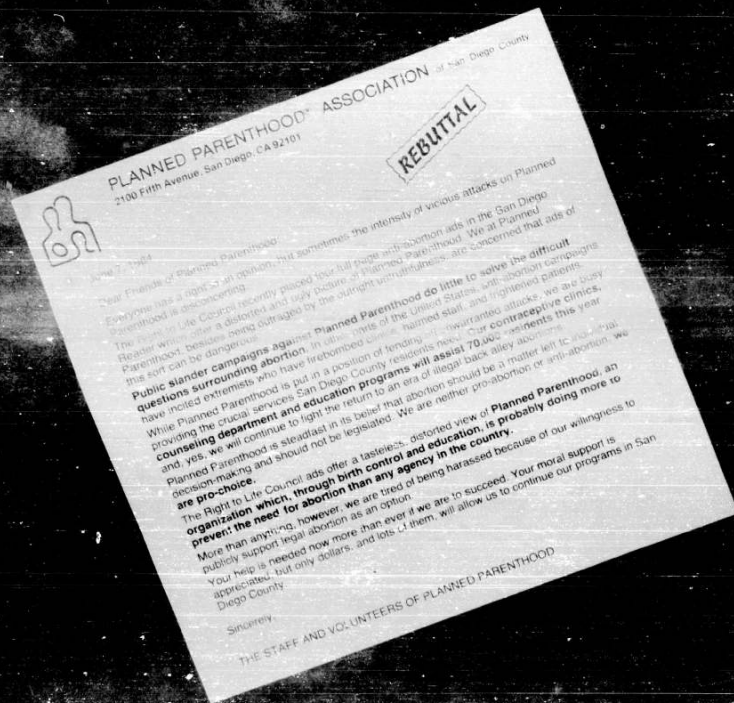


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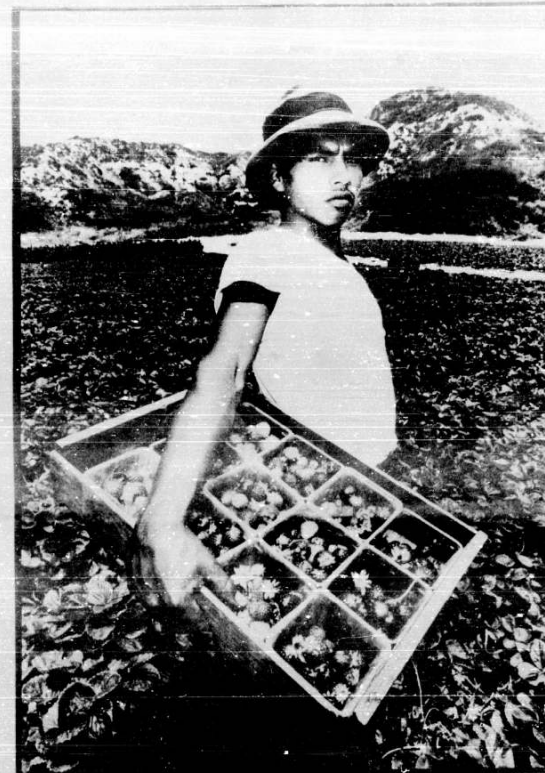
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READER
VOLUME 12 NUMBER 10 OCTOBER 1984
SAN DIEGO'S WEEKLY



Mexican worker with strawberries, Calif.

Fear, Sweat, and Profit

*Do we need illegal farmworkers?
Are they unfairly exploited?
Is San Diego agriculture big business?
Do you like strawberries and avocados?*

By Jeannette De Wyse

Almost exactly five years ago, a reporter from a Del Mar weekly newspaper wrote a story about one of the primitive camps hidden away in the North County underbrush where the illegal aliens live. There was nothing new about the camps, but they rarely came to the attention of San Diego County journalists or politicians or bureaucrats. A handful of the Del Mar area's other newspeople from the *San Diego Union* and the *San Antonio Tribune* and the local television stations were stopping through the canyons and country big city. But when a reporter from the *San Diego Union* was called by reports of the situation and called for an investigation, City Manager Ray Blair fulminated that the existence of the camps could not be completed. The board of supervisors announced that county officials would correct the situation since the Border Patrol seemed to be shirking its responsibility. It took weeks for the sense of outrage to abate. Today, nothing about the camps has changed.

Today, like five years ago, the canyons and hillsides throughout the North County conceal a sprawling network of hidden colonies in which undocumented farmworkers live under worse conditions than do the vast majority of Tijuana residents, hanging their perishable food supplies from tree branches, sleeping under cardboard, defecating on rotting piles of human waste. The continued existence of these encampments in the shadow of the prosperous northern suburbs is one of the great mysteries of life in contemporary San Diego County, one among many. Here is another, although agriculture is the county's fourth biggest industry, a majority of the people who grow the food here are not permitted to be in the country. Local Border Patrol agents know that in fact this is so, and that they can drive off the property of the County North County and take away the crops. They know where the farms are. Yet every day continues to the fields in Oceanside and Carlsbad and Del Mar and are picked by the thousands of brown hands of an alien army.



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The Monsignor's Problems

I am writing in response to the article, "On the Sudden Departure of William Span" which appeared in the July 5 issue of your paper. As a Catholic, a member of St. James Parish, and a human being, I am appalled by the lack of discretion used in publishing this particular story. I think the article is an unkind and unfair tribute to a man who has contributed a great deal to his community.

The life of the priest is not always an easy one. The "Vice of Control" in today's world carries great responsibility, often with minimal temporal reward. It is a life that at best can be lonely.

It seems that Monsignor Span is attempting to deal with his problems regardless of what they may be. And as anyone who has ever attempted to deal with a personal problem, health or otherwise, will know, that action alone represents a brave step.

It is easy to kick a man when he is down, to pick on the church for the slightest imperfection in its nature. It is much harder to help someone who is ailing and to recognize yourself as "Church" a member of the whole body of Christians and thus a part of the imperfection with a responsibility to wonder seriously if you as editor or if your reporters have thought about what you have done to this man's life. It seems easy to

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

It would seem better in the future to fight the kind of sloppy journalism this article represents, 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 publication.
P. Gomez
San Diego

Sensational

Your article on Monsignor Span was obviously well documented, but left me with one nagging question: Why was it necessary to reveal his private life through the pages of the Reader?

Are there no limits to what the papers can and will print about our private lives? What made this item "newsworthy"?

He (along with millions of other Americans) was secretly snorting cocaine. Big deal. That's his business. If Bill Kotler were snorting cocaine in his squad car, that would be news, but why Monsignor Span? Sensational, yes, but news? I think not. Then there was the gay lovers).

So what? There are thousands of 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 he an outspoken opponent of gay rights (la Anita Bryant)? This was there any suggestion that this was affecting his job performance? Is he not entitled to his own private life?

Letters

So why was this newsworthy? Was he embezzling money from the church to finance his habit? Apparently not. Was it affecting his performance in a pastoral capacity? In the end, perhaps, but his superiors had confronted the situation, and he had been packed off to a hospital for treatment.

The question remains: Four what great evil were we being protected? Why was it necessary to 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" story.

Yes — it was a journalistic coup. It is difficult to have a hot,

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

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 "newsworthy." Unfortunately, the definition of newsworthy is subject to a considerable amount of interpretation.

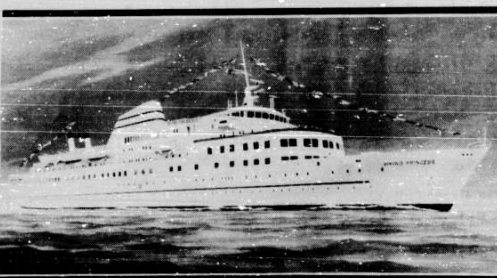
In Europe it now includes paying thousands of dollars to anyone claiming to have slept with a member of the royal family (without regard to the truth of such claims), and using an army of photographers with telephoto lenses to harass public figures, hoping for an opportunity to catch them in a state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

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

Are you really serving the public — or yourselves? The press has rights, but with them come responsibilities. The spotlight is always twenty-twenty — but in this case I think you erred, and no amount of apologizing (or even an apology) can undo the damage.

Perhaps there is some hidden significance which I am overlooking here. If so, I would appreciate it if you would this enlighten me. Failing that, may I

(continued on page 24)



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Straight from the Hip

Matthew Alice

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 dining companions, and in attempting to find an answer, we soon passed a bigger question: Why do the cuisines of nations become spicier the closer the countries are to the equator?

Dan Singer

Santa Cruz

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 major 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 regions 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—dial—about 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 taco tastes like.)

The conventional explanation for the phenomenon you note says that the use of spices aids in preventing or slowing food deterioration and is disguising any rancidity. 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



Illustration by Alex Gandy

preservation difficulties. A truly comprehensive answer would involve a discussion of global politics and colonialism, which is beyond my ken. Let me just mention some interesting economic tidbits. Marco Polo found that wealthy thirteenth-century Chinese ate meat preserved in spices, whereas the peasants had to eat meat that was simply steeped in garlic juice. This elitism continued in Europe for many hundreds of years; a person'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 scattered haphazardly throughout San Diego and its surrounding communities are large white Xs. These Xs are painted on roads,

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 lobster on your wedding ring faded, 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 Sigmund 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 photogrammetry, or map making. There are many reasons for making a map, and lots 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 then go out and mark each of the spots by pounding a nail into the ground and painting a white X there, often from three to six feet across. An aerial consultant flies 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 called 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 elevation. A line is drawn connecting the points at that elevation, then the machine focuses on a different X and the process is repeated. This 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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Faded pastel

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Dieffenbachia

Dumb cane

An old favorite, this large plant has pointed leaves, colors vary from dark green to shades of chartreuse, variegated with flecks, dots, or stripes of white or pale cream.



Maranta

Prayer plant

Large green leaves on this low, bushy plant show paired brown spots along the midrib spots turn dark green with age. At night, leaves fold.



Philodendron

Most types

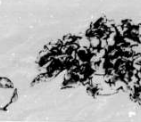
This large family of much-loved house plants has been popular for years, thanks to its members' leafy good looks, large size, and easy care.



Syngonium

Arrowhead plant

This slow-growing, climbing plant can be trained to climb; it also looks good in a hanging basket. Arrow-shaped leaves are green or variegated.



Tolmiea

Piggyback plant

Heart-shaped, apple green leaves are covered with delicate fuzz; miniature plants appear at leaf joints. Low-growing, somewhat trailing.



Chlorophytum

Spider plant

"Baby" plantlets sprout at ends of long stems; long, curved leaves, like broad grass blades, grow in clumps. Prefers bright light, but tolerates low light.



Dracaena

Compass

This dramatic, good-looking plant can grow quite tall. Broad, long leaves arch from a central trunk. Some varieties have striped leaves. Tolerates some neglect.



Ferns

Most types

A very large group of feathery, leafy, or otherwise delicate-leaved plants. For most, a north- or east-facing window is best.



Ficus

Rubus

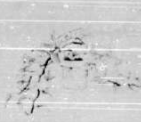
The Ficus family includes some of the most popular indoor plants. Most grow to considerable height, tolerating low light.



Tradescantia

Wandering Jew

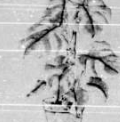
These fast-growing vines are popular hanging plants. Some types bloom, perking up a room with tiny flowers. All are easy to grow.



Epipremnum aureum

Pothos

Often sold as "Philodendron," this dramatic, good-looking plant can grow quite tall. Broad, long leaves arch from a central trunk. Some varieties have striped leaves. Tolerates some neglect.



Monstera

Split-leaf Philodendron

Though Monstera and Philodendron look like identical twins, they belong to different groups. Monstera grows amazingly fast.



Schefflera actinophylla

Umbrella tree

This tropical-looking plant's long, stalked leaves radiate outward like umbrella ribs. Indoors, it grows rapidly to 6 to 12 feet tall.

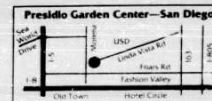
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THE INSIDE STORY

BY PAUL KRUEGER

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 Center 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 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 sunken lawn. Irving Gill 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 buttons 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's vision was the best solution to Horton Plaza's transient and wino problem. When a more traditional alternative to the Halprin plan was presented last 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 merchants argued that the two million dollars should be spent to rebuild seedy Fourth Avenue and predicted that Halprin's fancy clock tower would be

used as a late-night urinal. Equally ominous was the silence from builders of the new shopping center and from Chris Sackles, 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 abandoned 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 recommendation until last Friday's CCDC board meeting, but board member Peter Davis, a supporter of the Halprin plan, argued successfully that Trimble's recommendation should be distributed Tuesday, July 3, so that Halprin's supporters would realize their plan was in trouble and would have a chance to turn out en masse at last Friday's board meeting. (An urgent message that "Your Horton Plaza Park Plan Is In Serious Jeopardy" was written on a batch of pirated CCDC stationery and envelopes and mailed to those who had attended a series of Halprin-led public workshops.)

Halprin, though, says he could have saved his design had Trimble warned him that it was faltering. "If I'd known, I would have blown down here and personally lobbied the mayor and anyone else."

Halprin said last Friday after the CCDC board voted six-to-two against his design. The temperamental San Franciscan says he learned of Trimble's recommendation during a July 4 telephone conversation with Trimble. That was six days after Trimble wrote his anti-Halprin recommendation and two



The rejected Halprin design for Horton Plaza

for his work, and maybe he shouldn't be talking out like this," Trimble said Friday. In fact, while Halprin was filling 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 contractor" who doesn't speak for CCDC.

The *Newline*-Nancy Hoover-J. David connection gets national exposure in the *Columbia Journalism Review's* August issue. *CJR's* two-page article capitalizes *Newline's* history, praising Larry Remer's "reputation for skilled investigative reporting," his

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

The intransigent 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 *Newline's* content.

Remer is considerably less diplomatic in expressing his bitterness toward David Helvarg, who wrote the article, and Bill Ritter, who was one of Helvarg's quoted sources. The three men once toiled together in the trenches of local community activism (Ocean Beach) and alternative journalism (*The Door*), and Remer now feels Helvarg and Ritter have turned on him. Planting himself in the ideological middle-ground, Remer attacks Helvarg as a hard-bitten leftist "who never found *Newline* purist enough. . . . When we had money he wanted to spend it on his projects, and he kept goofing on us for running stories on top of it." Remer says Ritter's *CJR* quote that "in terms of journalistic credibility in San Diego, I'd say *Newline* 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 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* story.

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Fear, Sweat, and Profit

(continued from page 1)

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 patrols" — 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 El Cajon station covers between 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, his 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; Connell says there is no chance of his agents ever returning empty-handed. He indicates it's a little like going out



Mike Connell

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 capacities.

This last May, Connell's agents caught more than 3300 illegal aliens, the vast majority of whom were farmworkers. 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 Mexicans in suburban neighborhoods. 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

Bernardo. Up at the mountain, a helicopter 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 chase." Even fortified by the chopper's ability to spot where farm crews are 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 job is to broadcast the patrol's approach. "The [picking] crews also are highly migratory. Say the helicopter 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. At the unattended rural gates guarding the entrance to the property, the caravan 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 purpose.

"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 find him out of business, no trouble. But you

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."

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 Cajon station only undertakes once or twice a month; the chief had thus assembled ten veteran agents and five trainees who would travel in six four-wheel-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

gotta be fair with these people." The crackling 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 Ram-charger tightly. 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 complain about the dust. They say it 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, we have priorities, and spiders aren't it."

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 garden, the sheer size of a large commercial 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 other 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 with crops such as strawberries, artichokes, and flowers. Woods points out

that out of the 5200 counties in the United States, San Diego County ranks twentieth in agricultural production. 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 military.)

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, "climbing over boulders and across ravines 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 catch their targets, 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 jogging? 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 themselves, but that little guy there will work harder in one week than I will in a year."

