mission Valley. 297-8361: Michael

Edwards, contemporary, Wednesday through Saturday. Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Piano Bars Sharon Skidgell, Sunday, Monday, Wednesday, and Thursday, Kevan Melton, Tuesday, Friday and Saturday.

Hajji Baba, 104 Mission Valley Center West, Mission Valley. 298-2019: Live Arabic music and entertainment, Wednesday through Sunday, "Greek Night" with the Olympians, Monday.

Holiday Inn/Mission Valley, Cricket's, 595 Hotel Circle South, Mission Valley, 291-5720; Fortune, Top 40 Jance musse, Thursday through Saturday, Skip Garcia, contemporary, Monday, Family Des, contemporary, Tuesday and Westpeedies.

945 Garnet, P.B. Live rock 7 days a week

> Thursday-Saturday July 12-14



For ten years L.A.'s finest-you owe it to yourself.

Sunday-Wednesday, July 15-18

ZZYZX

July 19-21

Friday & Saturday

\$1.00

\$2.00

50¢ well drinks draft beer & wine 8:00-9:00 pm

Every Wednesday

Dr. James Downs, Ph.D. Hypnotist

Open Sunday

\$1.00 **Drink Specials**

Monday, July 16 New—Mom Goes Surfing with ZZYZX \$1.00

> **Kamikazes** Tuesday \$1.00 well drinks all night

Wednesday \$1.00

Vodka drinks all night

\$1.00

Long Island Iced Teas all night

Islands Lounge, Hanalei Hotel, 2270 Hotei Circie North, Mission Valley, 297-1101: Fredda Ross and Private Lines, contemporary, Tuesday through Saturday; the Spud Brothers, comedy and rock, Sunday and Monday.

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley.

298-8281: Niteline, contemporary,
Tuesday through Saturday, Jarrett,
oldies and newies, Sunday and

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2828: The London Brothers, rock, Thursday through Saturday, with Automatics, rock, Friday and Saturday, Automatics, rock, Sunday and Monday, Dirk Debonaire, rock, Tuesday and Wednesday.

The Magic L.mp, 9522 Miramar Road, Mira Mesa, 271-8780; Recorded dance music with Mr. Goodbye, Thursday through Sunday: recorded dance music with Randy, Monday through Wednesday: live music, Monday and

Monk's Saloon, 10475 San Diego Monk's Saloon, 19475 San Diego Mission Road, Mission Valley. 563-0060: Feelin', Top 40 dance music, Thursday through Saturday; Ella Rotth Piggee, jazz and blues,

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley, 291-1638: The Twotones, rock, Tuesday through Saturday; Expresso, contemporary, Sunday and Monday.

The Moonglow, 4615 Clairemont Drive, Clairemont. 273-1022: Justice, Top 40 and oldies, Tuesday through Saturday; Jimmy Nixon and Downhome, country, Sunday and Monday.

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

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

Pavillion Lounge, Town and Country Hotel, 500 Hotel Circle

North 291-7131: Mike Vax contemporary, Tuesday through Saturday.

Peter D's, 5149 Clairemont Mesa Boulevard. 277-3217: Live music, Thursday through Sunday, call club

Smaggler's Ir.n. 402 Fashion Valley, Fashion Valley, East. 29: T70: Gary Lehman. contemporary, Thursday, Jim Moore, contemporary, Friday and Saturday; Saip Garcia. contemporary, Tuesday; Terry Brabson, contemporary, Widoseth

The Speakeasy, 9379 Mira Mesa Boulevard, Mira Mesa, 566-0970: The Jimmy Corsaro Trio, jazz, Friday and Saturday.

Spirit, 1130 Buenos Avenue, Bay Park, 276-3993; Born Crosseved. Park. 276-3993. Born Crosseyed, music of the Grateful Dead, W.W.III, rock, and Claude Come and the IVs. rock, Thursday, the Effect, rock, Trowsers, ske and reggate, Act Alert, rock, and Soldier of Fortune, rock, Friday, Edith Massey, rock, Mitch Comish and the Hell Heards, rock, the Splatters, rock, Saturday "Peanut Butter and Blues Jam Night, Tuesday: Street Car Eyes, rock, the Curbs, rock, and I-Drive,

Springfield Wagon Works, 5255 Kearny Villa Road, Kearny Mesa. 565-2272: Jo Treanor, piano bar, Wednesday through Saturday.

Tio Leo's (Mira Mesa, 19787 Camino Ruiz, Mira Mesa, 695-1461: Joe Stewart, contemporary, Thursday and Wednesday, Expresso, contemporary, Friday and Saturday, Denny Camnon, contemporary, country, and rock, Sunday through Tuesday.

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

Wrangler's Roost, 6608 Mission Gorge Road, Mission Gorge, 280-6263: Steer Crazy, country, Tuesday through Saturday; Cimmaron, country, Sunday and

Doc Masters, 2051 Shelter Island Drive. Shelter Island. 233-2572: The Spud Brothers, comedy and

San Diego South

Anthony's Harborside, 1355 North Harbor Drive, downtown. 232-6358: Forward Motion, Top 40 dance music, Tuesday through Saturday: In the Croove

Aztec Bowl, Turquoise Lounge, 4356 Thirtieth Street, North Park. 283-3135: Fundi and Good Company, contemporary, Tuesday, Thursday, Friday, and Saturday.

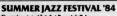
Boat House, 2040 Harbor Island Drive, Harbor Island. 291-8010; Jinx, contemporary, Tuesday through Saturday; Tracie Hunt

Cafe del Rey Moro, 1549 El Prado, Balboa Park. 234-8511: Dale Vernon, piano and guitar variety, Tuesday through Saturday evenings



FRIDAY, JULY 20 HARBOR DRIVE & BROADWAY STREET
Boat leaves at 11 pm (south of the Star of India)
\$5.00 COVER 239-5139 or 283-1566
ADVANCE TICKETS TICKET MASTER MAD JACK S. MAY CO Listen to Reggae Makossa, Sundays at 10 pm on 91X





Thursday, July 12 • Art Resnick Trio Tuesday, July 17 • Art Resnick Trio Wednesday, July 18 • Lori Bell, flutist & Dave Mackay, planist.

IAZZ HAPPY HOURI 10t beers Half of 10" pizza \$3

Salerno's
Call 280-6163
3102 University Ave.



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Ella Ruth Piggee

Devocean

Coming July 19

"Fantasy Fashions Auction" Tuesday

Tonight is Bacardi Night Drink Specials & Prizes Tower of Power

Tickets available at Monks or Teleseat 283-593

Monk's 10475 San Diego Mission Rd. 563-0060



ock, Tuesday through Saturday;

Drowsy Maggie's, 31st and

contemporary, Sunday and Monday

L.A., rock, Sunday and Monday

Doolde's 4225 El Cainn Boulevard

North Park, 298-8384 Richard Glick, ragtime guitar. Thursday: Rick Saxton and Friends 6 lk Friday Backstreet '60s folk felk, Friday, Backstreet, 60s folk, rowelty, and popular music. Saturday, Rodrigo, Bamenco guitar. Old Time Hoot Night, Monday, the Peter Sprague Prio, Jazz. Tuesday: 18tuegrass Jamboree, Wedinesslay, Early Evening Showes Lynn Hall. Latin American harp, Thursday; Ken Baseler, twebbe-string originals, Friday; Tom Cahoon, folk, Saturday.