By the time the caravan once again pulled out onto Black Mountain Road, only twenty-seven 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 of 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 the county. After about six every morning, 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 southeast corner of the plaza. From past experience they expect the Border Patrol to show up daily, often around eight; the embarkment 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 Pointsettia 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 northbound 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 or 'em!" one of his men cried, pointing. Soon the Border Patrol agents were hooting and cursing with frustration, as one human barnacle after another

(continued on page 15)

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Farmworkers fleeing from Border Patrol officers

Fear, Sweat, and Profit

(continued from page 11)
came into view, at least thirty Mexicans in all. Itchy for action, the caravan got under way again, racing toward the next Ukegawa property. Connell told me that he sends small teams of agents to this place two or three times a week, but usually they don't get beyond the packing house just inside the property gates. Within the packing house alone they usually can find enough undocumented workers to fill a Rancherito to capacity. On this morning, the surprise arrival of an entire *migra* fleet sent the packing house into a paroxysm of activity, with workers streaming out of the sheds, dodging the screeching trucks and vans. Amid the chaos, Connell noted one long-haired young Anglo supervisor speed away in a pickup truck, heading toward the fields. "He's going to warn the crews," Connell muttered. He reached for his radio

microphone and urged his agents toward the fields.

As we jounced over the rutted roads, the voice of one of Connell's men crackled in the cab of our truck. "If those guys don't move, they might be legals," 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 wafted over the ground. "No, they're moving," the voice on the radio affirmed. "Let's go!"

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 our vicinity, but time after time our way was blocked by tractors parked deliberately to impede passage and by furrows and trenches too deep to cross. "They all try to head for the [Agua Hedionda] lagoon," Connell said, interpreting the scramble of the Mexicans around us. "There's a lot of mesquite they can hide in. Also, they live there."

He drove to a high embankment overlooking the lagoon and parked. Making his way down the steep hill-

(continued on page 14)



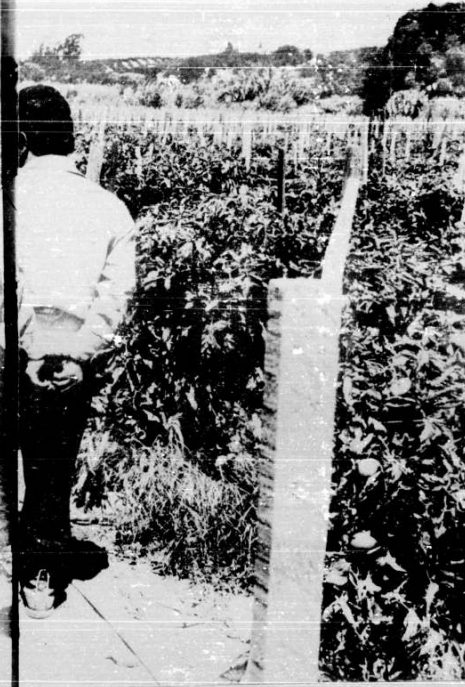
Washing clothes at irrigation pipe, Carlsbad



Workers' shack near Agua Hedionda Lagoon, Carlsbad



Waiting for work at the Encinitas Town and Country shopping center



For thousands of miles, border patrolmen...

Fear, Sweat, and Profit

came into view, at least thirty Mexicans in all. Itchy for action, the caravan got under way again, racing toward the next Ukegawa property. Connell told me that he sends small teams of agents to this place two or three times a week, but usually they don't get beyond the packing house just inside the property gates. Within the packing house alone they usually can find enough undocumented workers to fill a Ramcharger to capacity. On this morning, the surprise arrival of an entire *miera* fleet sent the packing house into a paroxysm of activity, with workers streaming out of the sheds, dodging the screeching trucks and vans. Amid the chaos, Connell noted one long-haired young Anglo supervisor speed away in a pickup truck, heading toward the fields. "He's going to warn the crews," Connell mused. "He reached for his radio

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Working clothes at migration camp, California.



Workers in the fields, near the border, California.



Waiting for work at the Encinitas Train and Country Club, California.

Fear, Sweat, and Profit

Continued from page 23
farmers seem to show a strong preference for undocumented workers, and at times have fired legal residents to replace them with the more tractable illegals.

Confronted with this mishmash of

conflicting information, the study's 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 American 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 the House last month, local farmers would be able to import foreign workers legally to help harvest their crops. In the Senate version, the farmers would have to request such workers 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. Despite the fact that both the House and Senate have passed versions of the bill,

a compromise version must be ratified by both bodies. Considering the hot debate and the recent close vote in the House, it's still possible that the bill could stall during this final phase.

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 provisions 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

growers to import legal guest workers might come from new employer sanctions 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 environmental 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 infestations 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 enforcement 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 bedeviled 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 that 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 suggestion to which the supervisors quietly assented.

When I visited Armando Lopez on (continued on page 18)

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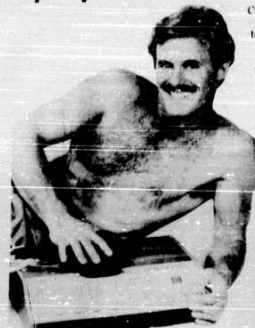
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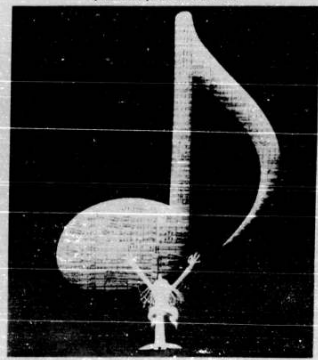
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Fear, Sweat, and Profit

(continued from page 17)

his seven rented acres off North River 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, upon 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 decided the time had come to try running his own farm.

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 recalls.

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 men's industrious and trustworthy attitudes. On the recent 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 day waiting for the vegetable to reach the proper stage of ripeness. The farmer 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 yellow flowers waved in the morning breeze. Many of the zucchini were only finger size, but Lopez asserted that the vegetable usually grows up to three to four inches a day. The ripe zucchini amidst the leaves glowed a shiny green. Lopez says there's no way this work could be mechanized, 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 seller's commission in L.A. I have the expenses of the truck. So it's not a very good business."

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 hose, with which the zucchini are watered every other day.

By the third week of June, the price of the vegetable had risen to eight dollars 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."

I asked 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 agriculture, 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."

A few days later, not far from Lopez's land, I made my way onto a big tomato farm just west of Rancho Bernardo. 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 rustle 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.

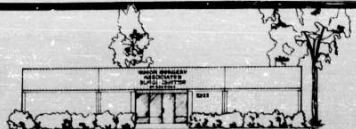
Then a distant movement caught my eye. About a mile away, along a ribbon of dirt road, a tiny figure appeared. I moved toward it and soon I could discern a man . . . and then several men behind him . . . and more coming into view over the ridge of a hill — a band of farmworkers making their way down the road after their day's work. They strolled along the road, unburdened, 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, figures in a mirage which I knew would soon once again disintegrate into shadows and empty fields. □

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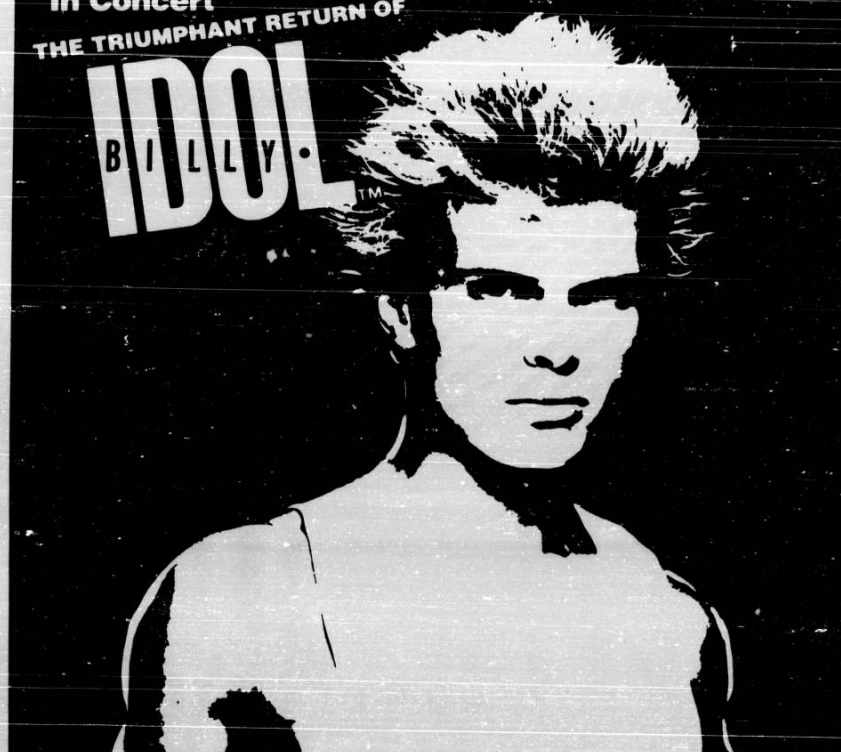
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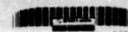
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Bring 'Em Back

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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.

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"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 blocks away. I'm not sure exactly where."

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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. "Jeez, it fits perfect. Can I have it?"



"You got fifty dollars?"

"I'll have it next week. Let me off here. I'll gonna meet my girlfriend."

The kid opened the back door. "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.

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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 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 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 charges.

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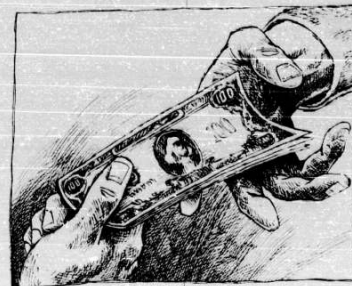
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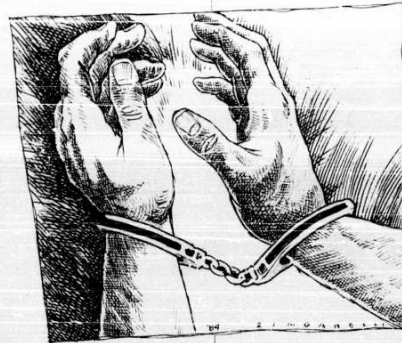
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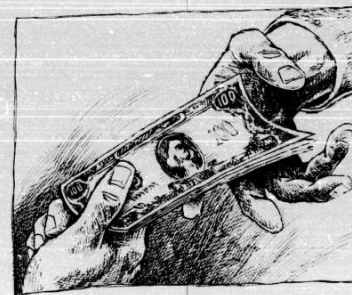
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A few hours later Leflet had called Gesch and told him he had her. Incredulous, Gesch postponed a date with his girlfriend and went out to verify the woman's identity. The two men have been working as partners ever since.

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Bring 'Em Back

(continued from page 21)

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

"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 seat."

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 those areas for a skip I just took him

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

Bounty hunters 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 "snitch."

Posting bail bonds is a high-risk business; six or seven local agencies have gone broke in the last few years. A principal reason for this is that about fifteen years ago San Diego County began to increase the number of individuals who were released on their own recognizance ("O.R."), without having to put up bail. This reduced the expense of housing a large number of prisoners awaiting trial, but the impact on the bail bondsman was that they were left to do business only with the high-risk jailbirds.

Approximately eight percent of people covered by an agency bond fail to appear in court, but of these most are "technicals"—attorneys failing to notify their clients, illness, and so on. Only about two percent

are true skips. Most people who avail themselves of the services of a bonding agency need a cosigner for what is in effect a loan to get out of jail. Although cosigners are technically responsible for the full amount of the bond in the event of a skip, or forfeiture, the bondsman will still usually send a bounty hunter out on the case, since it's a lengthy process to collect from a cosigner, and after six months, unless the court grants an extension, 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 arrested are finally released.

Earl Gesch admits that prevarication is one of his own principal stocks in trade. "I don't mind doing a bit of lying when I'm on the job. These people who cosign lie all the time. I've picked up skips by pretending to be a friend, or by telling the skip's friends or relatives that I'm an employer with a job prospect for the skip." Being an adroit liar is what Stahlman means by "hot-shot salesman."

Gesch is twenty-seven, standing a slender six feet tall. He got into the business two years ago as a way to acquire criminal investigative experience preparatory to securing a license as a private investigator. He also plans to take the state test to write bail himself. (Three different bondsman work out of Stahlman's

agency.) With his styled hair and neat mustache, and a well-modulated and articulate manner of speech, Gesch reminds one of a typical anchorman on the eleven o'clock news. In the office he wears a tie and pressed shirt. Out in the field, bounty hunting, he might be dressed in Calvin Klein blue jeans and a yellow pullover, as he was the night he went after Deborah Crenshaw. Bill Lettlet wore a torn T-shirt with a picture of the U.S.S. *Tarawa* printed on the front.

"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 Crenshaw.

"Looks like 'em," Lettlet agreed. He went up and knocked on the door again, and reported back that the same man told him that Deborah still had not returned. Lettlet 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

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 apartment house.

"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 work 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 Lettlet went through a hole in the backyard 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 over.

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

guy she walked in with asked her if she wanted to take a shower, but she said she just wanted to shoot up. She said she was messed up and felt bad about disappointing Jack by not showing up for her court appearance. It's her," Lettlet 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 returned.

"I was wondering what you were doing so long at that window." Lettlet 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 latched door, apologizing for being so suspicious, but there was now so 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. Lettlet had moved to the front of the dwelling and peeked 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, showed through the peephole. A man with a goatee was using a lighter to warm a spoonful of a

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." "He's humping her 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 heron.

"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," Lettlet offered, again peering through the window. "They're in the shower now."

Gesch gave Lettlet 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 on, 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 someone 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 Lettlet 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 Lettlet 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 bail."

(continued on page 24)



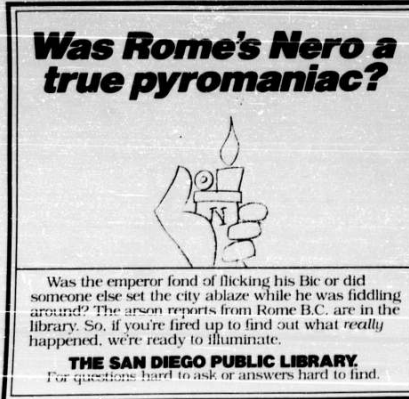
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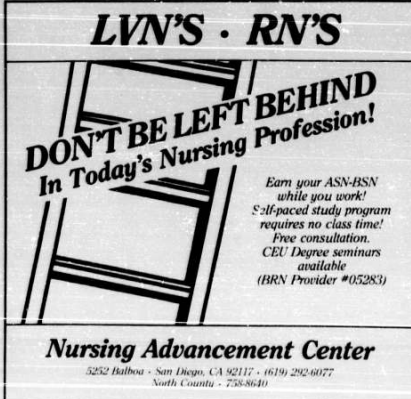
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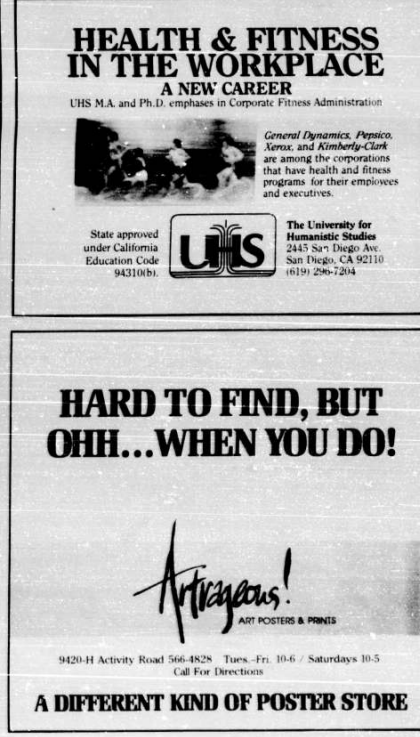


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(continued from page 23)
alone. The second man apparently had left. They stood wet and completely naked toward the rear of the small living room, near the bathroom door. She had picked up a kitchen knife, and, crying and babbling incoherently, pointed 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 front 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. Debbie was bawling now that

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 tracks. "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 ripped 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 gaunted 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, did 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 pair of pants and came out to give

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, you hype!" Gesch bellowed 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 to jail." She didn't want to sue or do anyone any harm, she said.

While Gesch worked inside Stahlman'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 distance.

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 heavy-set woman with a sympathetic manner, spotted Deborah. "Crenshaw? What are you doing back here?" She began a put-down search of the insteedy 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 out 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 almost 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 bad people." Leflet was drained by 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 finger on her.

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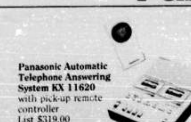


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Oedipus Rex



The Trojan Women

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, declamation, 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 surrealism), and makes full use of the technical 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 techniques of the modern theater, above all expressive lighting and sound designs. But its chief quality is its comfortable familiarity, 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 approaches is attenuated or eliminated.

It is in this category that the production of Sophocles' *Oedipus Rex* by the Epidaurios Festival belongs, a production recently brought to Los Angeles as part of the Olympic Arts Festival. Mimos Volonakis' staging pays its debt to antiquity. The stage is a circular area somewhat resembling the "orchestra" of the ancient Greek theater. The chorus does a lot of dancing, although choral recitation and

chanting have been mostly replaced by the voices of individual chorus members speaking out of the crowd. Many of the characters, including the chorus, wear half-masks. But all these elements function 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 clichés 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 engaged 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 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 presence of belated, archetypal, legendary figures is removed, we see the real, human, vulnerable, anxious people, muddling 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 handsome, mellifluous voice, but he seems much more the sensitive hero of a television 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 belongs to the same world of movie realism).

Oedipus can of course be modernized with great dramatic effect, as in Stephen Berkoff's *Green*. But an eclectic, middle-way production such as this one dare not risk going all the way into contemporary. Consequently, Mr. Kourkoulos supplements his underplayed, realistic style of speaking with grandiose operatic gestures, evidently intended to give some stature to the events. These gestures are in a variety of raising of the arms in absolute bilateral symmetry, the cliché of a square, stolid Radames in an old-fashioned production of *Aida*. Their only distinction is that they are unrealistic; otherwise they represent a massive exhaustion of the actor's (and the director's) imagination.

To pay his respects to the avant-garde, the director commissioned composer Theodoros Antoniou to compose an electronic score. The music effectively indicates menace and anguish, but it is so commonplace in its ideas that one quickly ceases to pay any attention to it. This is the rear guard of the advance guard, in the program notes oddly refer to this *Oedipus* as a "thought-provoking and controversial production," but it is hard to see what thought-provoking 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 aesthetically controversial. Mr. Suzuki is the founder of Japan's Waseda Shō-Gekijō, another of the international 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 sufferings 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 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 identification with Hecuba and the events of Euripides' play is merely a fantasy. Suzuki'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 1945. We are in ancient Troy. But we are also in a universe permeated by the supernatural: the spirits of death, at times 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 decorum and consistency in the same way. Much of the acting has the stylized intensity of Noh theater, above all the transcendently powerful interpretation of the old woman by Kayoko Shiraiishi, an actress whose greatness communicates itself unmistakably in spite of the language barrier. The three brutal "Greek" soldiers, kidding 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 classical formality. Yet the pathetic death

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 juxtaposed so as to create ironic contrasts, but also so as to uncover universal experiences. This production is always on the edge of bathos or of incongruity so extreme 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 succeeds — and keeps bathos at bay — because his theatrical judgment is so assured, and because his actors have been trained to perfection 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 recreated.

In being so fundamentally true to Euripides, however, Suzuki has been forced to accept those characteristics of the *Trojan Women* that have often and justifiably 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 laments. 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 violence rather than showing it). The rape of Andromache by the three Greek soldiers is horrifying in its naturalistic brutality, the killing of little Astyanax is somehow even more horrifying because it is done in a nonnaturalistic way, with the child represented by a floppy rag doll that is viciously 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 experience of war (he was thinking of the Peloponnesian War, in which Athens was currently engaged). It is oppressively powerful, but the unrelieved repetition of the same motif, without variety, and without contrasting centers of interest, makes one feel in almost any production that the play is too long. This is so even in the Suzuki production, where the inventiveness of staging never flags. Still, if true theater-lovers had to choose between a compromised, unimaginative production of a thorough masterpiece (the Epidaurios Festival's *Oedipus*) and the Waseda Shō-Gekijō's consummately brilliant staging of Euripides' flawed antiwar tract, there is little doubt as to which they would prefer.

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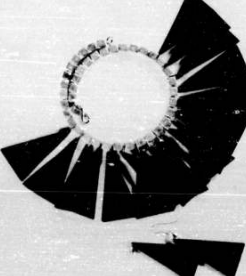
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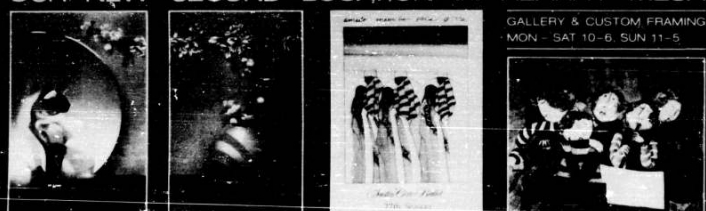
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Can We Talk?



Bonnie Dillingham

JEFF SMITH

Miss Rasch is home from work. The middle-aged 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 performs 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 obviously habitual routine with an almost robotic 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 her bed. But leaves the sound off. She may enjoy 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 folds the cellophane from her purchases with similar precision. But something'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 envelope when I see one. Nothing personal, you understand, but aren't you reading 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? Oh — and now that I've barged into your quiet evening at home, there's another question I'm dying

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

I suspect that a majority of the audience watching the Alcega Company's compelling production of Franz Xaver Kroetz's *Request Concert*, which opened last Thursday night at the Susti Gallery, had similar questions for Miss Rasch, the 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 auditors shreds 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 the 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 dishes, for example (and a visit to the toilet), and the dishes must be cleaned and returned to their proper places on the shelf. A pink lotion applied to her hands accompanies the completion of each chore; this ritual Miss Rasch performs as unfeelingly as the chores themselves.

On the surface very little happens in this hour-long play. It's just an evening with Miss Rasch. Her high point comes when radio musicologist Karl Haas says "hello there" at the beginning of his program — the only point of human contact, if one 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. Disorder — an apron unintentionally 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 keep her from screaming.

Franz Xaver Kroetz's dramas of quiet chaos are being lauded 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 profit, 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 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 unrealistic theatrical convention: that 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 no longer able to express them in words."

Like Emily Stilson, the aviatrix in Arthur 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." Compared to Kroetz's almost voiceless characters, Vladimir and Estragon in Beckett's *Waiting for Godot* are healthy, sane, and eloquent. And David Mamet's three low-lives in *American Buffalo* (a play that explores similar linguistic territory) are exceedingly glibulous — 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 cases, strangles — theatrical utterance. Telling gives way to pure showing. The spoken word (and literary meaning) becomes upstaged by silence, subtexts, and a wordless lexicon of realistic details.

Since coming to San Diego in the summer of 1981, the Alcega Company has offered us a truly alternative theater. Its five productions, imaginatively directed by Ollie Nash, have ranged from inventively revised classics — Büchner's *Woyzeck* and Sophocles' *Antigone* (the latter treated as a media event) — to the vanguard of postmodern theater — Mrozek's *Varian* and Bernard's *Nightclub*. Each play is a seminal work. Each memorable production has either reminded us of our theatrical heritage, often in new ways, or brought us up to date. In the case of Kroetz's *Request Concert*, the Alcega 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 had been pounded out of them long ago (Kroetz never names the causes of this derangement; he simply illustrates its ef-

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 not 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") trace a rapid, pathetic, and final disintegration of what little the couple had left.

The Alcega 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 *Request Concert*, one of the playwright's most mature (and) expressions.

The Alcega'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

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 abandoned. 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 appear 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 sewing needle, a hasty glance out the window, or a frozen stare toward the end of the play (the only moment when Miss Rasch is unoccupied) show us vividly both the inner mechanics of the character and why this might be Miss Rasch's last quiet evening at home.

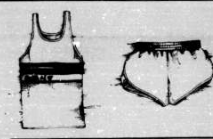
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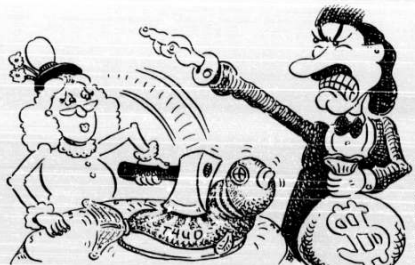
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Even before I visited Avanti, the slick new restaurant in the equally new Lambert Building in La Jolla, several people had already recommended it to me. The first was a restaurateur who told me he had been to Avanti for lunch and the pasta was very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

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

When I first settled in La Jolla, I was condescending toward those who had lived there a long 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 insistent, 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 bluish-cut handbag, 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 patrons at the door.

Now I am being mildly facetious — but only mildly. My first visit was on a mid-week night and I went with my son and his female friend. I urged my son to wear rather than carry his jacket, but he refused to do so. Whether his shirt sleeves accounted 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 disappointed to discover midweek

that we were in the smoking section. When she asked if we could be relocated, we were told that there were no small tables in the nonsmoking section. My friend got up and left the restaurant with no making any attempt to restrain her by offering to let us eat from the large tureen. After dinner we agreed that we were impressed with the food, though the atmosphere, which is hardly subdued and subtle, was not really the kind we would normally choose. But fair is fair — we did not think the prices were too high or that the dishes were anything except well prepared and of high quality.

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 pasta prepara-

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 almost impossible for one person to handle — all three of us ate from the large tureen. After dinner we agreed that we were impressed with the food, though the atmosphere, which is hardly subdued and subtle, was not really the kind we would normally choose. But fair is fair — we did not think the prices were too high or that the dishes were anything except well prepared and of high quality.

Of the three entrées, the most commonplace was the veal marsala (\$13.75). The texture and quality of the veal could not be faulted, but the dish was not distinguished — 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 mozzarella 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 ingredients. Both of these entrées were accompanied by beautifully done vegetables, happily, these were served on separate plates.

I ordered the cioppino (\$16.75), the Ital-

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 almost impossible for one person to handle — all three of us ate from the large tureen. After dinner we agreed that we were impressed with the food, though the atmosphere, which is hardly subdued and subtle, was not really the kind we would normally choose. But fair is fair — we did not think the prices were too high or that the dishes were anything except well prepared and of high quality.

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 pasta prepara-

tion called pasta appetizer — half fettucine Alfredo and half tortellini (\$5.25). The fettucine was quite pleasant, but the tortellini splendid.

On the recommendation of the waiter, my friend had the evening special, half chicken Kiev and half veal (\$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 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 because 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 committed the ultimate gaffe by saying that the fish was poor, because by the standards of big spenders and those concerned 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 octopus 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 that include veal, seafood, beef, and even paella (prepared for two only at the cost of \$31.50). 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 noise from the piano bar is so deafening, 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

BY JONATHAN SAVILLE



NINE

Someone who writes about 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

"musicologist and who teaches at Yale. However, in spite of Mr. Yeston's winning a Tony Award for this show, I 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 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 not found a musical style that fits this composite (or bastard) theatrical-musical form. In between, there are songs that

musical experience. Last Thursday, a typical example, presented all sorts of minor extraneous experiences that contributed to the concert's charm. There was the enthusiastic kid sitting next to 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 numerous passing planes by having the percussionist play a smart rat-tat-tat on a snare drum. There was actor David Ogden Stiers, present to narrate Copland's *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 was the presence of "America Salute," which was performed by the simple band 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 to 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 and personnel.

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 symphonic composition. The master of all such composers remains Aaron Copland, who was represented

SUMMER POPS

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

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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 the numerous weak Copland

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 timbre and of rhythmic quotations that made the 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 Hermann. Well composed, well conducted, well played — and the right music in the right place.

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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.

Letters

(continued from page 1)
suggest that as a paper which has lately shown such concern over the rights of the unborn, you show a little more respect for those of us already here.
Jackie Sanders
Hillcrest

Note From His Mother

In your story about Monsignor Spain, it seems his mother hit the right note. Apparently, all you were after was "scandal." It's a shame the Reader has to stoop to bawling a man, regardless of his profession, for a thing rehabilitation center where he's trying to get his life back together.

If, as your story relates (and one can only speculate about the "knowledgeability" of the "friends," "cousins," "nephews" involved with illegal drugs and homosexuality, what purpose is served in laying the story bare? Problems of alcoholism and drug abuse are common enough among surgeons, lawyers, ministers, and journalists. If professions understood to imply a certain responsibility to the public, if Monsignor Spain ever intended to return to San Diego to continue his pastoral duties, you've certainly helped make it hard impossible for him to do so. Some parishioners might have believed he was on a sabbatical or on a religious retreat, or even on medical leave. Now they all know, don't they?

Stephanie Dominguez
San Diego

A Kick

We were 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

but says he drove there and back in order to pick up 200 votes 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 tax deductible. Miles says he just received his tax-exempt status.

be true, but because we saw no positive outcome from your malicious story. When did you suggest that as a paper which has lately shown such concern over the rights of the unborn, you show a little more respect for those of us already here.

Jackie Sanders
Hillcrest

Don't Squeeze The Reader

I seldom 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.

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

"but I've never claimed we were non-profit." Calls to the attorney handling the paperwork for this were not returned. Miles feels that, if it were for Carroll and other Catholic fund-raisers, he'd still have the shelter he opened on Tenth Avenue last January. Fr. Doug Regan of Catholic Community Services

Spain's medical problems was in direct violation of his privacy, as well as the Patients' Bill of Rights. "Each patient has the right to every consideration of his privacy 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, consultation, examination, and treatment are confidential and should be conducted discreetly."

Furthermore, the use of unidentified quotations in the article has ranked the Reader right up there with the National Enquirer and the Star.

Instead of sending "real" Matthews out to violate someone's privacy rights, next time you should go on a "retreat" for journalists, maybe where you could learn some decency in writing.

Acknowledging, I wonder if the Reader could be recycled as toilet paper.
Caroline R. Kerner
Pacific Beach

Aside Of Muck?

I was profoundly disturbed by your recent expose of Monsignor Spain. Aside from character assassination and muckraking, what was the purpose of your article?

All citizens have a responsibility to obey the civil laws, I believe. After that, when a person loves, what kind of car he drives, or whether he gambles or not is a private matter.
Barbara Kerschbaum
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 Parish in Queens, New York, during the

1950s, no orator and resembling a retired prizefighter with a twinkle in his eye. His favorite expression was "Thanks be to God."

And so, for all good priests on this earth, I echo: Thanks be to God.
Helen Bryman
San Diego

Johnson Waxes

As a National City resident for the past twenty-eight years, I read with great interest your lengthy article on Kile Morgan in "The Long Term of Kile Morgan," July 5. To a great extent the article was factually correct, with only occasional, somewhat snide 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 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 its centennial this year. From a very small beginning in the offices of Frank Kimball, city founder, to its current prestigious place among other county libraries, it has always been a viable part of our community. For several years it was housed in Aylesworth Hall. Then in 1910 a Carnegie Library was built, and it served its patrons well for many years. This was followed by a beautiful modern facility, built in the Kimball Park area in 1955. The library, under the tenure of Mayor Morgan, has had two additional additions. The first, in 1970, more than doubled the original size. A few years later, in 1978, another addition was made to house the vast store of documents, letters, and other memorabilia relating to the history of National City. The entire library is a well-

administered, well-staffed, modern cultural center, one in which every National City resident can take great pride.

Thank you for devoting so much valuable space to National City and its problems.
Lillian H. 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 Institute of Architects organization allow "four out-of-town jurors" 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 did they think they were courting, *Sasser* magazine? These jurors are brutal co-opters.

Did the San Diego architects ask neighbors to the "Soldiers in Argyles" house at 2282 Juan Street, "How do you like the plaster duck detail?" No. Robert Stern lives in New York, not Old Town. As justice, he was given fifteen minutes and a podium.

Intellectually, he and his fellow jurors don't even have to like their choices. Perhaps these awards are administered as a tongue-in-cheek punishment to the "old guard."

San Diego architects. Unless these "out-of-town jurors" are our leaders in design by unanimous vote, let them keep their judgment to themselves. I use these buildings every day and I am turning because more misguided architects 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

What is your earliest childhood memory?