The Escape Lounge, 421 University Walkin' After Midnight Trio, jazz and music of the '40s and '50s.

Tuesday through Friday: Barbara Casler, piano, organ, and vocals. Saturday through Monday.

Fat City/China Camp. 2137 Pacific Highway, downtown. 232-0686: Harvey and the 52nd Street Jive, jazz, Friday and Saturday.

Harpoon Henry's, 2725 Shelter Island Drive, Shelter Island, 224-8242; J.J. Frank and the

Hotel San Diego, 339 West Broadway, downtown, 234-0221: Harry's Bar Live music, Thursda through Saturday, call club for information; Dean, contemporary Monday through Wednesday; Joe Azarello, jazz, Monday through Friday harpy hours, Continu Room: live music, Sunday, call club for information, Afternoon Tea Dance: The Al Gabbs Band, Big Band dance music, Friday.

contemporary music for dancing, Tuesday through Sunday.

Le Maison Fifth Avenue/The Gallery Five, 3681 Fifth Avenue, Hillcrest, 298-0119: The Peter Sprague Duo, jazz, early ev Thursday; Stu Shames, jazz piano, early evening, Friday; Lori Bell. Peter Sprague Trio, jazz, Sunday

"The Invader," at the dock at 1066 North Harbor Drive, downtown 298-8066: The Invaders,

Jolly Roger, 807 West Harbor Drive, Scaport Village, 233-4300; Night Manager, contemporary, Tuesday through Saturday.

Mandolin Wind, 308 University Avenue, Hillcrest. 297-3017. King Biscuit Blues, blues and rhythm and blues, Thursday through Saturday; Kendra and Barry,

blues, Tuesday and Wednesday.

Mona Lisa Restaurant and Cocktails, 2061 India Street. downtown, 234-4893; Guy and Jackie with Gil Warner and gue Italian songs, pop standards, and opera, Saturday.

O'Hungry's, 2547 San Diego Avenue, Old Town, 298-0133; Mary Adams, harp music, early evening Saturday and Sunday.

Old Town Opera House, 4040 Twiggs, Old Town, 208 0082: Tobacco Road with Sue Palmer, vintage jazz and boogie-woogie

Our Place 2424 Fifth Avenue Hillcrest, 232-1773: The Bobby Gordon Trio, jazz and swing, Friday and Saturday

Pacific Wine Bar and Bistro, 480 Market Street, downtown. 239-9839: Dining Room: Mel Goot,

jazz piano, lunch time and early evening Friday and Saturday.

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

Prophet Restaurant, 4461 University Avenue, East San Diego 283-7448: Lori Bell and Friends. jazz, early evening Thursday; the Orion Duo, classical guitar, early evening Wednesday and Friday: Walter Clark, classical guitar, early evening Saturday; Lori Bell and Shep Meyers, jazz, early evening

Drive, Harbor Island. 291-1880: Gloria Mitchaels and Spring Fever, contemporary, Tuesday through Saturday.

In the beginning was Jazz . . .



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Harios Restaurant Jeanne Reith

Sweet Sound

Wednesday-Saturday 9:00 p.m. to 1:00 a.m. Stone's Throw

Sunday-Tuesday 8:00 pm to 12:00 a.m. Summer House Inn 7955 La Jolla Shores Dr.

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TOWN AND COUNTRY HOTEL

The most awesome Top 40 dance band

MIKE VAX

QUINTET

Tues.-Frl. begins at 8:30 pm Sat. begins at 9:00 pm New Champagne Happy Hour beginning at 5:30 pm

Pavillon Lounge



STAMPEDE

ABILENE

FRIDAY, JULY 13, 8 PM LYNCHBURG LEMONADE JACK DANIEL'S PARTY

Sunday, July 15, 8:00 pm—Nightlife presents BLITZ BROTHERS,

MAN TO MAN (tornerly The Mo and BROTHER YOUNG BAND

JUST FOR THE LADIES

LIVE ON STAGE **MALE ENTERTAINMENT NO COVER**

CHARLIE'S GOOD TIME DIXIELAND JAZZ BAND



THE LONE **RIDERS**

LENNY LOCKEN—lead guitar BUFFALO—lead vocal TONY—drums PAUL—bass & vocals

Friday & Saturday, July 13 & 14





"The Beat Farmers sound like a cross between Creedence Clearwater Revival and the Blasters, but with a great sense of humor"—L.A. Weekly

"The Beat Farmers prove when good old-fashioned song writing is combined with a driving performance the results can be hard-hitting and affecting."—S.D. Union

"The Beat Farmers are one of the 10 best bands in the world."
—Los Angeles Herald Examine

MITCH CORNISH

SYNDICATE OF SOUL featuring & THE HELLHGUNDS and THE SYNDICATE OF SOUL featuring MOJO NIXON & SKID ROPER. SPECIAL GUESTS, "FREE-FOR-ALL"—so bring your instruments.

Monday & Tuesday come rock & roll with

TENTION

THE MENU for Friday, Saturday & Sunday 6 pm-8 pm 8 pm-10 pm 6 pm-8 pm Bottle beer 504 Bottle beer 756

10 pm-2 am Bottle beer \$1.60 Well drinks \$1.75

6149 University Avenue · 583-5700

Sheraton Harbor Island, 1380 Harbor Island Drive, Harbor Island, 291-2900: Signed, Scaled, and through Saturday: Ricky and the

Sheraton Harbor Island West.

Soledad's, 1953 Con II Str. downtown, 232-7588: Freefall, sazz, Thursday through Saturday.

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island. 291-9110: Dusty and Melissa, contemporary, Wednesday through

Triton, 6011 El Cajon Boulevard.

Tuba Man's, 2551 University Avenue, North Park, 295-9426; Live music, Saturday, call club for

Wednesday.

Viscount Hotel, 1960 Harbor Island Drive, Harbor Island, 291-6709; Jarrett, oldies and newies, early evening Tuesday through Saturday.

East County

Alex II Restaurant, 6360 El Cajon Boulevard, 265-2006; Arabic music and belly dancing. Wednesday through Saturday

Antonio's Hacienda, 700 North

Baxter's, 1025 Fletcher Parkway, El Cajon, 442-9271: No Exit, rock, Tuesday through Saturday.

Black Angus/El Cajon, 1000 Graves Averiue, El Cajor, 440-5055; Blaze-rock, Tuesday through Saturday.

Blarney Stone Too. 7059 El Cajon Boulevard, La Mesa. 463-2263: Bryon Connolly, Irish music, Tuesday through Saturday, Jim and Theresa Hinton, Irish music.

The Boondocks Restaurant, 8320 Parkway Drive, La Mesa, 465-3660; Jim Edmunds, contemporary, Thursday through Saturday: Bruce Robbins, contemporary, Sunday and Monday, Jim Moore, contemporary, Tuesday and Wednesday.

Bull and Bear, 690 North Second Street, El Cajon. 440-5757: The Headhand, rock, Tuesday through

Calypso Lounge, 975 Greenfield Avenue, El Cajon, 440-9526; Ron Morin, contemporary, Friday and Saturday.