Alan Olsen
Computer Scientist
Clairmont

I couldn't have been more than three or four. My mother took me to a barbershop to get a haircut. This was back in South Bend, Indiana. I was so absolutely terrified of those big men with scissors that I ran out of the barbershop crying and locked myself in the car. I really remember this clearly. It was a 1946 two-son Nash. I remember them all standing around the car trying to coax me to come out. Whichever side they kept the key in to open the door. I'd hold the button down. They were the only specifics I recall. I'm here, I don't suffocate, so 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 must have been about four. We lived in New York and I remember 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 get down in the snow flat on your back, flap your arms up and down like a bird, then carefully get up. And when you look down at the impression, it looks like angel wings. There were big, huge icicles 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. I remember such a huge embankment of snow around the house that once my dad had to pick us up and carry us over the snow to get inside.



Jeff O'Neil
Designer
Rancho Bernardo

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 El 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 my 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 still there.



John Halk
Meteorologist
La Jolla

I remember getting a shaving when I was a 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 my mom would have breakfast waiting. On Sundays I'd go to the store with my dad and we'd buy lox and bagels and he'd let me pick out the syrup. Since my dad's birthday was my favorite, Mom would be in the kitchen, waiting for us to come home with the goods.



Ann Doman
Graphologist
Hillcrest

I was three years old when we rented a farmhouse in a little town in Pennsylvania where my father was a coal miner. I remember a goose chasing me. He looked—big. 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. I took it so much I squeezed it too hard and killed it. She tried to 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 Jakary

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Illustrated by Tom Voss

READER'S GUIDE TO LOCAL EVENTS

Contributions to READER EVENTS must be received by mail no later than the Friday preceding the Thursday issue in order to be considered for publication. Please do not phone. The Events Editor reserves the right to edit all materials. Send complete information, including a description of the event, the date and time it is to be held, the precise address of where it is to be held, and a contact phone number for publication to: READER EVENTS EDITOR, P.O. Box 80805, San Diego, CA 92138.

Dance

Scottish Country Dancing is held Fridays, 7-9 p.m., St. James Hall, 7776 Eads Avenue, La Jolla, 454-5191.

Japanese Buto Dance, the Tokyo dance company Sankai Jussu brings its production of Kusan Shonen (The Quinceañera) to San Diego for three performances, Friday, July

13, Saturday, July 14, and Sunday, July 15, 8 p.m., Speer's Theater, 121 Broadway, downtown, 459-9788.

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

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

Circle Dancing, meditative "Soft dancing" is conducted weekly, Monday, 7 p.m., 4050 Jackdaw Street, Mission Hills, 295-9877.

Ballet, the Jeffrey Ballet marks a second visit to San Diego, opening with a performance of Gerald Arpin's Indian Suite, with music by Ennio Morricone, Wednesday, July 18, 8 p.m., Civic Theatre, 232 "C" Street, downtown, 459-9788, 236-6152, or 281-SLAT.

Film

For Children, children's films will be shown Friday, July 13, 3:30 p.m., Chula Vista Public Library, 365 F Street, Chula Vista. Free (694-5176); two films will be offered for youngsters, Thursday, July 13, 3 p.m., Coronado Public Library, 645 Orange Avenue, Coronado. Free, 435-4191.

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

"Saps at Sea" Laurel and Hardy put up in this 1942 film classic, screening Tuesday, July 17, 7 p.m., Coronado Public Library, 640 Orange Avenue, Coronado. Free, 435-4191.

"Across the Frontiers," David At-

tenborough narrates this film exploration 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.

"The Umbrellas of Cherbourg," Catherine Deneuve and Nino Castelnuovo star in this 1964 French film which employs song and music in lieu of dialogue, Wednesday, July 18, 7:30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 700 Prospect Street, 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

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

Voice and Guitar Recital, soprano Mary Laiappa and classical guitarist Walter Aaron Clark perform works of Dowland, Purcell, Chiff, 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 Surma Gael Cell Trio, Saturday, July 14, 7 p.m., Old Time Cafe, 1464 North Highway 101, Leucadia, 436-4030.


Pops, the Jewish Community Center Symphony Orchestra, under the direction of David Ames, performs Saturday, July 14, 8 p.m., Jewish Community Center, 4679 Fifty-fourth Street, East San Diego, 583-3300.

(continued on page 4)

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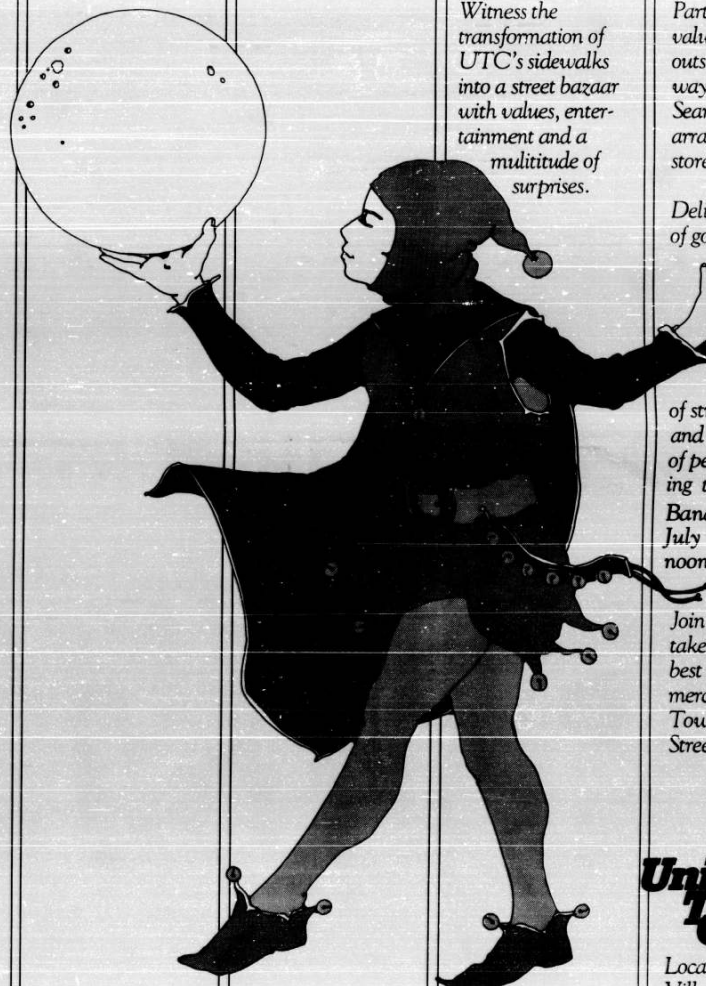
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READER'S GUIDE

(continued from page 2)

Music by the Navy steel Band will be performed Sunday, July 15 and Wednesday, July 18, 8:30 p.m., central courtyard, Balboa Del Mar. Old Town, Free, 296-3161.

Music Marathon, the San Diego Youth Symphony, in both evening and full staging, will present a continuous recital performance in preparation for their upcoming European tour, Sunday, July 15, 9 a.m., Casa Del

Park Theatre, Balboa Park, Free, 296-4177 or 233-4232.

More Pops, the San Diego Symphony Pops Orchestra will offer a concert program "Here's to Good Friends," Sunday, July 15, 7:30 p.m., Embarcadero Marina Park, Sport Village, downtown, Free, 233-4234.

Organ Concert, organist Gregory Park will play works of Mendelssohn, Bach, Sweety, and others, Sunday, July 15, 2 p.m., Spreckels Organ Pavilion, Balboa

Park, Free.

Park Concerts are held every Sunday throughout the summer, 6:30 p.m., Spreckels Park, Coronado, Free, 435-9262.

"Miniconcerts on the Mall," two-hour concerts featuring a variety of musical programming will be offered each Tuesday and Thursday evening in July, 6 p.m., Grossmont Center Mall, Free, 496-2902.

"Twilight in the Park," summer concerts continue with the Sweet Wing Chicken Thieves performing bluegrass music, Tuesday, July 17, the San Diego Concert Band, Wednesday, July 18, and the San Diego Historical Dandelion Band, Thursday, July 19, all concerts at 6:30 p.m., Spreckels Organ

Pavilion, Balboa Park, Free, 236-5471.

San Diego Summer Pops continues with a program "Pops Goes to the Olympics," featuring music of Rostini, Beethoven, Handel, and Chopin, and songs by Scott Joplin, Victor Herbert, and Stephen Foster, Wednesday, July 18, Thursday, July 19, and Friday, July 20, 7:30 p.m., Hospitals Point, Mission Bay, 283-SEAT or 239-9721.

Special

Comedy, the newest improvisational comedy troupe in San Diego, Madmen Times, will perform two shows every Friday and Saturday

night in July, 8 and 11 p.m., La Mission, 4681 Fifth Avenue, Hillcrest, 298-0119.

Guided Hikes, Outdoor Botanical Tour offers a tour of Balboa Park's Desert Canyon, Friday, July 13 and Saturday, July 14, 9:30 a.m. (297-3289). Walkabout International sponsors a ten-mile walk through Rancho Santa Fe, and encourages participants to bring a picnic lunch, Saturday, July 14, 9:15 a.m. (422-4366 after 7 p.m.).

Puppet Show, the Kent family enacts Hansel and Gretel, Friday, July 13, 10:30 a.m., 1 and 2:30 p.m., Saturday, July 14 and Sunday, July 15, 11 a.m., 1 and 2:30 p.m., Puppet Theater, Presidents Way, Balboa Park, 420-0794.

TO LOCAL EVENTS

Baseball cards, programs, uniforms, autographs, and photographs will be on display and for sale at the fourth annual baseball card convention, Saturday, July 14, 9 a.m. and Sunday, July 15, 10 a.m., Town and Country Hotel, Convention Center, 500 Hotel Circle North, Mission Valley, 755-2811.

Orientation, beginners are welcome 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 215th anniversary of the first European settlement in San Diego, hosts a lawn picnic, special entertainment, and no host bar, sponsored by the San Diego Historical Society, Saturday, July 14, 4 p.m., the lawn at Heritage Park, at the intersection of

Juan and Harney streets, Old Town, 297-3258.

"Performance Hell 1984," Philip-Dimitri Galas's avant-garde production will be presented, Sunday, July 15, Monday, July 16, and Tuesday, July 17, 8 p.m., Gialamp Quarter Theatre, 347 Fourth Avenue, downtown, 230-8579 or 234-9583.

Bird Walks are given every Sunday, 8:30 a.m., Linda 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 handicrafts, a slide show and movie, music, and a discussion of Peruvian 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

than 300 artists and 200 animals, opening Tuesday, July 17 through July 22, San Diego Sports Arena, 224-4176.

Sports

Fraser Golf is played daily at the Morley Field One Golf Course, located at the west end of Morley Field, near Pershing Drive and

Robert Anton Wilson

An evening with
Robert Anton Wilson
Author of Cosmic Trigger,
Prometheus Rising & the Illuminatus Trilogy

July 26, 7:00 pm
San Diego State University

Music Building—Recital Hall
Advance tickets: \$5, at the door \$6

Presented by The Controversial Bookstore
and the
Human Options Association

For tickets by phone, or for more information:
The Controversial Bookstore
3021 University Avenue
296-1569
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**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."

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

Wednesday, August 8, 1984 - Jeffrey J. Little, 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.

HOT FLASHES
is back
with a new show
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 Sue Palmer on piano, "Infectious blend of blues, boogie woogie, big band, bebop and swing." 7:30 p.m.

8:00 Taping. Reservations: 728-0082
Tickets \$7, \$6 students and seniors
Photos: A. Wm. Julius

**Japan's
SANKAI JUKU**

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

SPRCKELS THEATRE
Ticket Prices: Adults \$22 \$50 \$16 \$50 \$100
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 TELESAT outlets or phone 283-SEAT

The Olympic Arts Showcase is presented by the San Diego Arts
Foundation and Jacquelyn M. Littlefield.

Craft Show

Fri., July 13 and
Sat., July 14

See the most creative people
in San Diego County showing
and demonstrating the most
creative pieces of wood,
fabric, pottery, flowers,
glass, & many other crafts
by the Sunraters Association.

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**JOIN THE LEGENDARY
MORGANA KING
ON THE JAZZ CRUISE OF THE YEAR!**
One week of nonstop jazz beginning October 20th, 1984.

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• DIZZY GILLESPIE
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And many more
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TRAVEL VENTURES
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Exclusively (limited space available)

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NORWEGIAN CRUISE LINES
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**The Joffrey
Ballet.**

An American Classic
Robert Joffrey,
Artistic Director
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ENCORE!

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Civic Theatre
July 18-21 at 8:00 P.M.
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San Diego Symphony

TICKETS \$10. \$20. \$30.

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PROGRAMS
July 18 & 20
Italian Suite
Transfigured Night
Rodeo

July 19 & 21
Dream Dances
Cloven Kingdom
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For group sales information,
phone 459-9788
presented by
San Diego Arts Foundation

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"Rockin the showboat"
Live music by Cycles
Only \$5.00 - 10:30 pm-1:00 am
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INVADER CRUISES
San Diego
on the Embarcadero
298-8066
\$4.50 off any dinner cruise with this ad.

READER'S GUIDE

Redwood Street, Balboa Park. Free. 298-9920.

Flying Disc Instruction: The international Flying Disc Association offers ultimate and freestyle instruction each Saturday, noon, Belmont Park, Mission Boulevard at West Mission Bay Drive, Mission 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. 280-0042.

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.

Padre Bancroft: coverage of the games against the St. Louis Cardinals on Sunday, July 14, 3 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., KGTV, Channel 10.

Classic Reruns of the "Lone

Ranger" radio series featuring the voices of Bruce Bennett (the original Lone Ranger), Clayton Moore, and Jay Silverheels will be broadcast Sunday nights, 9:30 p.m., KSIO-AM (1130).

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

"Faces, Mirrors, Masks:

Twentieth-Century Latin American Fiction: Brazilian novelist Jorge 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.

To Local Events

Lectures

Poetry: women are invited to read and share their poetry (or music or humor) in an open evening of poetry and performance. Friday, July 13, 7 p.m., Musicae Union, 1717 Morena Boulevard, Mission Bay, and the second, "The Spirits and the Spiritual Power of the Native American Healer," First Spiritualist Church, 1777 Fern's second Street, East San Diego, 283-1179.

Chamash Priest and Healer Kote Lotali will deliver two lectures, the first entitled "Being Responsible for Children and Mother Earth," Friday, July 13, 7 p.m., Musicae Union, 1717 Morena Boulevard, Mission Bay, and the second, "The Spirits and the Spiritual Power of the Native American Healer," First Spiritualist Church, 1777 Fern's second Street, East San Diego, 283-1179.

Wildlife Photographer Flip Nicklin will show slides and discuss re-

search being conducted by the National Geographic Society on 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 16, 2 p.m., North Crest School of Arts and Sciences, 376 Mulberry Drive, San Marcos, and again at 7 p.m., Marbo Cultural Center, 247 South Kalmia, Escondido. 941-988 or 749-1522.

New York City Mayor Edward Koch will be featured speaker in the first "Images of the Eighties" series lecture, sponsored by Congregation Beth Israel, Tuesday, July 17, 7:30 p.m., Atlas Ballroom, Town and Country Hotel, Convention Center, 500 Hotel Circle North, Mission Valley. 294-0449.

Noted Martin Buber Scholar and SJSU professor Maurice Friedman will discuss his recently published book *Contemporary Psychology*.

Wednesday, July 18, 7:30 p.m., D.G. Wills Books, 7527 La Jolla Village Road. Free.

456-1800.

Galleries

Dry Points, Etchings, and Woodcuts by Basque artist Eduardo Chillida are on exhibit from Sunday, July 14 through August 11. Lucende Gallery, 845 Prospect

DOWNTOWN THEATER FOR LEASE

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

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

Crystal's Emporium

THE WORLD'S SERIES OF DANCE Aerobics

Once again, watch this exciting event of color, music, grace and showmanship, not to mention physical ability. Four great nights, June 28, July 5, 12 & 19, leading up to the FINALS on July 26. A portion of the proceeds will benefit the "Special Olympics."

Celebrity Judges July 12
Channel 38's John Britton, Ashley Gardner, Gina Low and KJOY's John Gibbs

Located in front of the Town & Country Hotel
500 Hotel Circle No. Mission Valley 294-9010

The Peace Concert - Sri Chinmoy

August 9 - 9:30 pm - Santa Ana Stadium
Transportation available - Admission Free

The Concert of a Lifetime

"Unlikely to leave even the most cynical unmoved."
—People Magazine

Free ticket reservations
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Name _____
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Number of tickets desired _____

Mail to: 1921-B So. Sherbourne Dr.
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The Pops Are Back With A Bang!

Matthew Carhart
Hosted by David Friedman

ORDER YOUR TICKETS FOR YOUR FAVORITE CONCERTS TODAY! TICKETS ARE GOING FAST!

Friday's Favorites
July 11, 12, 13, 14
Olympic Salute
July 18, 19, 20, 21

VIP Cabaret Seats \$15.00
Cabaret Seats \$11.00
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ORDER BY PHONE - CALL
283-SEAT

Call 283-SEAT to reserve your seats today! (Call for details.)

You Pop! They Pop! We Pop!

You have a chance to pop the champagne under the summer stars with reserved cabaret seating for four as San Diego Pops plays "Big Band Sounds" on Saturday, August 11th at beautiful Hospitality Point, Mission Bay.

After the concert, they'll pop one of the most dramatic fireworks displays you will ever see. Best of all we will pop for the whole shbang!

Simply jot down your name, address, and phone below and mail it (or bring it) to Free Spirit Travel "Pops Drawing." Drawing will be Friday August 3rd at 4:00 pm. Winner will be notified.

Name _____
Address _____
Phone _____

Free Spirit Travel
4475 Mission Blvd.
San Diego, CA 92109
272-8747

the Old Time SALON

1464 N. Hwy 101, Granada

Thursday **BLAZES** 7:30
Friday **KENDRA & BARRY** 7:30
Saturday **STONE'S THROW** 7:30
Sunday **TRADITIONAL** 7:30

Monday **DANCE TUNES** 7:30
Tuesday **SPECIAL CONCERT - A CONTRA DANCE** 7:30
Wednesday **SIAMSA GALE** 7:30
Thursday **CELE TRIO** 7:30
Friday **DAVID MARCHANT** 7:30
Saturday **OLD TIME** 7:30
Sunday **OLD TIME** 7:30

Monday **OLD TIME** 7:30
Tuesday **OLD TIME** 7:30
Wednesday **OLD TIME** 7:30
Thursday **OLD TIME** 7:30
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Saturday **OLD TIME** 7:30
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Monday **OLD TIME** 7:30
Tuesday **OLD TIME** 7:30
Wednesday **OLD TIME** 7:30
Thursday **OLD TIME** 7:30
Friday **OLD TIME** 7:30
Saturday **OLD TIME** 7:30
Sunday **OLD TIME** 7:30

Future Health Expo '84

SPECIAL GUEST
DURK PEARSON
SCIENTIST AND AUTHOR OF
LIFE EXTENSION
191, BILLY 20th
6:00 p.m.

JULY 20-21-22

SPECIAL GUEST
LINDA GOODMAN
ASTROLOGER AND AUTHOR OF
SUN SIGNS: LOVE SIGNS
SAT, JULY 21st
1:00 p.m.

Psychic Renaissance Expo '84

THE PERSONAL EXPERIENCE BY
INTERNATIONALLY ACCLAIMED ARTIST
ANTHONY BURNING - FRIDAY AT 7 PM

HEALER AND MEDIUM HEART KNOW LIFE
STORY BEHIND THE ALICIA HEDY FILM
NEW-AGE TALK - SUNDAY AT 7 PM

EXPERIENCE THE LATEST
TECHNOLOGICAL TRENDS, WORKSHOPS & MUSIC
PROGRAM ON TWO STAGES

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ADULTS \$6.50 • SENIORS \$3.50 • CHILDREN 12 & UNDER \$2.00 • 3 DAY PASS \$10.00
LIMIT 1 DISCOUNT PER ADMISSION

Bull Fights!

Downtown
Tijuana Bullring

Sunday, July 15
4 pm

World's Greatest Bullfighters:
Curro
Rivera
Javier
Bernaldo
Manolo
Mojia

6 bulls from
Tehuacan 6

Tickets: Grant Travel (619) 239-4112
Ticketron (619) 251-3554
Downtown ticket agency Tijuana

TICKETMASTER

At all May Company, Mac Jack's, Aztec Ticket Office, 32nd St. Naval Station Fleet Exchange, & Plaza Music Shoppe, Rancho Bernardo.

ON SALE NOW!

CONCERTS

- LIONEL RICHIE 7:15, San Diego Sports Arena
- ELTON JOHN 8:21, 8:22, 8:23, The Forum, Los Angeles
- B.B. & OPEN AIR THEATRE MISSING PERSONS 7:14, FRANK ZAPPA 7:24, PAUL SIMON 8:12, THE GO-GOS 8:13, CRIVIER WASHINGTON 8:15, JIMMY BUFFETT 8:21, AL JARFAU 8:31
- IRVINE MEADOWS AMPHITHEATRE DID 7:20, FRANK ZAPPA 7:28, JUDAS PRIEST 7:29, ALABAMA 8:10, THE GO-GOS 8:11, BILLY IDOL 8:12, JIMMY BUFFETT 8:24, EURYTHMICS 8:30, JAMES TAYLOR/RANDY NEWMAN 9:10, WINKIE MURRAY 9:22
- ROCK EXPERIENCE A Rock n' Roll Travel Club MONSTERS OF METAL 8:14-8:21, London England featuring AC/DC, VAN HALEN, GUN N' ROSES, DOD, MOTLEY CRUE, GARY MOORE & ACCEPT, FIFTH ANNUAL SUMMER BLOW-OUT 8:21-8:28 Honolulu, Hawaii, RUBY LEWIS AND THE NEWS 9:14-9:11 Hawaii. Package includes concert tickets, round trip airfare and 1st class accommodations!

PERFORMING ARTS

- LA JOLLA PLAYHOUSE BIG RIVER thru 7:14, WALT DISNEY 7:28-8:28 AS YOU LIKE IT 8:21-8:15
- OLYMPIC ARTS FESTIVAL
- LYRIC DINNER THEATRE BEST LITTLE WHOREHOUSE IN TEXAS thru August
- BEST OF BURLESQUE 7:11-8:12, Fiesta Dinner Theatre
- THE HOLLYWOOD BOWL All events

ATTRACTIONS

- SAN DIEGO ZOO COOL CATS AT THE ZOO CAB CLOWAY & HIS ORCHESTRA 7:17-7:19, PETER NEGRO 7:24-7:26, DOC BEVERLYN & SEBASTIAN 7:31-8:11, plus August schedule. Buy at Ticketmaster. Ticket and save \$1.00 off gate price.
- SAN DIEGO WILD ANIMAL PARK CONCERTS IN THE PARK ANDY GIBB 7:13-15, JOHNNY LEE & LACY J. DALTON 7:25-27, HELEN REDDY 7:27-29, plus August schedule. Buy at Ticketmaster. Ticket and save \$1.00 off gate price.
- INVADER CRUISES INC.
- PARTY AT SEA with OX & AGREE on THE INVADER 7:20, 8:3, 8:21

SPORTS

- WORLD CHAMPION LOS ANGELES RAIDERS vs SAN DIEGO CHARGERS 8:04 p.m. Los Angeles plus entire season
- LA RAISE vs SAN DIEGO CHARGERS 8:23 p.m. Anaheim plus entire season
- LOS ANGELES DODGERS
- CARLSBAD RACEWAY
- SAN DIEGO SOCCER
- SAN DIEGO STATE FOOTBALL SEASON 81

For a complete listing of all Ticketmaster events pick up the Ticketmaster Entertainment Guide at any Ticketmaster Ticket Center.

At May Company charge with May Company credit card!!

TICKETMASTER CHARGE (619) 232-0800

STAGE SEVEN SUMMER SYMPOSIUM

Jazz • Ballet • Modern • Musical Theater
Breaking • Tap
Register now!

Version II - July 30th thru August 25th
Performance July 25, 5:00 and 8:00 pm

For information call 234-4647
1941 7th Avenue (downtown) San Diego 92101

READER'S GUIDE TO LOCAL EVENTS

Street, La Jolla. 454-8091.

Collages, Constructions, and Drawings by David Kozak are on view through July 14. Spectrum Gallery, 722 Second Avenue, downtown. 233-9242.

Ceramic Works by Carol Lebeck, known glass pillows by Louis Sclafani, and jewelry by Kim Bass are on exhibit through July 21. Gallery Eight, 7404 Girard Avenue, La Jolla. 454-9781.

A Small Collection of photographs by Surfer magazine editor Jeff Devine and Art Brewer are on view through July 26. Seewald Gallery, 1114 North Highway 101, Encinitas. 942-5671.

Original Graphics by Julie Ricksecker and James Todd will be on view through July 28. San Diego Print Club, 322 G Street, downtown. 232-4884.

New Constructions by Ron Williams 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. Bender Gallery, 2822 Juno Street, Suite 416, Old Town. 295-0075.

"French Spirit Today," paintings, photographs, constructions, and installations by ten new French artists are on exhibit through August 3. La Jolla Museum of Contemporary Art, 220 Prospect Street, La Jolla. 454-3541.

Seventy Prints and Drawings by artist and New Yorker cartoonist Edward Koren are on display through August 19. San Diego Museum of Art, Balboa Park. 232-7391.

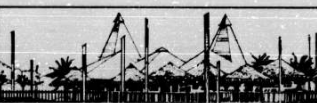
Fashion International Presents:

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2 Shows
10 & 11:30 pm
Every
Wednesday
Night

Crystal T's
Emporium

Town & Country Hotel
500 Hotel Circle N.
294-9010



Andy Gibb

July 13-15
Fri., 7:30 p.m.
Sat. & Sun., 2 and 7:30 p.m.
\$2 plus Park admission.
Children under 48"
free to concerts.

Coming soon:

Johnny Lee & Lacy L. Dalton, July 20-22
Helen Reddy, July 27-29
Jan & Dean and The Surfers, August 3-5
The Righteous Brothers, August 10-12

Tickets now on sale for all concerts at box offices at the San Diego Zoo and the San Diego Wild Animal Park.

The San Diego WILD ANIMAL PARK
See what life is all about.

Photographic Retrospective, an exhibit of 125 Ansel Adams prints will run through August 26. Museum of Photographic Arts, Balboa Park. 238-5262.

"Poster Art of Nicaragua and Cuba," a collection of cultural and political posters is on view through August 31. Grass Roots Cultural Center, 1947 Thirteenth Street, Golden Hill. 232-5039.

"Ocean," a collection of more than sixty photographs has been assembled for this exhibit, which runs through August 31. Photography Gallery, 7408 Grand Avenue, La Jolla. 459-1800.

"Visions from the Dream Palace," the Pink and Pearl Gallery, formerly the Richard Peterson Studio, presents a group show of works from the gallery's permanent collection as well as new works that run through September 1. Pink and Pearl Gallery, 71 Eighth Avenue, downtown. 236-2384.

"Mayan Images," the daily life of the Mayas of Guatemala is revealed in a series of photographs by Michael Piller, on view until September 16. San Diego Museum of Man, Balboa Park. 239-2021.

Pueblo Indian Pottery from the 1920s to 1990 is on display, August 17, and again, from July 22 through July 24. Galas produces and directs this work, a funny and outrageous direct series of sketches (acted by Helen Shumaker and Globe veteran Sean Sullivan) which throw satirical punches at an American culture whose obsession with celebrities and performers has created the world's greatest icons. In Galas's words, we have become a land of "art babies; people who pelt each other with their obsessions." One "Performance Hell" character, burlesque queen/president candidate Mona Rogers, carries the shield in this war for celeb status. "One of the ultimate American dreams is to perform," Galas explains, and Mona is one hand-buffed heroine who will 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. 347

—Thomas Arne

The Body

(continued from page 1)
fragmented images, like a collage. These fragmented 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 Theatre, 121 Broadway, downtown. On Thursday, July 12 at 8:00 p.m., the company will perform its public spectacle outside the theater. Kinian Shonen will be performed Friday, July 13 through Sunday, July 15 at 8:00 p.m., inside the building. Tickets are available at Teleseat outlets, the Teleseat Chagaine (283-SEAT), the San Diego Arts Foundation (459-9788), and the Spee'd-ee box office (235-9520).

—Thomas Arne

Show Biz

(continued from page 1)
word-oriented approach is not.

Philip-Dimitris Galas has become one of San Diego's most visible and talked about writers/performers of the past few years. Many of his productions have been presented at Subti, and a few at the Patty Aande Gallery and the Center for Music Experiment. He's a show biz veteran of twenty-nine who acquired much of his craft while touring with London's Southwark Theatre Arts Lab from 1972 through 1974. His energies are increasingly shifting from stage performance to script writing, with his art supported as well as new works that run through September 1. Pink and Pearl Gallery, 71 Eighth Avenue, downtown. 236-2384.

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—Thomas Arne

Fourth Avenue, downtown. For information phone 230-8579 or the theater box office. 234-9583.

—George Stevens

Encore

(continued from page 1)
establishes American motifs and styles as legitimate in an art that had previously been dominated by European ideas and traditions; here, for the first time, the chief ballena is not a swan prince but a cowgirl. It is 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 Symphony. On Wednesday, July 18 and Friday, July 20, the program will consist of Italian Suite, Transfigured Night, and Rodeo. The program of Thursday, July 19 and Saturday, July 21 will include Dream Dances, Cloven Kingdom, and the new ballet by Gerald Arpino. All performances are at 8:00 p.m. Ticket information is available at Teleseat outlets, the Civic Theatre box office, and the San Diego Arts Foundation (phone 459-9788).

—Ben Sira

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READER'S GUIDE TO THE THEATER

Theater listings are compiled by

Jeff Smith, information is by

William Haggan and Tom Smith.

Information is accurate according to

last given info, but it is always

subject to change. Please call for

latest ticket changes and to inquire

about ticket availability. Many

theaters offer discounts to students,

senior citizens, and the military; ask

at the box office.

always give us such moments, he is

simply too young to play the fatherly

role. The play is a comedy, and it is

authenticity at the center of the play,

as always, that detaches from the

play's many, many, many, and

interpersonal relations, especially

between an unlikely father and his

helpless, all-but-adult son. (Sm.)

Bowery Theatre, through July 29.

Thursday through Sunday at

8:00 p.m.

THE BEST LITTLE WAREHOUSE

IN TEXAS

The Lyric Theatre. There is staging

the musical—book by Larry L. King

and Peter Masterson, music and lyrics

by Carol Hall—based on the novel

of the Chicken Ranch, known since

the 1850s as one of the better pleasure

palaces in all of Texas. While

licker over the points, and relish each

precious move. The job frees their

imagination, hopes, and fears. It also

reveals their iniquity. The loud,

crushing, violent Texas is hardly a

stable character and Don's only

saving grace is his kindness to young

Bobby. But in the scenes where they

play the burglary, both men become

somebody sympathetic when one

realizes that the very person of their

highest imaginings is, at best, only a

football. These men cannot even

exist in Technicolor. The Bowery

Theater has captured many, though

not all, of Warner's intentions in this

delirious and American dream gone

wrong. On the plus side, Tom

Perkins is just what quality as the

best of the best in the tradition of the

vaudeville stage. Heeding the call, directed

by Mark Wynne, are Sam Sankai O'Hara

and his headlined in five of the largest

burlesque productions of the modern

era, and Claude ("Say No More")

Mathis, a top banana in the tradition

of slapstick comedy and "baggy pants

who is" eighty-four years young, and

who has been performing his brand of

comedy for seventy-five of those years.

Also featured in the production are

Bob Kenney and Nikki, Buddy Graf,

Choung-Hwa Hsuehman, David Hanson,

and Don Crawford. (Sm.)

Fiesta Dinner Theatre, Friday, July 13

through August 12, Tuesday through

Saturday, dinner at 6:30 p.m., curtain

at 8:00 p.m. Sunday, dinner at

5:30 p.m., curtain at 7:15 p.m. Matinee

Wednesday and Sunday, buffet

lunches at noon, curtain at 1:15 p.m.