Chico Club, 7366 El Cajon Boulevard, La Mesa, 464-9555; Tim Knoor, one-man variety, Friday and Saturday.

Circle D Corral, 1013 Broadway, El Circle D Corral, 1013 Broadway, Cajon. 444-7443; Country Casanova, country, Tuesday through Saturday; live country music, Sunday and Monday, call club for information.

Street, El Cajon. 442-0258: Piano bar: Jim Allen, Thursday through Saturday: Dale Pearson, Sunday through Tuesday; Jerry Burchard,

Don's West, 5286 Raltimore Drive La Mesa. 462-0533: Southern Comfort, country, Tuesday through Saturday. Flinn Springs Inn, 15505 Highway 80, El Cajon, 443-9568: Free Rein, country, Friday through Sunday.

George Joe's Restaurant, 9586 Murray Drive, La Mesa. 469-6158: Live contemporary entertainment. Thursday through Saturday, call club for information.

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

Hungry Hunter/El Cajon, 402 Fletcher Parkway, El Cajon, 442-0517: Mariner, contemporar Thursday through Saturday.

Kentucky Stud, 11377 Woodside Avenue, Santee. 448-3402: Shadov Riders, country, Friday through

Lakeside Hotel, 9940 River Street, Lakeside, 443-9591: Red Lanc and Ramblin' Fever, country, Friday and

Live Oak Springs Resort, Old Highway 80. Boulevard, 766-4288: The Trademarks, country, Saturday

442-9696: Pitch N Woo with Gerrie Woo contemporary Tuesday through Saturday; Fro Brigham's Preservation Band, Dixieland Jazz. Sunday and Monday

Magnolia Avenue, Santee. 448-8550: Ipso Facto, rock. Wednesday through Saturday

Mr. Bill's Backcoom Saloon, 399 Mr. Bill's Backroom Saloon, 399
North Magnolia, El Cajon.
447-4500: Hutson and Best with
Itave Sizemore, contemporary and
vanety, Weatnesday through
Saturd vy Steve Moris, comedy and
contemporary. Sunday: live
entertainment. Monday and
Tuesday, call club for information.

Nite Owl East, 667 North Mollison Avenue, El Cajon. 447-3854; Vision contemporary, Tuesday through



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Always Rock & Roll at Bobby G's

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Lunch & dinner 7 days a week. Daily luncheon specials.
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2065 Fifth Avenue San Diego, CA 92101



NITELINE Tuesday through Saturday beginning at 9 pm. JARRETT



875 Hotel Circle South, Mission Valley • 298-8281

Our Favorite Place, 8646 Mission Gorge Road, Santec, 449-6240: Bob Sortillon and Key Largo. contemporary and oldies, Thursday through Saturday evening, and early evening Sunday.

The Outpost, 652 Grand Avenua Spring Valley. 464-9007: County Line, country. Friday and Saturday

The Ox Bow Inn, 9816 Campo Road, Spring Valley. 469-9616: Center Stage, country and music of the '40s and '50s, Tuesday through Thursday; Alton and the Ox Bow Country Lads, country, Friday and

Park Place, 1280 Fletcher Parkway, El Cajon, 448-4111. Prophet, rock, Tuesday through Saturday; Circles, rock, Sunday and Monday. Sexton's, 7353 El Cajon Boulevard.

contemporary. Toesday through

Silver Spur, 7941 Mission Gorge Road, Santee, 448-4882: Jerry Baze and a Touch of Country, country, Wednesday through Sunday.

Turquoise Lounge, 5975 Severin Drive, La Mesa. 465-1525; Spectra rock, Tuesday through Saturday.

Van Winkle's, 10055 Mission Gorge Road, Santee. 449-0060: Crossfire. contemporary and country rock, Friday and Saturday.

South Bay

Black Angus, 707 E Street, Chula Vista, 426-9200; Aria, contemporary, Thursday through Saturday; RPM, rock, Tuesday and

Bull N° Stick, 608 Palm Avenue, Imperial Beach. 429-5330: Jagwire, rock, Thursday through Saturday; France, rock, Wednesday.

China Five Restaurant, 569 H Street, Chuia Vista, 426-5951: Juan Robies, contemporary, Thursday through Saturday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1161: Gail Lee and Firecreek, country, Tuesday through Saturday.

Dance Machine, 1862 Palm Avenue Imperial Beach. 429-1161: Crystal, rock, Tuesday through Saturday; live rock, Sunday and Monday, call club for information.

Dock's Cocktails, 317 Third Avenue, Chula Vista. 422-1566: Tito and Augustine, contemporary, Thursday through Saturday; Karen, contemporary, Sunday and Monday Rick Lyons, contemporary, Tuesday and Wednesday.

Hungry Hunter, 1344 Palm Avenue, Imperial Beach, 423-0953; Linda De Rosset, contemporary, Thursday; Karen and Colin, contemporary, Friday and Sahurday.

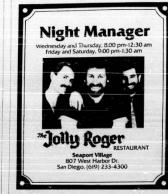
Hutch's, 1463 Palm Avenue, Imperial Beach. 423-3479: Country Comfort, country, Friday and Saturday.

Joey's, 415 Broadway, Chula Vista. 420-4828: Louic, Piña, and Mario, contemporary and Latin, Thursday through Monday: Tapestry, country Latin, and blues, Tuesday and

La Maze, 1441 Highland Avenue, National City. 474-3222: Bruce Robbins, contemporary, Tuesday through Thursday; East Coast, contemporary, Friday and Saturday

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City. 475-7313: Frank Dixon and Country Night Life, country, Friday and

The Lantern, 1322 Third Avenue, Chula Vista. 427-4200: The Serious Boys, rock, Thursday through





In Del Mar Award-Winning Mexican Food & Cocktails

Thursday, July 12 TOURIST PARTY Prizes for the most "out of town" looking person

Thursday, July 19

BLUE NUN DANCE CONTEST

Come dance with a little blue nun • T-Shirt gi Friday and Saturday, July 13 & 14

Friday and Saturday. July 20 & 21, 27 & 28



Super Super 4 pm-8 pm
in Rhythm & Blues. Special guest stars every Sunday

1309 Camino Del Mar. Del Mar. 481-0414



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Brikae

Jeff Bryan: pop, rock, and jazz, Cafe in the Valley Restaurant

Gene Dewez Polka Band: polka music, Bavarian Inn Gary Duncan: banjo and guitar,

Mary Adams: harp music, O'Hungry's Ken Baesler: twelve-string originals, Drowsy Maggie's Backstreet: '60s folk, novelty, and

Backstreet: Wit 66th rowelly and penalar music, Praway Maggie's Phil Beebert guitar variety, billie Fleura, El Pandango Anna Bjarnsen and Herman Saleme; open highlighth and pop and shou tunes, Salemes Oruck Belts blacks, ballats, he and rock, Reuss Reubouse. The Bouse Brothers; cornedge, rock, and rhythm and blacs, McPs.