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1325 Adams Avenue, Normal Heights

292-1984

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480 Elm Street, San Diego

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236-6310

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425-4096

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4343 Ocean View Boulevard, Southeast

San Diego

230-3800

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697-8977

FOX THEATRE

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233-6331

GASLAMP QUARTER THEATRE

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234-9583

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Stagehouse Theatre

8000 Government College Drive, El Cajon

605-1410

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Fourth and Center Theatres, San Diego

4074 Fifth Avenue, San Diego

863-5330

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1131 E. Valley Parkway, Escondido

441-1669

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always give us such moments, he is

simply too young to play the fatherly

role. The play is a comedy, and it is

authenticity at the center of the play,

as always, that detaches from the

play's many, many, many, and

READER'S GUIDE TO THE THEATER

...and dramatic moments. Sophisticated control past by with little impact in the intimate Center and its arena stage. This is neither Green tragedy as ...
...the prospect of being ... there are a number of ways this ending might be made ... to a modern audience. But director Diana Madocks has avoided interpretation, teaching her excellent actors to speak ... with clarity and elegance ... leaving things at that. The ... is a ... which never comes dramatically alive and which never ... in prepping the audience's feelings. In the title role Katherine McGrath is a ... process, fully in control ... her splendidly modulated oratory, rather than the ... embittered, ... of ... circumstances we need to see if we are to make any sense of the play's ... Most of the other actors ... even less character, they seem mere devices for turning written words into spoken ones. In any case, this is a production to be heard rather than seen, for the too-long ... scenes ... character, situation, or theme, and the

HOT FLASHES

And that they are. This women's improvisational comedy group, made up of No. 10, Maggie Gillerie, Sheri Glaser, and Robyn Samuels, will perform an extended run at the Old Town Opera House. Adapted at both ... and ... the group combines improvisational games, songs, and written sketches. Their material, both improvised and scripted, is often ... funny. It is also, on occasion, both insightful and

... Old Town Opera House, through August 26. Thursday through Saturday at 8:00 p.m.
IN HIS CHANCE THEATRE ENSEMBLE
The Presentation Consultants' Studio presents three one-act plays performed by members of Charles A. Pelton's workshops in drama. Professor George is about an eccentric teacher played by Glen Edwards, who deals with his students in an unorthodox manner. My Love Comes Riding is set in the Old West during the time of the pony express. It concerns the relationships that grow among six women in a frontier town. The Man with the Iron Fists centers on the troubled life of a circus performer. Charles A. Pelton directs all three one-acts. Members of his cast include Marty Zydinski, Philip Richards, Jessica Romaner, Judy Levin, Mary Mansfield, Boba Fischer, Lynne Harker, Jennifer Haffard, Elizabeth, Stephen Smith, Janet Mansfield, Ashley Hayden, Michelle Pickett, Al Carter, and Stanley Dayne. (Sm.)
Presentation Consultants' Studio.

2344 Fourth Avenue, Suite O, Hillcrest, Thursday, July 12 and Friday, July 13 at 8:00 p.m.; Saturday, July 14 at 5:00 p.m. and 8:00 p.m. For information call 235-4240 or 355-4277.
KUNIKAN SHONEN (THE CUMQUAT SEED)
The second attraction in the San Diego Olympic Arts Showcase presented by the San Diego Arts Foundation and Jacquelyn M. Littlefield of the Spreckels Theatre is Japan's Senkai Juku, a dance. Dancer troupe making its first North American tour. "Noted for their beauty ... the Senkai Juku practice an avant-garde Japanese art form known as Buto (dance), a deliberate break from traditional Japanese theater, that puts special emphasis on the qualities of the body itself. Choreographed by Yukio Arakawa, 70-101 Shozon depicts a dream of the origin of life. A boy emerges from the sea and appears to stand on the shore and be drawn into the roar and echo of the life force." The troupe will appear for three performances only. (Sm.)

Spreckels Theatre, 121 Broadway, downtown, Friday, July 13 through Sunday, July 15 at 8:00 p.m. For information call 455-9788 or 235-1900.
LA LOTERIA DE PASIONES
For one performance only, the Educational Cultural Complex presents the newest drama by El Teatro de la Esperanza, a Santa Barbara-based theater company, whose theme has been to explore the cultural background of Spanish-speaking people. In La Loteria, Doris Lupia plays a bizarre game of cards with a stranger ("Death"). If she wins the game, she will regain her youth and happiness. Instead, she becomes transported into the world of La Loteria, a distorted realm, where she finds herself torn between pursuing her own dreams and helping to create a new world. (Sm.)
Educational Cultural Complex, Sunday, July 14 at 8:00 p.m. For information call 230-2828.
LAST OF THE RED-HOT LOVERS
The New Mills Players present The Neil Simon comedy about a middle-aged man's attempts at infidelity. Barney

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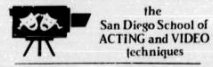
July 13, 14, 15, 20, 21, 27, 28 at 8:00 pm

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Ron Haber, and

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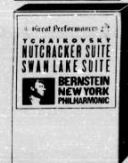
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Cashman is a fish-house proprietor and a faithful husband for twenty-five years. Forty-seven years, Barney decides, that he is, in passing, his life and years for a distant romance. Since his mother's apartment is conveniently empty during the day, Barney attempts a series of afternoon seductions. Scott Henry directs the production. Jim Nelson is Barney. Other members of the cast include Sun Seltzer, Linda May, and Alice Green. A rehearsal dress precedes the show. (Sm.) Pine Hills Lodge, through August 11, Friday and Saturday, driver at 7:00 p.m., curtain at 8:00 p.m.

THE MERRY WIVES OF WINDSOR
The Old Globe Theatre's production of the Shakespeare comedy has an exceptionally lively look. From the outset, the director from the "Vampire Theatre," has refused to "canonize" his stage, the way most productions of the play do, with bright colors, lush scenery, and an overall atmosphere of elegance. Sullivan's portrait of the town of Windsor is a do-it-not-brown, graced by the occasional spout of flower and littered with the grungy details of the age. This is an environment where people confuse mud for soap and where romances toward refinement are instantly mocked by their surroundings. But while the Old Globe has captured the play's shabby look quite well, a full realization of the comedy's energetic spirit was missing

on opening night. There was nothing interestingly wrong with the show — no glaring gaps, no composites. The production was competently done, but it rarely matched the verve and wit of the original. The production is a study in struggle with the play's many expository passages in ways that often killed the pace. James Blenkins' Fabian — played in an over-restrained and surprisingly dignified manner — and the production in general sit at love with the play rather than saving them

with much needed energy and abandon. In minor roles, actors R. M. Lacy and Dennis Bailey capture the play's spirit in their roles. The production of the play is a study in struggle with the play's many expository passages in ways that often killed the pace. James Blenkins' Fabian — played in an over-restrained and surprisingly dignified manner — and the production in general sit at love with the play rather than saving them

MY FAIR LADY
For its second production of the summer season, the San Diego Civic Light Opera Association presents the musical — music by J. My Fair Lady. The production is based on George Bernard Shaw's *Pigmalion*. In order to win a bet, Professor Henry Higgins attempts to turn Eliza Doolittle into a "lady." Ole Kistner directs the production, and Tom Kistner is the choreographer. Jay Smith is Higgins, and Susan Watson is Eliza. Other members of the cast include Ben Wiggley, Peter Buane, Katherine Faulkner, Stuart Larson, and Catherine Hunt. (Sm.) Starlight Bowl, Thursday, July 12, through July 22, Tuesday through Sunday at 8:30 p.m.

OKLAHOMA!
The Lawrence Welk Village Theatre is staging the musical — music by Richard Rodgers, book and lyrics by Oscar Hammerstein II — based on the play *Green Grow the Lilacs* by Lynn Riggs. In the musical, which is set just after the turn of the century, Jeff and Fred and Cully are in love with Larry, one of their boss Ed Murphy. They compete for his affections as Oklahoma is about to become a state. The musical has been a surprise favorite as "Oh, What a Beautiful Morning." The "Sunrise with the Fringe on Top." "People Will Say We're in Love," and the title song. Cast members for the production include Lou Valente as Cully, Cheryl Cordell as Laurey, Cynthia Pryor as Ed, Anne Carney, and Michael DeVries as Willy Post. (Sm.) Lawrence Welk Village Theatre, through July 26, Tuesday, July 26, Thursday through Saturday at 8:00 p.m. Matinee Sunday, Wednesday, Thursday, and Sunday at 1:45 p.m.

ON GOLDEN POND
The Coronado Playhouse is offering Ernest Thompson's popular drama about an elderly couple who return to their summer home of forty-eight years — *Golden Pond* in Maine. He is seventy-nine and is beginning to feel his age drawing to a close, but he meets a teenage boy and the association renews his energy and spirit. Richard George and Tim Revere direct the production. Members of the cast include Robert J. Menne, Pat Allen, Hunter Smith, Walter Trout, Kimberly Lany, and Shelle Goldie. On Golden Pond is running in repertory with *Suds* at the Coronado Playhouse. Call the theater (435-4856) for specific dates and times. (Sm.) Coronado Playhouse, through August 26.

RASHOMON
The Old Globe Theatre's handsomely staged production of this intriguing drama is as much a farcical whodunit and a thoughtful speculation on the paradoxical nature of truth. The play, written by Fey and Michael Kahn and based on stories by Ryunosuke

Kawabata, depicts the many ways an actual event can become distorted by those who witness it and by those who hear about it second hand. All ten of the play's characters offer differing versions of what took place in a wood, near the Rashomon gate, a thousand years ago. The bare facts are a woman was assaulted, and her husband is dead. The rest is a competition among the disputing voices, each claiming to be true. Most productions of this play perform similar distortions. There are many ways, in fact, to come at *Rashomon* into a title, pseudophilosophical bore or — given one's natural tendency to want simple answers — to sit it in favor of a single perspective. At the Old Globe, however, director Craig Noel has avoided this. Noel treats each character and situation democratically. No single point of view intrudes on the others, and all have their day in court. This shared view, the opposite of what each individual is trying to do, creates a crisp, funny, and multifaceted production out of the play's dramatic tensions, in effect, the show encourages its audience to play the role of an impartial judge. And each character — from J. Kenneth Campbell's raging husband to Jonathan McMurry's vividly portrayed and contemptuously off-putting wigmaker — tells his/her side convincingly. They plead, they cajole, they reason — they lie. Or do they? Is the woodcutter's version correct? He was there, after all. Do the cynical wigmaker's acerbic observations rule out the way of them telling the truth? All of them? I recommend that you see this fine production, both funny and thought-provoking, and judge for yourself.

REQUEST CONCERT
Reviewed this issue: The South Gallery, 652 Eighth Avenue, downtown, through July 25, Thursday, July 26, and Wednesday, August 1 at 8:00 p.m. Matinee Saturday, July 27 at 2:00 p.m.

SEE HOW THEY RUN
I must report that the night I saw the Lambs Players Theatre's production of Philip King's British farce, a majority of the audience appeared to enjoy the show.

A CASE OF LIBEL
The GASLAMP THEATRE presents "A CASE OF LIBEL" by Henry Denker, a courtroom drama based on "MY LIFE IN COURT" by Louis Now.

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READER'S GUIDE TO THE THEATER

and one of them is a German spy. Hatan identifies alcohol, and while the women identify each logically, the entrance of a new character, obvious and what's going on, leads back to a number of outside of humor. Director David McAdams has staged these scenes with a great deal of verve, at least — effectively, in 1974. *Cousins* #2 is also an early work by another of America's most important playwrights, Sam Shepard. Where anyone else would have written this brief drama, I doubt that it would ever be staged. In the play, two boys, a runaway through the garbage cans of a large, unnamed city. They alternate between who they are (Stu and Orel) and their Western movie heroes (Clem and Mel). They lives are simple — "demythologized," a Shepard adjectives might be quick to say. Then one dies. End of fragment. If you haven't seen *Second Avenue*, I recommend the Marquis's production. If you are a fan of the later works of Sam Shepard, stick around to see how far the playwright has come since he wrote this slender one-act in the late Sixties. (Sm.) Marquis Public Theatre, through August 29, Thursday through Sunday at 8:00 p.m.

SEXUAL PERVERSION IN CHICAGO AND CONDOVIS #2
David Marquis's comedy drama, about the "perversion" of modern single life, has been given a complete staging by the Marquis Public Theatre. Set in "Chicago, a big city on a lake," the play traces the rise and fall of a contemporary affair. Danny Shapiro and Deborah Solomon appear to be likely candidates for a long-term "committed relationship." But their monologues — Bernard Lubin (as MCP of the highest magnitude) and Joan Webster (whose cynicism even infects her preteenage students) — fill their minds with negative advice. So Danny and Deborah conduct where they began, extremely distrustful of the opposite sex and wondering still if the "right one" will ever come along. The Marquis's production, directed by Myron Andros, has some fuzzy technical problems (the lighting is spotty and the sound levels in the background are often too loud), but the performances of the four actors — especially Michael Pocock, Andrew Nichols, and Sue — are so effective. Overall the production

captures both Marne's format, thirty-four acts and blackouts a la *Chicago's* Second City comedy group, and the delectable lies of the play's characters quite well. The same cannot be said, however, for the second show on the double bill at the Marquis. Like *Second Avenue*, which Marne wrote in 1974, *Cousins* #2 is also an early work by another of America's most important playwrights, Sam Shepard. Where anyone else would have written this brief drama, I doubt that it would ever be staged. In the play, two boys, a runaway through the garbage cans of a large, unnamed city. They alternate between who they are (Stu and Orel) and their Western movie heroes (Clem and Mel). They lives are simple — "demythologized," a Shepard adjectives might be quick to say. Then one dies. End of fragment. If you haven't seen *Second Avenue*, I recommend the Marquis's production. If you are a fan of the later works of Sam Shepard, stick around to see how far the playwright has come since he wrote this slender one-act in the late Sixties. (Sm.) Marquis Public Theatre, through August 29, Thursday through Sunday at 8:00 p.m.

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SUDS
The Coronado Playhouse presents a

new musical version of the comedy by Mary Lawrence, based on her book *Suds in Your Eye*. The play, which the Coronado Playhouse ran for sixteen consecutive summers between 1950 and 1966, is about three elderly women who play life, laughter, and an occasional tear (i.e., the "suds" of the play title). Marsh Cassidy guest directs the production, and Anne Montrose is the assistant director. Members of the cast include Jeanne Davis, Sandra Eagan, Louis Kraus, Roy Lopez-Copero, Linda Cooper, Dick Bell, Dick Guzzo, Hal Alexander, Bruce Mancel, Sack Backs, Ken Lundgren, Barbara Sack, and Lynn Davis. *Suds* will run in repertory with *On Golden Pond*, call the theater (435-4856) for specific dates and times. (Sm.) Coronado Playhouse, through August 24.

TWELFTH NIGHT
For its fourth annual shakespearean production, Octad One presents the comedy about Viola 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 Gerish directs the production. William Farnum is the musical director. Members of the cast include Lou Eposito, James Hamann, Jerry

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WINDOWS TO THE SOUL
The Bowery Theatre, in association with the Old Globe Theatre, presents three one-act plays performed by Teatro Neta. March, by Alberto Adellach, is a multimedia performance at which depicts the struggles and strength of Latin in the face of adversity. In Bill Orend's

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SUDS
The Coronado Playhouse presents a

Stuck, a machismo newboy and a streetwise Chicana clash over male and female identities. William Verha directs both productions. Luis Velasco, Luis Velasco, directed by Victor Contreras, takes a satirical look at stereotyping. Members of the casts for the three one-acts, each concerned with different manifestations of the Hispanic identity, include Allen Benjamin, Goyo Flores, La Gallagos, Jose Herrera, Leticia Lopez, Felipe Ruelas, Willy Valverde, Gabe Ruiz, and Olga De La Vega. (Sm.) Bowery Theatre, Tuesday, July 17 through August 1, Monday through Wednesday at 8:00 p.m.

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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 Service, P.O. Box 80000, San Diego 92188.