Walter Clark: classical guitar, Prophet Restaurant, Cafe in the Valley Restaurant Marley Days Quartet: popular and swing music, Rancho Bernardo

Plaza Residurant/Old Town Paza Restaurant Old Inom
Catherine Espinoza: Irish harp
music, Old Time Cale
Forecast: contemporary, jazz, and
rhythm and blues, Carlos

in the Valley Restaurant The Al Cabbs Band: Blg Band

dance music, Hotel San Diego Paul Gregg: piano bar. Dookie's Patti Glenn: piano bar, Dookie's

Patti Glenn; piano Odr, Doonte's Eddie Golde viano, organ, and vocals, the Escape Lounge Richard Glick: raytime guitar, Drowsy Moggle's Guy and Jackle with Gil Warner: variety, pop to opera, Mona Lisa Restaurant Restaurant Lynn Hall: Latin American harp,

variety show with music, Catamaran Hotel Steve Hudson: comedy and music,

Fish House West Kendra and Barry: folk, jazz, rhythm and blues, and

bluegrass, Mandolin Wind, Old Time Cafe Tim Knoor: one-men earliely. Chico Club

Tim Bissons esta-interventing
Chico Chie and a search gold to be considered to be considere

Hicks: 18g Band dance muse, Bahia Hotel

Jo Treanor; piano bar, Springfield Wagor, Vorks

Louis Vasquez: piano bar, Victor's
Dale Vernon: piano and guitar variety, Cafe del Rey Moro

Jeff Williams; pop, rhythm and
Muse medic Hidden

eff Williams: pop, rhythm and blues, and jazz, Rudi's Hidden Acres

CURRENT MOVIES

All reviews are by Duncan Shepherd. Priorities are indicated by one to five stars and antipathers by the black spot. Unrated covers are for now unreviewed.

reluding a sile-kening of the powerful datalastic undersow and the partial ref-ormation of the screen's most un-reposerate femme fatale ("Nobody's att bad" No., but also comes with the company of the comes with the original pointless. When all the elements of a movie coalesce as hery did in the 1947 version, you can-not tamper with some of them and ex-pect the others to keep on functioning as before What sort of movie, then, to bave now? Bloated, sluggish, rossly carnal, and — in a sense not to dissimilar to comparisons with the ne original reading lady, Jane Greer, in a newly created role, is a nice gesture—a nice tribute to her, that is, and a nice treat for her fans. But nothing more—Jeff Bridges, Rachel Ward, James Woods, directed by Taylor Fackford 1984.

* (Sentee Village 9, UA Movies 6)

ots that they eventually enter a seriod of adulescence, with all the period of adulescence, with all the troublesome accompanients: a tasle be video games and rock and accessed and accessed accessed and accessed acce

Beat Street — Youth musical, as es-senially innocent and wholesome as in old Garland-Rooney vehicle, about a clique of kids from the Bronx whose alons (break dancer, rapper, graffiti spray-painter). There's a naturalistic

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isolate to the environment, but the ac-fon goes by at such an unrelenting blur as to encide all the git. Everything the transformer or transfers, and the transformer or transfers, and the break teams on the Rovy dance boot a true show diopper But it alone. The gala New Year's Ever Requiem, and on the Rovy to merely a show-tood of the Rovy to the Rovy to Talls, Start, from 713, Strand, from 713, Start, from 713, Strand, from 713, Start, from 713, Strand, from 713, Start, from 713, Strand, from 714, Start, from 713, Strand, from 715, Start, from 715, from 7

The Big Chill Much the same premise as Mary McCarthy's (or Sid-hey Lumes') THE GROUP a circle of political idealists in their college days are reunited years later for the first funeral within the circle. But it is treated more in the form of THE RE-TURN OF THE SECAUCUS SEVEN, a long shape for the service of the servi long shapeless weekend of re-acquaintance and revelation, without the scope provided in THE GROUP via flashback. The premise still need the scope provided in THE GROUP will Replace to the persons all need view Replaces. The persons all need specified in the person of the person of the different personalities involved medical the different personalities involved medical that it is the personalities involved in the personalities in the personalities in the way that one of the characters personalities by the personal that is the personal that is the way that one of the characters personalities in the way that one of the characters personalities in the way that person of the personal that is the personal that the perso

Assec, 665 Sm (239-9239)
Call theater for program information
Battons, 4th and E (233-3326)
The Last Startighter and Tank, from 7:13

Bijou, 5th and G (235-6084) Call theater for program information

Quild, 3827 5th, Hillcrest (295-2000) Rope

Cove, 7730 Grand La John (459-5404)

BEACHES

Pine Arts, 1818 Garnet, Pacific Beach (274-4000) The Hidden Fortress, from 7/13

Lome, 3150 Rosecrans (224-3344) Indiana Jones and the Temple of Doom

psychologist. People Magazene reporter jogging shoe cham-store
owner etc. All of this is not be siggest
owner etc. All of this is not be siggest
outer to groupe the signedise oftereday by Lawrence Naddan tend
to be as ident, cute, and spatinet all
benedals by Lawrence Naddan tend
to be as ident, cute, and spatinet als
McCarthy deals in a better brand of
humor, one with more bite. Rasidan's
humor all developing enough for the duwith you. Ton Berenger, Glern Closer,
etc. Glottburn, William Hurt, Kevin
Kline, Mary Kay Place. Meg Tilly,
"(Glossment Mat), Mrar Messa
Cinemas
Cinemas

Cinemas)
The Bounty — Muliny thereon. You might presume that it someone were going to befire to ranke a third version of the famous and infamous events, aboard H.M.S. Bounty. Hey must have thought of something to do with that their predeceasors hadn't thought of — something alento Branches, described interpretation of Fielder Christian in the second ver-sion. Perhaps there is more of an effort made to let Linderson! Bigh present in the properties of the properties of the over-those parts of it that Bigh could have had no knowledge of, is related have had no knowledge of, is related have had no knowledge of, is related have been been as a second of the result, practically despiperate as character the recomptow it seems un-likely that Bighs stiff (but perspect) that Bighs stiff (but perspect) has several repression, and his pertual commot over a Mespike that differs but her had the Southern California temporary move audience — partic-cially when Ambrey Hopkins's Sight-colation by the history is sight-on of the sight of the sight of the observable of the sight of the sight of the Classics obsolutions and their Fielcher Christian in the second verBenton, and Jason Robards 1975. * (UA Glasshouse 6, 7/13 and 14

sheltes sensuality, And there seems to be no shelted around all the conspiratorial gliances and cynical grows, as found the Land for growing, and all control of the conspiratorial gliances and cynical growing the control of the conspiratorial growing to Taino to the Australian disconsistent of the Control son to see this is the dancing. And even that, and excelled by Julie 15th erg. science-fiction misogyny. In the stereotyped wastelands of post-Will, man's best friend is still his dog and woman is still his Garden of Eden undoer. (The dog's interior Eden undoer (The dog's interior monologues and telepathic challegues sound lace a canne counterpart of Morris the Cat — a dry wt., abed., bored.) There is a Commanish grade 2 frugglasty about the filming in all purpose Southwest desert locases, and yet L.Q. Jones's direction is not tacking in disjectic and not suck larger or disjectic and not suck larger or disjectic toward the office of the yet of coloratin partier faces, a solery of coloratin partier faces, a solery lery of clownish panied faces, a volley of anti-America arones. The venorious puricifies which must have been the prime incestive, that kept the finnnakers plowing steadly through the shagpy-dog plot is pretly much what you might expect from an "award weming neverlar by Martian Ellison. With Don Johnson, Susanne

Caligula — The most cryptic credits on any move ever. The dismissed director. Timo brass, is credited only with Principal Photography (not to be confused with Director of Photography), while the farial Editing is

MOVIE DIRECTORY

Center 3 Cinemas, 2120 Cermino del Rio North (297-1686) Theater 1: Gnostbusters Theater 2: Reinestone Theater 3: Bacheter Party

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Theater 2 Cannoninal Run II (192-464)
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Theater 3 The Mappins Tale Manhesten. from Theater 3 The Mappins Tale Manhesten. from Theater 3 The Last Clarifophies, from 7/13
Valley Circle. Marrion Valley Canter West (1926)
The Karate Kid

STATE UNIVERSITY Century Twin, 54th and El Capin Blvd. (582-7690) Theater 1: Beat Street and Breakin Theater 2: Sixteen Candles and Splash

Cinerame, 5889 University Ave. (583-6201) Star Trek III: The Search for Spock College, 6303 El Cajon Bivd. (28th-1455) Theater 1: The Last Startighter, from 7:13 Theater 2: Cannondall Run II Theater 3: Govern the Destroyer Theater 4: Gremtins Sports Arena Sixplex, 3350 Sports Arena Blvd. (225-5333) Therete 1: The Asppets Take Manhatter, from 7/13

Ken, 4061 Adams, Ave. (283-5909) The Lady Variaties and The 39 Ships. 7:12 Wild Style, 7:13 Evicugh 19

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UA Cinemas, Interest

7/13
Theater 2 Chostouseers
Theater 3 Star Trak III The Search for Spock
Theater 4 Cannonball Run II and Top Secret
Inesers 1, the cast Sandghav, Irun 7/13
Theater 6 Ghostbusters Brand, 4950 Newport, Ocean Beach (223-3141) Breakin' and Beat Street, from 7/13 EL CAJON-LA MESA Ace Orive In. 8000 Brusshers, Leroin Grove (469-5328) The Muppers Take Mannatten and Greyslose-The Lagand of Tarzar, Lord of the April from 7/13

drawater and Deer Street, from 715

(McDisserbouses, 716) Biophore Never Blod

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Aero Drive in 3st and Broarbesy, El Capon (444-8000)

The Last Startighter and Fank, from 7/13

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Indiana Jones and the Temple of Doors

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Carmonbal Nut II

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Beach (429-1992)

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Avo. Veta Very (726-3040)

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Canono Cinema 4, 255 El Camono Real Ossansole (433-9144) Theater I. Romanoring the Store and Police Application (Asset Part) Theater J. Corley the Destroyer

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Theaser 1: Star Trini III: The Search Ric Spock
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Romancing the Stone and The Bounty, 7-12
and 13 and 15 through 17
Airean Cry Med and Greystation. The Legend of
Tarzan Lord of the Apie, Nort. 7-18 New Yalley Drive In, 3860 Masser, Are. Commission (1975-1956).
This start I have Against American Annual Transition I Designated and The Surveyors Theater 2 Designations and The Surveyors Theater 3 Commission and News Say News. Again.
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The Armate Rot

Plaza Tetn, 345 N. Escondido Blvd. Escondido (745-5087) Theater 1 The Karate Aud Theater 2 Call theater for program informa

Power Theater, 12845 Power, Rd. Power (746-7110) Sar Teel III. The Search for Spock and Strange Investors, from 7:13 UA Movies 6, 320 3rd Ave., Chule Veta (425-7600) Theater 1, Moscow on the Mudson and Against

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CURRENT MOVIES

attributed to an impersonal Kafka-esque entity identified as "the produc-tion." The script is proclaimed to be Adapted from an Original Screenplay by Gore Vidal, although adapted by whom is left a mystery. Vidal, whose name originally was meant to be a par of the movie's title, as in JACQUELINE SUSANN'S ONCE IS NOT ENOUGH SUSANN'S ONCE IS NOT ENOUGH reportedly wanted his name taken off the movie attogether. But he is viveal adversary of the director bas in film criticism, at fusal toight to be happy, quite apart from his two-hundred-grand paycheck, to be associated with a movie that completely obliter. idiotic hope underlying the thing was that the periodic doser of hardcore sex and sertistic volence would suffi-ciently enliver a dull history lesson on Pagan Rome, or alternatively that the Pagar Home, or alternatively that the dull history sessor a xulid sometow dignity the sex and violence. With Malcorn, McDuwell, Teresa Ann Savoy, Holen Mirren, Peter O'Toole, and John Gleigud, 1979. • IUA Glasshouse B, 7:13 and 14

Cannonball Run II — Action comedy with Burt Reynolds. Dom DeLuise and a nost of 'quest stars', riected by Hal Neecham (Carouse) Carema 6. Casino, from 7/13. College. Escondido Drive in Fashion Valley, Flower Hill Commas. La Jola Village. New Yalley Drive in Oceaniscie 8. Parkway, South bay Drive in from 7/13. Sports Arena 6. UA Moisse 9.

Contain the Schools THE MODEST on comparison with the first school according to the comparison with the first school according to and note the sorte to be contained to the contained the contained to the contain still remembers now to handle action, having handled much the same sort in THE VIKINGS 'and with the aid, incidentally, of the same fine p-hotographer, Jack Cardiff, Arnold Schwarzenegger, Trace, Water, Will Chambertain, and Make, 1984.

"Comment, Comment, A. Caroure, A beriain and Mako. 1984
** (Camino Cinema 4: Carouse Cinema 6: Casino, from 7:13; College, New Valley Drive In. Santee Village 8.

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Conun the Destroyer all the main characters prove deadly to the movie's pace 1982 *(Cinema Plaza 5)

Proclose They we studied the decryo process calculated their decryo process calculated their decryo process calculated their decryo process calculated their decryo process of their recks on the best that the none of their recks on the best that the normal form their process of The Dark Crystal Solven-escue formay compared by Berk-Hashtale Stran Frouz Co ordered by Am Jenh Son (creator of the Muppers) and Frank Co (see of Mass Pagh, Yoda, pupper for which three is as yet no convenient label. The major feelight specific heap give have free in as yet no convenient label. The major feelight specific heap give however the feeling you have ever soon helder at hough somewhat like some things the specific has been seen helder at hough somewhat like some things the specific has been seen to be seen as the specific has been seen to do not gather than the specific has been seen to be seen to do not seen the specific has been seen to be seen that do not seen the specific has been seen to be seen that the seen of Caoot narrow porty ones the longer of setul and our austhetic. The effort to ammate both these tarms of the seen of seen to according to the seen of the see

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that even the Good Book would ap-prove its a measure of how low this move is willing to bow to still discovered audience, that, when the big right ar-vies and director fetcher floss has a chance to depict the efforts of bids who ve never in their publicace these been on a diarric Boot he finds out in the production of the production of the professionals. I self-activity Vegals professionals: south Bay Drive In Vegule)

Vogue?