When two or more singing voices are stacked in consonant intervals, vocal harmonies result. But great vocal harmonies cannot be achieved by accident or design, and likewise their singularity cannot be defined in terms of spatial relationships. Such harmonies take years to develop, time during which each of several voices finds its place in the mix, continually adjusting its volume, shape, projection, and tonal characteristics to those of the others until a homogeneity is realized that gives the harmonies a distinctive, unmistakable identity. Through the years, many of the pop 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 vocal blend was thus facilitated by genetics. But the vocal stylings of such groups as the Four Tops, the Mamas and the Papas, the Beatles, and the Meditations grew out of bonds that began during youth, the intimacy, of which imprinted their ensemble singing with a cohesion that might be replicated but never equaled by imitators. Of the artists named above, perhaps only the



THE MEDITATIONS

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 this weekend.

Ansel Crawford, Winston Watson, and Darryl Clarke have been friends since their teens in Kingston, Jamaica, where they grew up listening to imported recordings by such American vocal groups as the Miracles, the Temptations, and the Impressions. After apprenticeships served separately in such island bands as the Linkers, the Righteous

Flames, and the Termites, the three teamed in 1974 to become the Meditations and soon scored hits with "Babylon Trap Them," "Woman Pabba," "Tricked," and "Woman Like a Shadow." Frequent comparisons of the Meditations' vocalizing to that of the original Wailers (which at that time included Bob Marley, Peter Dinklage, and Bunny Wailer) led to the group performing background harmonies on several of the Wailers' tunes ("Blackman Redemption," "Rastaman Live Up," "Punky Reggae Party"), and the trio went on to record with Jimmy

Cliff, the Congos, and Jr. Murvin. 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 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 accentuates feeling over precision and spontaneity over a rehearsed sense of timing. Even the Meditations' calling card, their harmonies, cannot be judged on the basis of pungent 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 small groups of long-time chums. There may be more sensational-sounding reggae vocal groups, but none 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 Escondido. Opening will be North County reggae rockers Night Shift. Coming from a band that has

worked so hard to carve for itself a profitable niche 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 puzzling. Rife with fifties synthesizer riffs and sputtering 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 move away from the tunefulness that gave *Spring Season* much a lift ("Noticeable One," "It Ain't None of Your Business," "Walking in L.A.") is not a fortuitous one. Synthesizers are great tonal 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 hand's sudden overreliance on synthesizers that carry the music of *Rhyme & Reason* on a

(continued on page 18)

Open Air Theatre

SAN DIEGO STATE UNIVERSITY



MISSING PERSONS
RHyme & REASON TOUR '84
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TICKETS: \$12.75, \$17.75



FRANK ZAPPA
FRIDAY - JULY 24 - 7:30 PM
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THE GO-GO'S
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Chuck Mangione Jul. 20-21



Branford Marsalis Jul. 26



The Crusaders Jul. 24-25



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Nona Hendryx	Jul. 16	Larry Carlton	Aug. 17
Michael Franks	Jul. 19	Sergio Mendes	Aug. 19
Chuck Mangione	Jul. 20-21	Brew Date!	Aug. 24
The Crusaders	Jul. 24-25	Rare Silk	Aug. 25
Branford Marsalis	Jul. 26	John Klemmer	Sept. 9-10
Hiroshima	Aug. 3	Spyro Gyra	Sept. 12-13
Dave Mason	Aug. 5	B.B. King	Oct. 17
Rita Coolidge	Aug. 12	Patti LaBelle	Oct. 18
Jean-Luc Ponty	Aug. 13	Judy Collins	Oct. 19
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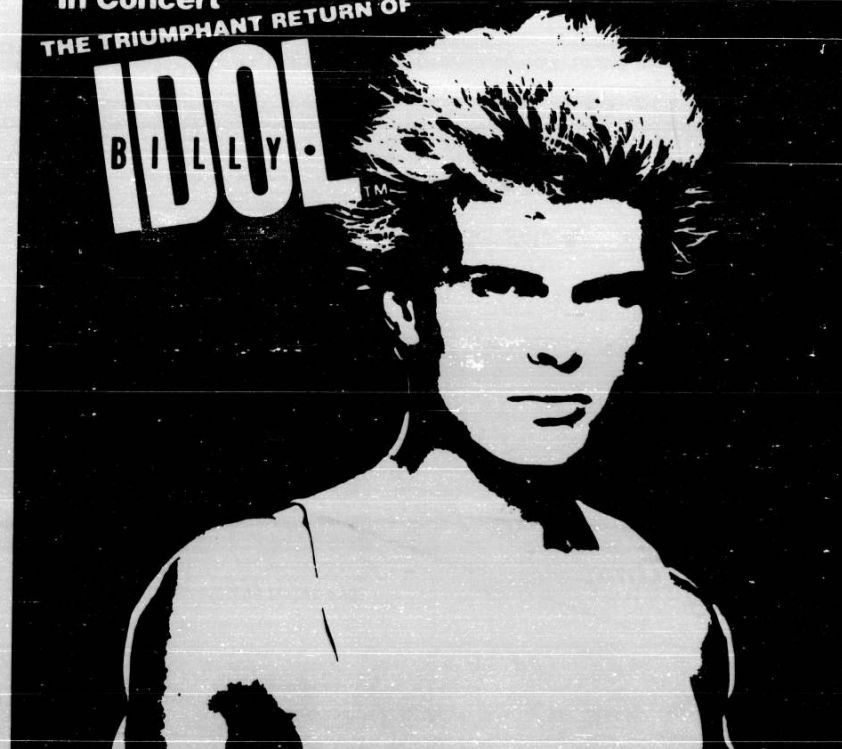


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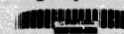
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(continued from page 14)

goggling, buzzing, frumping wave of high-tech sound. A former skinsman for Frank Zappa, Bozzio is considered by his peers and often knowledgeable about drumming (and years truly) to be one of the better players in pop music, and his solid time and pulse-quickeners fills gave *Spring Session M* a firm rhythmic footing. On *Rhyme & Reason*, however, Bozzio's intuitive, pliant drumming has been supplanted by the rigid satchlings of electronic percussions — 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 disembodied sound of *Rhyme & Reason*. Dale Bozzio is not the kind of full-throated singer who can compensate for stretchy songwriting or a thin-sounding recording. She has done almost as much for the piccolo-range hiccup as has Michael Jackson, and she's a chipper whose high-pitched coquettish delivery is hip and

see 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 & Reason*.

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, prompted up next to the latest record by Berlin — the vinyl-fronted band to which Missing Persons is most often likened vis-à-vis *Rhyme & Reason* — 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 musicians that even a below-average effort is relatively compelling. So the point is not that *Rhyme & Reason* is a particularly bad record, but merely that it is not up to the standards this band set for itself with *Spring Session M*, an album that capitalized on

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 'Em Right Now," "Surrender Your Heart") or inspired arrangements ("Clandestine People"). The rest of the time the listener devotes to *Rhyme & Reason* is spent sitting through the maze of electronic effects in each tune that branch out like energized ver but rarely lead to a heart. I would imagine that in live performance the music from *Rhyme & Reason* is more involving than it is on old vinyl. That probability, the band's fine collective musicianship, the promise of a

healthy dose of material from *Spring Session M*, and Dale Bozzio's unincorporated sexuality will likely make Missing Persons' concert Saturday in SISI'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 *Solution Mortal* will be at Fairmount Hall tonight. Thursday, while *Bonnie Raitt* and *Doug Randall* 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 *Trowers* at the Spirit; and *Andy Gibb* at San Diego Wild Animal Park's Malah.

(continued on page 20)

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The Bridge, 1103 North Hill Street, Oceanside, 722-1904; Denny Turner, country and contemporary, Tuesday through Saturday; Don Tennis, country and contemporary, Sunday and Monday.

The Captain's Anchorage, 183 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.

The Chopping Block, 1740 East Vista Way, Vista, 726-8770; Outta Control, rock, Tuesday through Saturday; He N' Run, rock, Sunday and Monday.

The Country Side Restaurant and Lounge, 450 Douglas Drive, Oceanside, 737-0960; New Country, country, Wednesday through Sunday; Lone Star Country,

country, Monday and Tuesday.

The Del Mar Cattle Company, 12702 Via Corna, Del Mar, 259-8833; California, country, Tuesday through Saturday.

Distillery East, 755 Metcalf Street, Escondido, 741-9383; The Untouchables, rock, Manuel Scan, rock, and LXR, rock, Thursday.

Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach, 755-6733; The Ron Bolton Band, rock, Thursday through Saturday; Notice to Appear, rock, the Reflectors, rock, and The Kids, rock, Sunday; Ditt DeBuzain, rock, Monday; Five Lines Up, rock, Wednesday.

Dobber's Restaurant and Nightclub, 380 North El Camino Real, Encinitas, 942-1676; Nightlife, Top 40 dance music, Tuesday through Saturday; the Bob Holts Trio, jazz, Monday; the Shep Meyers Duo, contemporary, early evening, Tuesday through Thursday.

El Corral, 12845 Poway Road, Poway, 486-1010; Don Tension,

country and contemporary,

Wednesday through Saturday.

Frontside Lounge, 420 West Washington, Escondido, 745-1831; Robyn Barr, rock, Thursday through Saturday; Diamond, rock, Wednesday.

Fish House West, 2833 South Highway 101, Carlsbad, 753-6438; Steve Husson, comedy and music, Thursday through Saturday.

Gilbey's Cocktail Lounge, 945 West Valley Parkway, Escondido, 480-0420; Friendship, contemporary, Tuesday through Saturday; Gai and Linda, contemporary, Friday through Monday.

Henry's, 264 Elm Street, Carlsbad, 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, 747-6000; Just Us, contemporary, Tuesday through Saturday; live musical entertainment, Sunday and

Monday, call club for information.

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

Hungry Hunter, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400; The Russ Kirkpatrick Duo, contemporary, Wednesday through Saturday.

Jelly Roger/Oceanside, 1900 North Harbor Drive, Oceanside, 722-1831; Chuck Shawalter, contemporary, Wednesday through Saturday.

Jelly 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, 741-0805; Kracker, rock, Thursday through Saturday; C.C. Mauck,

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

Normandy Cocktail Lounge, 215 North Hill Street, Oceanside, 722-4771; Freevill, rock, Tuesday through Friday; Ida Wisher, rock, Saturday through Monday.

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar, 755-6614; The Hooters, rock, Thursday through Saturday; Ricky and the Jets, vintage rock, Sunday; Ella Ruth Piggie, jazz and blues, Monday and Tuesday; Wheels, rock, Wednesday.

Old Time Cafe, 1864 North Highway 101, Leucadia, 436-4030; Kendra and Barry, folk, jazz, and blues, Thursday; Stone's Throw, vintage jazz, rock, and swing, Friday; the Siamia Gael Cell Band, Irish music, Saturday; David Marchant, folk, Sunday; Old Time Hot Night, Monday; Cathy Curtis, country, blues, and folk, Tuesday; Chris Foster, folk, Wednesday; Sunday Branch Concert, Catherine Espinoza, Irish harp.

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Highly drink specials
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8:00-9:00 pm 25¢ drafts, 50¢ Kamikazes
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9:00 pm-close
N-E-1
Album release party.
with
Notice to Appear

Friday, July 13
YUPPIE* HOUR
(*Young urban professionals)
5:30 pm-8:30 pm
All single drinks (wells, calls, premiums, imported beers, etc.) \$1.25, 50¢ Castle Burgers with your Yuppie host, **DANNY WILD**.
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The Rodeo is located on the corner of La Jolla Village Dr. and Villa La Jolla Dr. For more information, call 437-5390. You must be 21 or older to enter and picture I.D. is required. Dress Code.

Tuesday, July 17
5:00-7:00 pm **JILLIAN** presents
SAN DIEGO'S ROCKIN'EST HAPPY HOUR
starring
SOME GIRLS
Ron Sabel Productions Presents
ADVENTURES WITH PARADISE
Every Tuesday
plus the return of
fishbone

Wednesday, July 18
24/7 LADIES' NIGHT
5:00-8:00 pm
25¢ CHAMPAGNE 25¢ DRAFTS
25¢ WINE 50¢ CASTLE BURGERS
T-shirts, albums, Padre tickets, and other good stuff will be given away.
9:00 pm-close Rock to Riches winners
BRIGHTON
plus special guest stars
this kids

Thursday, July 19
If you look like a star, be one!
Ron Smith of
RON SMITH CELEBRITY LOOK-ALIKES
will be here looking for you. If you resemble Michael Jackson, Brooke Shields or, in fact, any celebrity, this is your chance! Don't blow it!
Coming Concerts: Wednesday, July 25
TALK
Tickets now available at Rodeo and **THE SEAT**.

Sunday, July 29
JAY LENO
plus
GLENN SUPER "Mr. Bullhorn"
Monday, July 30
BAD MANNERS
Two shows:
7:00 pm-18 and up 10:30 pm-21 and up
Just booked:
8/8 **DICKIE BETTS** 8/12 **MARILLIAN**
SOUP, SALAD & PASTA BAR
Rodeo is now open for lunch
11:30 am-2:00 pm, Mon.-Sat.

Thursday, July 12th
HAPPY HOUR—RADIO Z90 WEEKEND WARM UP
25¢ wine and champagne and draft.
EVENING—"HARBOR LIGHTS" RAFFLE
Trip for two and dinner on the romantic harbor cruise ship "Invader"! 10 trips for two on Invader's moonlight cruise!

Friday & Saturday, July 13th & 14th
IT'S THE WEEKEND—CUT LOOSE!
Double your fun! Two dance floors with top 40—New age rock and oldies.

Sunday, July 15th
SALON OLYMPICS
San Diego's finest salons bring you "far out" and traditional hairstyles for a terrific show and contest. Special thanks to Aveda & Masey for donating their great products.

Monday, July 16th
"BODY BEAUTIFUL"
Players and Family Fitness are looking for San Diego's finest bodies, men and women. Each Monday contestants compete for cash prizes. Finals Monday, August 27th—1st prize Mazatlan trip for two at the fabulous **CANAVIELLA**.
2nd prize, Viking Princess trip for two! 3rd, Invader Cruise/Dinner for two! Winners judged by audience, bring your friends!

Tuesday & Wednesday, July 17th & 18th
"SHOWGIRL" TALENT SEARCH
Details above.

HAPPY HOURS MONDAY-FRIDAY 4-8
50¢ 4:00-6:00, Two for one 6:00-8:00, wine, well, draft, champagne, margaritas. Best hors d'oeuvres in the valley!

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

Ralph and Eddie's, 390 Grand

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo, 487-1611 or 277-2146: Jim Gates and Scund Investment, contemporary, Tuesday through Saturday; the Marley Days Quartet contemporary, Sunday and Monday; Dining Room: Peter Robberecht, pianist, Thursday through Saturday; Jim Malone, pianist, Sunday and Monday; Greg McGinnis, pianist, Tuesday and Wednesday.

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

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

134th Entertainment Center A25

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

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

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

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

Belly Up
Tavern

143 /YOUTH CENTER/ QUE /JOLAND BEACH CA 92075

**ATTENTION
BLUES LOVERS**

Belly Up and the
**SAN DIEGO BLUES
ORGANIZATION**
proudly presents
**BOOGIE BLUE
SUNDAYS**
Each Sunday
**THE FIVE
CARELESS LOVERS**
and the
BAD HABITS HORNS
will back one of today's blues greats.