Gabriela — The hypocnises of small-tox: society in mid-Twentes. Brazil tox: society in mid-Twentes. Brazil are exposed with considerable reliefs. So, tox, are the architectural glories of society and society and society and society and society. All and with certainly greater redundancy are the anatomiscal glories of Sorial Bragin. This actients, who gives of her bodies eshablid the undone or where her hernline should be hided up to the society of the society

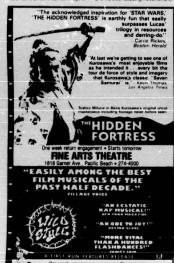
Chostbusters — Three para-psychologists, having had their ac-demic grant rescinded and their re-search equipment confiscated, go-into private practice as exterminators of any and all supernatural posts, Just et time, too it seems that an Art Deco skyscraper on Central Park West has been desiriond as ex anteno, to cull been designed as an antenna to pull in assorted demons of ancient Su-merian mythology, and Judgment Day could suddenly be just round the

corner. The movie, directed by Ivan Reitman, is in and out, around and about, the correct form for this sort of thing — afflowigh the special effects are always effective. Too undisciplined to be a genre parody in the company of Polanski's FEARLESS VAMPIRE KILLERS, it is more like a concretization of the wisecrack which habitual wisecrackers might which habitual weed rackers insight make white watching better move, than the one and the lake Show (The received from the processed of the Show (The received of the Show (The Weaver and teck working super-in (Center 3 Cinemas, Cinema Plaza 5, Flower Hill Cinemas, Frontier Drive In, New Valley, Drive In, Parkway, Plaza Bonita, Rancho, Bernardo 6, Santee Drive In, Sports Arena 6, Uni-versity Towne Centre)

Grenina Nobody is taken very much aback on meeting a pointy eared fury sith beast eho speaks and sings in English in a voice six early sings in English in a voice six line system of the six post of executive product of Ever-speaken), sixtua is sell in session of Entertain sixtual sixtual post of executive product of Ever-speaken), sixtual is sell in session Christians, sixtual sixtual post executive product of Everse sixtual sixtual post executive product of Everse sixtual sixtual and post consistent and psychology as more or less the exact equal of D. Seuss (e.g. in Widow Scrucige who sixtual sixtual and post and sixtual sixtual and post and sixtual sixtual and sixtual spirit-oppers due it aramer de la un despirit-oppers du la caracter de la caracte element, much diduted by the two adversaments of qualities, would not be part of the problem for the indi-cated age group, though a number of presumably grown-up critics pro-lessed, or periended, to be buthered lessed, or periended, to be buthered would not leave aryone around who could appreciate the ciremstic in-plies, but those are inappreciable anywey With 2ach Galligan. Phoebe Cates, Hoyl Aston and Frances Lee McCaan directed by Jee Daries 1986.



beger an IR. by 21% poster of an Erlanger lobel send check or money ords to \$1.0% and very more and arthress to February Lobel Poster. Day 1 J. D. 156 66040. Climator IV. Senso Allon 4.6 access for delivery Office express (2.1) 48 or soone of spanishes one exhausted Lamited to persons of legi-deration and Vod where positivitied. Erlanger in very interesting bee



KEN CINEMA

(Cinema Plaza 5: College; Fashion Valley; Frontier Drive in; New Valley; Drive In; Parkway; Plaza Bonita; Rar-cho Bernardo 6: UA Glasshouse C; University Towne Centre; Village, from 7/13; Wiegand Plaza 6) mix in society, but not as much fun, of a similar type as in TARZAN'S NEW YORK ADVENTURE of 1942. With Christopher Lambert, Ralph Richard-Greyatoke: The Legend of Terzan, Lord of the Apes — An abecedaman, Lorgarphical approach to Edgar Rice Burroughs's Jungle Man (never called by the name of Tazzan called only by John Clayton, Earl of Greyatoke). This approach ensures some dull streiches, as we pick up the story be-son, birth, proceed thereins release.

son, tan Holm, James Fox, and Andie MacDowell; directed by Hugh Hudson 1984. "(Ace Drive In, from 7/13, Fiesta Twin; La Paloma, from 7/18)

first use of tt.s wide screen, and his ingeniousness with images of that shape becomes apparent fairly soon — say about the first or second shot.

CURRENT MOVIES

The storyline, if not the images alone, pulls you in, and along, with a foli-tale kind of enchantment, and if makes room for what must surely be the meatiest female role in Kurosawa's entire iest fernale role in Kurosawa's entire output—a doughty princess disguis-ing herself in servant's clothing and travelling through hostile territory under the protection of a loyal samurai. Toshiro Mitune, Minoru Chaixi, and Kamatan Fujiwara. 1958. ""(Fine Arts, from 7/13)

damned Neanderthal," preserved in the ice for 40,000 years and revivified by an Arctic research team violently divided on what to do with him. The divided on what to do with him. The stuation is engrossing from the start, despite a visual style that is often like a sharp aick poked in the eye, and de-spite a soundrise. See and de-spite a soundrise. See and de-spite a soundrise. See and de-spite a soundrise see and de-spite a soundrise see and de-pendent of the see and see and the movie on the whole takes deel rather too senoully, rather too re-loring seen. There are nonetheless some somes that pay wonderfully that sight of his 20th-century descen-

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Nights, or Arabain Nighted sci-fi — it's
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and the Black Fortress Prince
Colleys her espoused, este out on a
rescue mission arming himself with a
first-chromest boomsears, cased Tire

We-chromest boomsears, cased Tire

HADER SOFT HE LOST ARK, see to the 14th the tore of bacelousness never flags in that senses the seems much more the on-screen stand-in for the fillendwess than does the likelike the seems of the seems that the seems Bernardo E. Santee (Rive in co Bay Drive in Wiegand Plaza 6)

The Karste Kid — O I WAS A TERN AGE ROCKY John G. Avidson, the director of the original ROCKY tries to an put some of the same emotions and again emists 88 Comb to supply the music, in the story of a rice, generally of the property of the

in the short run nor even in the indide-distance out. It goes along model-distance out. It goes along operanets in cultural chemistry, the Objective of the Indiana griffmed, the Russian and his Culam Isalam griffmed, the Russian and the Columbia University Post Sec. professor, the Russian and the Foras Dissessorian the Russian and the Town Dissessorian the Russian and the Indiana Sec. professor, the Section of the Indiana Columbia Columbia

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palard panny 30 kork with Thore is rately a dulf more-mit, and rever a fax one. With Charles, Martin Smith and Brian Dermehy, b sed on the book by Farley Mowat 19-73 "" (La Paloma, f om 7-18)

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these books in the mache market is enesubthing perhaps the best such thing is gies her out of use arth, until office and the perise a laugh of the first such and the perise a laugh of the first such and perise a laugh of the first such and the perise and bandy be officed and beginning the first such as the perise and the perise

more examples of the kind of English language an innocent immigrant might learn from television? With John Candy, Eugene Levy, directed by Ron Howard, 1984.

* (Century Twin; Cinema Plaza 5. Clairemont from 7/13 Mira Mesa Cinemas, Rancho Bernardo 6, Santee Village 8, Studio 3 Cinemas, UA Movies 6)

Star Trek III: The Search for Spock

datance between itself and its predecessor han most. But what is there
datance between itself and its predecessor han most. But what is there
han need or pruterly can be said
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Spocks ingeneous in conception and
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Remanding the Stone The sweary Western action, for openers, is not overgrous mental image of a ro-mance novel — more suitable one might them to Snory Western ca.

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Chemical Santine Visige 8. Un classification of the Works 8 in Chemical State of the Che some would have if, badly His humor and his humanly loosen up the character, create larger nonlests of ambiguity, prevent stereotyping, and noid back the move from rushing all he way into the Capre-expue artimiteticulation so prevalent at that time and since John Dall. Fairly Granger, Cedric Hardwicke 1948.

"(Guild)

Sixteen Candies — The directorial crify the Acciding scene, as is also right) With Paul Dooley and Justin Henry 1984. Mrs Mesa Cinemas, 1 (Century Twy. Mrs Mesa Cinemas, Santee Village B, Studio 3 Cinemas, UA Movies 6)

CURRENT MOVIES

Walking in the Rain, My Boyfriend's Back, and, unavoidably, a rumble. Back and, the novel gives very full expression of the control of the co

The Survivore or the prefudial music. Gov Hays Long: Every Man string as any Long: Every Man string as supply Long: Every Man string as supply and the second through through the second through through the second through through the second through the second th wooste and a private assenato defend Water Matthau, as a more old-fashioned sort of sufferer, is very good, bur Robin Williams is only Robin Williams. The movie bends over backwards to accommodate him, with lots of latitude for his improvisational strick, but if never persuades him to join the team. Jerry Reed, James Warnwight, witten by Michael Le-son, directed by Michael Ritchie. 1983.

son: directed by 1983.
" (Frontier Drive In, New Valley Drive

Tenk — Anachronistic movie and man a service corredy in which the hero insit expected to apologize for being in the service. (Ne does find the service is the service is service in the service in the service is service in the service in the service in the service is service in the service in the service in the service is service in the service in the service in the service is service in the service in the service in the service is service in the service i

In: Harbor Drive In: from 7/13)

Forms of Endearment — James Forova's first feature seems somewhat presumptions or maybe pitch products for the product of t

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Trading Places — The PRINCE AND

THE PAUPER set in modern day Philthe Fauper set in modern day Philthe to a social opposites being physitic to a social opposites being physical duplicates the prince's faure, to
the contrary, is a WASP financial
prieto black, and they trade places
through no choice of their own, but
though the machineurs streetstrong the properties of the prince of the contraction of the prince of the contraction of the prince of the concommodities brokerage, in order to commodities brokerage, in order to settle a wager on the old heredlyvis -environment debate flast one of consertion of the strong of the premise gives the move another leg to fall back on
tame to rough of the prince of the princ Umbrellas of Cherbourg — All of the dialogue is wistfully, funciossly sung (music by Michel Legrand), and the

cheerful colors come from Candy Land These aggressive stylistic devices soon free threselves out straining to overcome the possins in which good in the possion of the poss





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Designed for the person who wants a sensitive, low-distortion AM/FM tuner with a minimum of frills. The 4020A provides an exceptional level of

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Integrated Amplifier The world's most highly praised integrated amplifier with sound quality and circuity that rivals more expensive "audiophile" components. For example, the promain section alone has been compared to separate preemptifiers costing more than \$1000. Features include preamo outputs, a moving coil carridge input and NAD's exclusive Soft Clipping." For the music lover who wants "all the music" without unnecessary complications. A classic, at an affordable price.

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FRIDAY, JULY 13 Whether you're a Bourbon or a bourgeois . . . don't celebrate the revolution without us.

"Bloody Marie's" for the peasants
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MON: Carved Roast Beef Sandwiches TUES: Peel Your Own

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Panoramic Ocean View Simplicity and casual elegance are the bywords of our MON.-SAT. LUNCH 11:00 am-3:00 pm FRI. & SAT. DINNER 5:00-10:30 pm

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KINGSIZE WATERSED, complete including frame, and a kingsize Somma combination flotation and fram (mill tress only). Best offer: 267-8219.

PANASONIC EASA PHONE 1-1505, voice-activité monitor speaker, perfect condition, 150, 474-3597.

KINCSSZE HEADBOARD, white/gold whyt, padded. 120 693 1650: 748-2761 IBM SELECTRIC TYPEWRITER, reconditioned, 5225, queensize mattress, 530; engine stand, 545; cargo car-ner, 525, 457-8720.

CRAFTSMAN 12" LATHE older model on stand, 3 jan. 4-jan. faceplace, miling attachment, head stock, tal-stock dell charles, plus more. \$1200, 484-0174.

BRIEFCASE, GRAY Samsonite, locking, good conditi 320, 284-4340 after 5pm for more info.

MOVING SALE, everything goes furniture, clothes, dates 1976 Dodge Dart Firstly, Saturday, 12:13 July, Bam. 3420 Buena Vista Street. Crown Point, Pacific

EXCELLENT LIPHOLISTERED office chair, with arm, switch like new, 320, 25400 framed criginal modern oil parting by a A. Joha artist, 130, 425-1178.

BOOKENDS, GRAY METAL, 5: x, 6-1/2: 10 cerus switch like new, 320, 25400 framed criginal modern oil parting by a A. Joha artist, 130, 425-1178.

3-DRAMPER CHEST, drown wood, perfect condition, 115, cash only bit 295-7602 after 5pm. No Sunday 1984 460 457-3535.

KAWAI GRAND MANO, 6 B. ebony high gloss, perfect condition, 36500, Lebanese Kaherrie carpet, 1800 729-1273

WICKER LIVING ROOM set, (outn. 2 thers. 2 end tables, footstool. Also , sets of cutnion covers. \$575. ELECTRIC TYPEWRITER, \$150; two matters and box group. \$40 kitchen table with 2 chain, \$40 Arxly 273-1059.

GARAG: SALE, July 14-15, Saturday-Sunday, 826 Seabright Lane, Solania Boarh, 8-4pm, Surfloand, sew-ing machine, money french, works, and log-more TABLE WITH LEAF, occuponal, dark, with 4 highback chairs. Sharp looking, asking \$120, \$76-0305 eve-nion, weekensh.

BLUE VELVET CHAIR excellent condition, almost new 150 or best. Evenings only, 463-0857.

DESK LARGE SOLID CAK, \$125; curio cabinet, about 2 wide x 6' tail, \$75 (not old); antique oak mirror, onal; \$40,286-1245. MOVING SALE: furniture, kitchen center and various household items, 452-5927. COLECO-VISION HOME video game system, new, still in bcx, includes Donkey Kong, \$100 value, sell for \$75, 434-9270

NORGE REFRIGERATOR/freezer, brown, 17 cu ft. 1100 278-9163

QUEEN'S CHAIR, olive green condutoy, very good condition, 520, 298-5706.

CARACIE SALE, South Mission Fills, 1570 Guy Street Saturday Sunday, July 14-15, 10am-4pm, Lots of

ANTIQUE MANDGANY buffer, many beautiful Must use \$195.28° Zenth black and white TV, nice stand mixtured for \$50.281.3457

METAL DETECTOR, find treasure on the beach Garre WESTINGHOUSE DRYER, requir, new tumbler, 550 or make offer, electric, 560-7498.

ANTIQUE ENGLISH Bristol tamp, china blue color, rive, 1300, stuffed impreck pheasant, assisted art ob-jects. Moving, 583-7865.

COMPLETE KINGSIZE waterbed, includes mattress, liner, frame, bookcase headboard, and 6-drawer

TWINSIZE MATTRESS and box spring. Beautyres Super Liminy Firm, 20 year warranty, never used, great bargain; \$150, 435-6570, keep transp.

ELECTRIC DRYER, 1978 Kennore, white, mint condition, \$125-264-6628

MOVING SALE, La Costa area, Saturday, July 14th, 9am-dom, Household Items, costales, etc. 2407, Jaca-randa Avenue, Carspuit, CA 92008, 436-4270.

COLOR TV. Sean Seventine, \$100, Epiphone acoustic quitar, \$90, Ampeg SVT amp, new tuber, 8-10s, \$900 224-0796.

MAITRESS AND BOX S/RING, queensur, Supreme, new, mattress with Semioris Beautyrest box, \$200 for the par 278-4012

MATTRESSES AND BOX SPRINGS. Moving, must sell, all good shape king 550, queen 5100, full 560, 2 hwm. 130 each Delvery available; 283-9121

BEDS, MATTRESSES and Lick springs, king \$50, double 160, guren, \$100; 2 twins, \$30 each, good condition. Can deliver, 302; 1513.

LARGE ANTIQUE Spanish desk and char, \$1.90, pera-bookcate, 59x70," like new, \$1.70, chandeler, brass and martie: \$65.291, Assa.

MEN'S 10 SPEED BICYCLE, 550, directle set, 535, brain frish floor lamp, 515, coaster oven, 58, 272-1342

YARO SALE. Saturday and Sunday, July 21 and 22 Good things, good prices, no Junk. 2335 Sumai Drive.

SHARP 19" COLOR TV. good condition, 5125 or best offer, 226-1448

101/EELCHAIR Everest and termings folding-tyre with facoriests, actat size. \$100; child size. \$150; hospital bed, manual. \$100; walker. \$20; quad care. \$15; bath-lub rist. \$15.562.4786. DAISY WHEEL letter quality printer. Silver Rend EXPSSO. emulates Dubb. 1610. accepts 161 paper 3530, retail 5995. In box, never used: 277-7812.

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OLD MAHOGANY double-sized headboard, nicellens condition, 1930s or 1940s, 540 or offer, old Philos table-model radio, \$25, 799-3718, 2-6 daily. ELECTRIC DRYER Whirlpool 5 years old excellent condition Moving, must sell 5175 fem 464-5265 or 576-7153 leen town

SOMA SUPPLIAR surgice waterbal, 1500, double bed, Ontropeds mattress, 5250, oak oriental style La

GE FROSTIREE refrigerator, good condition, white,

REMODELED MY BATHROOM: Thave 2 tolers and F marble countertop with 2 sinks and faucets, cheaps 463, 3927.

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GARAGE SALE at 4600 block North Avenue in back alley from 10am on. First and Second weeks at of July For pilo. 298-3185, 280-4327. COLOR TV. solid state, plays good; super 8 movie carrera and case, goom lens, Billy Bree can 477-5272 2 TRADITIONAL 3-drawer end tables, excellent, 150, 15x28, 5-drawer chest, matching shell, 28x48, 125, stateen, 1982-83, Playboys, excellent, all 510

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SOFTWARE FOR IBM PC Banastreet Witer, brand new Only 140 Cost 175 Alex 231-1948 or 278-1669 ACCOUNTING, GAMES, computer basics all on new TRS-80, and printer and it becomes a word processor System can prove as your ability grown, 273-1517.

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APPLE II CP/M, \$100, un one rom, \$15. HP-41C Quadram statistic module, including a latting, \$180, 469-2905

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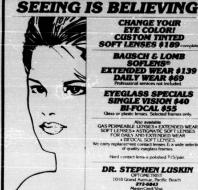
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CNMMC TICKETS Bosing finals Saturate, August 11, 600pt. At the Los Angelis Social Area Best offer for 300 both with size rain and spare and trakes \$3290 or best \$63,173.

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I AM LOOKING for a nest, nonemoking female ruori mate for my Encentus condo. 1275 plus 1/2 usates 942-3673.

NICE ROOM for rent in my Fletcher Hills home, 5240 per month. Utilities included, latchers and Skundry privileges, cable, HBO, nice yard, 461-0667

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Water 3 bedroom 1-1/2 (alth triumhouse in Missin Valley 1350 month 1/2 stitles/security deposit Gleed fundame 566-3472 after 6pm

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QUAIT_EMPLOYED person wanted for mister bed room and both and ballony. \$350 month Share utilities. In Quet area of Hilloris. N., pets person, 297-7336. Hillings from grincy, 294-153.

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89 CHANER, LANCE DEALERS LINEOF BY INVESTIGATION, 2 both facing room frequency except condition and acre assent for house. Color is, why query and make the Abus seet 3102 900. Advisible in 977-4004. TAKE ADVANTAGE OF 590 000 assumption 1.94 start laterature. 3-bedroom townstone feets like a house, without the updated process extrain projety advantages. Assets 2.115.000. 5/8-0256 (Brokel).

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WELL DOWNER FROMES, CORNS, CORNS, PLOTONS AND ACCOUNTS OF THE PROPERTY OF THE MELLOCIDADE L'ANGE DESME CONSTRUMENT DOMESTICATION DE PROTECTION DE PROT

DELLINE MISSION VALLEY 1 decisions constitutioner. Amendes include cludecuse, tentro, pink lauraz, priside panisiaj and tanage. Assurable INV. retriest kan Byron 223-2714.

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THE READER PUZZLE

No. 315, "B" Movies By Don Rubin Each of the letters at the



Rules of the Game
1. Prizes for solving the
Reader Puzzle wi'l be Reader 2. All entries in the Reader

right is from a movie title listed below. See if you can match

The Fog A Married Man

Stuck on You! Blame It on Rio

Splash Vive la Sociale

Freedom Road

Season

Citizens Band Psycho Boardwalk Seeing Red That Championship

Gulag

Schil Hot Dog Android

Buckstone Country Prison The Terrorist

Racing with the Moon Wavelength Killpoint Wild Force

them up.

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).

address, and send of the Reader

1, XL),
4. Employees of the Reader

2, the Reader

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 puzzle page. And please,

no phone calls or trips to our

office.

7. One entry per person.

Winners of and Answers to Reader Puzzle #313, Screen

1. Once Upon a Time
2. There Was a Crooked Man

. Under the Yum Yum Tree . On the Waterfront

17. They Shoot Horses, Don't

East of Eden b. And God Created Woman 7. A Woman Under the

May And now, for the Best Original Story Adapted from a Puzzle . . May we have the envelope please:

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Influence 8. Suddenly, Last Summer 9 On the Beach 10. Coming Home 11. A Man Called Horse 12. Bedarded 13. Them! 14. Drive, He Said 15. From Here to Etern 16. To Hell and Back

The most trouble was caused by #14, which was confused with The King of Marvin Gardens.
Of seventy-eight entries.

thirty-three told the correct

The T-shirt winners are: 1. J.C. Whiteman, San Diego
2. Carolyn Henry, Encinitas
3. J.W. Ackerman, La Mesa
4. Eleanor Hoffman, San

Diego 5. Geoffrey Corran, San