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

This week's special guest * Bay Area sensation
MAURICE McKINNIES
For current information call 481-9022

PROPHET PRODUCTIONS PRESENTS

REGGAE AT THE BEACH

SUMMER CONCERT SERIES

THE MEDITATIONS

REGGAE HARMONY TRIO IN THE ORIGINAL WAILERS' TRADITION



ALSO APPEARING
WITH ONE DROP STYLE

NORTH COUNTY REGGAE ROCKERS

NIGHT SHIFT

WEAR YOUR
BEACH ATTIRE

SATURDAY, JULY 14

LA PALOMA THEATRE

COAST HWY. & D STREET, ENCINITAS 8:30 PM
1-5 NORTH TO ENCINITAS BLVD. WEST, ONE BLOCK SOUTH TO COAST HWY. (OLD HWY. 101)

\$7.50 ADVANCE 18.50 AT THE DOOR ALL AGES WELCOME

TICKETS C- TALK AT LOUIS REGGAE (ENCINITAS), SOUND SPECTRUM (LAGUNA BEACH), OR THE BECCON;
REGGAE MUSIC DOWNTOWN & 901, VICTORY PIZZA (PUEBLO BLVD.) OR THE BECCON; (2001 HWY. 101)
ORDER BY PHONE, STATION, AND ALL THESSART LOCATIONS. FOR MORE INFO, CALL 424-5419 OR 283-1546

LISTEN TO REGGAE MAKOSSA, SUN<Y>S AT 10 PM ON 91X FOR DETAILS

REFLECTIONS
BELIECTIONS

All new summer entertainment



Signed, Sealed & Delivered
Tuesday-Saturday from 8:30 pm
—plus—




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
Complimentary hors d'oeuvres, daily drink specials



Sheraton-Harbor Island East
1380 Harbor Island Drive, San Diego

THE JAZZ EVENT OF THE SUMMER!


 **OLD GLOBE THEATRE** in association with
THEATRE COMPANY OF DENVER



presents
GRAMMY AWARD WINNER

BOB JAMES
BY SUNSET

"No. 1 Jazz Artist of the Year" —Cash Box Magazine



ONE NIGHT ONLY!
SUNDAY, JULY 22 7:00 P.M.
Under the stars at Hospitality Point, Mission Bay

TICKETS: Hospitality Point Box Office & Telecast. 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
GROUP DISCOUNTS. Notify at 231-1941

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.

**THIS PERFORMANCE MAY BE TAPED FOR FUTURE
WORLD-WIDE VIEWING.**


KFMR8

CLUB I-D
a GO... GO
life's a Gas

don't GOOF OFF
it's WAY OUT

To all hipsters, hustlers and fly cats: Don't be square now! **MONDAY, JULY 16**, 100 it's gonna be a gas at **CLUB I-D's 60's BIG**, please check out 1960. The best scene continues just when you thought it was safe to breakdance.

CLUB I-D
(the scene man)
every Monday & Friday
at the Copa
2201 El Capon Blvd
454-0856



Galerie 5
MX
TIMES
an improvisational comedy troupe

"Unbelievable wackiness!
What a bunch of lunatics!
They were so incredibly funny,
I went insane."
Ernie Sman, critic *Pennsylvania*
Friday & Saturday, July 13 & 14
8:00 & 11:00 pm
\$5.50, \$4.00 for late show at
Galerie 5, La Maison
3681 Fifth Ave., Hillcrest
298-0119 for reservations
Fine wines, beers, light French
fare and desserts will be available.

TUJANA NIGHTLIFE
18 YEARS & OLDER
with 11
NEVER A
COVER CHARGE

THE DISCO REGINE & COSMOS
Monday & Thursday
1st & 2nd Floor
2 disco performers to entertain you
every Wednesday & Sunday

LA CRUZ
The famous disco night show group
beginning at 9:00 pm, 2nd & 3rd floor
LIVE MUSIC, DANCING & DRINKS
with DJ's and a private partner

SANS SOUCI—Reservations between 6th & 20th St.
REGIO—Reservations between 7th & 10th St.
BAMBI—Reservations between 6th & 7th St.
LES GIRLS—First corner Reservations
These clubs open 24 hrs.

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

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach, 435-1081; Impulse, contemporary, Thursday through Saturday; Superclub, country, Sunday; Southland, contemporary, Tuesday and Wednesday; Polyestian Lounge, Steve Woods, contemporary, Monday through Friday; happy hours, with two Herbie's 1964 Friendly Follies, variety show with music, Monday evening.

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

The Comedy Store, 506 Pearl Street, La Jolla, 454-9178; Mattias Campari, contemporary, early evening, Thursday through Saturday; Nasty, contemporary, early evening, Sunday, Monday, and Wednesday; comedy shows, Wednesday, and Thursday through Sunday, call club for information; Comedy Amateur Night, Monday.

Elarte's, 7955 La Jolla Shores Drive, La Jolla, 459-0541; Jeanne Reth and Sweet Sound, jazz, Wednesday through Saturday; Stone's Throat, vintage jazz, swing, and rock, Sunday through Tuesday.

Haley's, 4258 West Point Loma Boulevard, Loma Portal, 225-9599; 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, 274-4010; 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, Circle Lounge, 1441 Quivira Road, Mission Bay, 224-3541; Sandee and the Ram Band, variety stage show, Tuesday through Saturday.

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

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

La Valencia Hotel, 1122 Prospect Street, La Jolla, 454-0771; Bob MacLeod, piano and vocal variety, early evening Tuesday, and Thursday through Saturday.

Le Chalet, 5046 Newport Avenue, Ocean Beach, 222-5006; 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.

McP's, 1107 Orange Avenue, Coronado, 435-5289; The Beave Brothers, comedy, rock, and rhythm and blues, Thursday through Saturday; Jack and Darn, contemporary, Sunday; the Rockaways, contemporary, Monday and Tuesday; Jim and Theresa Hinton, Irish music, Wednesday.

Mexican Village, 120 Orange Avenue, Coronado, 435-1822; Live musical entertainment, Tuesday 6:30-11:30 pm; 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 Ches and Steve Adams, contemporary, Friday and Saturday.

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

Muhoney's, 1031 Orange Avenue, Coronado, 435-4669; Brian Stevens, contemporary, Friday and Saturday; talent night, Sunday.

Muhoney's, 4230 Mission Boulevard, Pacific Beach, 483-7383; Delene, contemporary, Thursday.

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, jazz, Sunday; the Echols, 160s rock, Monday and Tuesday.

Rodeo, 8980 Villa La Jolla Drive, La Jolla, 457-5596; N-E-L, rock, and Notice to Appear, rock, Thursday.

Le Chalet
Entertainment by the Sea
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




WEST 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; Sense Girls, rock, Tuesday; happy hour, and Fishbone, rock, Tuesday evening; Brighton, rock, and This Kids, rock, Wednesday.

Sundray Lounge, 2702 North Mission Bay Drive, Mission Bay, 274-3118; take it, nostalgia, pop, and blues, Thursday and Wednesday; True Spirit, contemporary, Friday through Sunday.

Silver Fox Lounge, 1833 Garnet Avenue, Pacific Beach, 272-9096; The Hurricanes, blues and rhythm and blues, Friday and Saturday.

Texas Teahouse, 4970 Voltaire Street, Ocean Beach, 270-7522; Courtney, blues, Thursday; Chuck Bolt, blues, ballads, and rock, Tuesday and Sunday.

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 On, contemporary, Tuesday through Saturday.

Victor's, 1463 Rosemary Street, Point Loma, 226-1671; Uptairs, Music Magic, contemporary, Thursday through Saturday; Norman Clifford, Sunday through Tuesday; Piano Bar: Louis Vazquez, early evening, Monday through Saturday, with Norman Clifford and Frankie Ferrin, early evening Friday and Saturday.

Windrose, 1535 Quivira Road, Marra's Village, Mission Bay Park, 223-2335; Dirk Debonaire, rock, Thursday through Saturday; the Ron Bolton Band, rock, Sunday and Monday; Ricky and the Jets, vintage rock, Tuesday; Automatics, rock, Wednesday.

San Diego North

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

The Alamo, 3064 Clairemont Drive, Clairemont, 276-2240; Sultress, rock, Tuesday through Saturday.

Bachanal, 8022 Clairemont Mesa 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: Charles's Goodtime Band, Outland jazz.

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

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

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa, 578-6666; The Goodall Boys, country, oldies, and mellow rock, Thursday through Saturday.

Cafe in the Valley Restaurant, 911 Camino del Rio South, Mission Valley, 296-6329; The Bryon Jackson Trio, jazz, Thursday through Saturday; Eric Foster, classical guitar, early evening, Wednesday through Saturday; Walter Clark, classical guitar, early evening, Sunday, and Monday evening; Rick Leighton, contemporary, Tuesday; Jeff Bryan, pop, rock, and country, Wednesday.

Carriage House, 7945 Balboa Avenue, Clairemont, 278-2597; Dan Corcoran, 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 Bar: Sharon Skidgel, Sunday, Monday, Wednesday, and Thursday; Kevin Melton, Tuesday, Friday and Saturday.

Haji Baba, 104 Mission Valley Center West, Mission Valley, 298-2010; Live Arabic music and entertainment, Wednesday through Sunday; "Greek Night" with the Olympians, Monday.

Holiday Inn/Mission Valley, Cracker's, 265 Hotel Circle South, Mission Valley, 291-5250; Fortune, Top 40 dance music, Thursday through Saturday; Nap Garcia, contemporary, Monday; Family Tree, contemporary, Tuesday and Wednesday.

DISTILLERY NIGHTCLUB
140 S. Sierra Ave. Solana Beach 755-6733
Thursday, Friday & Saturday, July 12, 13 & 14



Thursday is
Dollar Night
\$1 beer, wine & wells all night.
Friday & Saturday, 7:00-9:00 pm \$0.4 beer, wine & wells
Sunday, July 15
•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
DIRK DEBONAIRE
Dirk buys 100 drinks
for his friends and fans
Every Tuesday
Comedy Night
with
M.C. Tony Stone
Comedians from Las Vegas,
Hollywood & more, every Tuesday.
Wednesday, July 11
91X Big Wednesday
7:00-9:00 pm 25¢ beer, \$1 wells, free munchies.
Billy Bones and music at 9:00 pm.
From MCA Recording Artists
What Is This?
with guests
5 Lines Up
formerly Four Eyes

Distillery East
Mission & Metcalf, Escondido • 741-9393

Thursday, July 12
UNTOUCHABLES
From Hollywood
with guests **Manuel Sosa**
91X Scooter giveaway.
Free scooter to be raffled courtesy of 91X
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 9/11 Night with Billy Bones
Prizes given away, including concert tickets, Padre tickets & more.
Coming Wednesday, July 18, 9/11 Night, from L.A. **Flashbans**
July 19 from Hollywood **What Is This?**
July 24, **Talk Talk**
July 26, from L.A. **New Marlines**
Ages 17 & up. All concerts minimum age 16.
Summer hours: 8:30 pm-1:30 am. Tuesday-Sunday
All events subject to cancellation.

MOM'S
270-4653
945 Garnet, P.B.
Live rock 7 days a week

Thursday-Saturday
July 12-14
EMPEROR
For ten years L.A.'s finest—you owe it to yourself.

Sunday-Wednesday, July 15-18
ZZYX
Thursday-Saturday
July 19-21
BRATZ

Friday & Saturday
\$1.00 over 8:00-8:30 pm
\$2.00 over 8:30-9:00 pm
50¢
well drinks, draft beer & wine
8:00-9:00 pm

Every Wednesday
Dr. James Downs, Ph.D.
Hypnotist
Rock-n-Roll

Open Sunday
\$1.00
Drink Specials

Monday, July 16
New—Mom Goes Surfing
with **ZZYX**
\$1.00
Kamikazes
Tuesday
\$1.00
well drinks all night
Wednesday
\$1.00
Vodka drinks all night
Thursday
\$1.00
Long Island Iced Teas
all night

Island Lounge, Hanaui Hotel, 2270 Hotel Circle North, Mission Valley, 291-1101: Freda Ross and Private Lines, contemporary, Tuesday through Saturday; Ella Ruth Piggee, jazz and blues, Sunday and Monday.

La Hacienda Cantina, 878 Hotel Circle South, Mission Valley, 298-8281: NiteLine, contemporary, Tuesday through Saturday; Jarrett, comedy and news, Sunday and Monday.

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 Lamp, 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 Tuesday, club chat for information.

Monk's Saloon, 10475 San Diego Mission Road, Mission Valley, 563-0606: Feelin', Top 40 dance music, Thursday through Saturday; Ella Ruth Piggee, jazz and blues, Sunday.

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley, 271-1535: The TwoTones, rock, Tuesday through Saturday; Espresso, contemporary, Sunday and Monday.

The Moonlight, 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: BRC, rock, Tuesday through Saturday; Spectra, rock, Sunday and Monday.

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

Pavillion Lounge, Town and Country Hotel, 500 Hotel Circle

North, 299-7131: Mike Vax, contemporary, Tuesday through Saturday.

Peter D's, 5149 Clairemont Mesa Boulevard, 277-3217: Live music, Thursday through Saturday, club chat for information.

Sinagoga's Inn, 402 Fashion Valley, Fashion Valley East, 291-7170: Gary Lehman, contemporary, Thursday, Jim Moore, contemporary, Friday and Saturday; Skip Garcia, contemporary, Tuesday; Terry Brabson, contemporary, Wednesday.

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

Spirit, 1130 Buena Avenue, Bay Park, 276-3903: Born Crossed, music of the Grateful Dead, W.W.III, rock, and Claude Corna and the IV's, rock, Thursday; the Effect, rock, Trancers, ska and reggae, Act Alert, rock, and Soldier of Fortune, rock, Friday; Edith Massey, rock, Mitch Cornish and the 11:15, rock, and Claude Corna and the IV's, rock, and

the Splatters, rock, Saturday; "Peanut Butter and Blues Man" Night, Tuesday; Street Car Eyes, rock, the Curbs, rock, and I Drive, rock, Wednesday.

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

Tio Leo's/Mira Mesa, 3075 Camino Ruiz, Mira Mesa, 965-1461: Joe Stewart, contemporary, Thursday and Wednesday; Espresso, contemporary, Friday and Saturday; Denny Cannon, contemporary, country, and rock, Sunday through Tuesday.

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission Gorge, 286-9844: Orla V, contemporary, Thursday, Sunday, Monday, and Wednesday; Joe Stewart, contemporary, Tuesday, Friday, and Saturday.

Wrangler's Room, 6608 Mission Gorge Road, Mission Gorge, 280-6263: Steer Crazy, country, Tuesday through Saturday; Cimarron, country, Sunday and Monday.

San Diego South

Anthony's HarborSide, 1355 North Harbor Drive, downtown, 232-6338: Forward Motion, Top 40 dance music, Tuesday through Saturday; In the Groove, contemporary, Sunday and Monday.

Arter Bowl, Turquoise Lounge, 4350 Thurston Street, North Park, 283-3135: Pundi and Good Company, contemporary, Tuesday, Thursday, Friday, and Saturday.

Boat House, 2040 Harbor Island Drive, Harbor Island, 291-8010: Jim, contemporary, Tuesday through Saturday; Tracie Hunt, jazz, contemporary, Sunday and Monday.

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

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

rock, Tuesday through Saturday; L.A., rock, Sunday and Monday.

Doodle's, 625 El Cajon Boulevard, East San Diego, 234-6581: Guy and Jackie with Gil Warner and guests, Italian songs, pop standards, and opera, Saturday.

Harvey and the 52nd Street Jive, jazz, Friday and Saturday.

Harporn Henry's, 2725 Shelter Island Drive, Shelter Island, 234-8342: J.J. Frank and the Coalition Orchestra, pop, the Zongianian Jazz Quartet, jazz, Friday through Sunday.

Hotel San Diego, 339 West Broadway, downtown, 234-0221: Harry's Bar Live music, Thursday through Saturday, club chat for information; Dean, contemporary, Monday through Wednesday; Joe Azarelli, jazz, Monday through Friday; happy hours, Continental Room, live music, Sunday, club chat for information, Afternoon Tea Dance, The Al Gibbs Band, Big Band dance music, Friday.

The Escape Lounge, 421 University Avenue, Hillcrest, 295-8282: The Walker After Midnight Trio, jazz and music of the '40s and '50s,

Tuesday through Friday; Barbara Casler, piano, organ, and vocals, Saturday through Monday.

Pal City/China Camp, 2137 Pacific Highway, downtown, 232-6666: Harvey and the 52nd Street Jive, jazz, Friday and Saturday.

Shelter Island, 2725 Shelter Island Drive, Shelter Island, 234-8342: J.J. Frank and the Coalition Orchestra, pop, the Zongianian Jazz Quartet, jazz, Friday through Sunday.

Hotel San Diego, 339 West Broadway, downtown, 234-0221: Harry's Bar Live music, Thursday through Saturday, club chat for information; Dean, contemporary, Monday through Wednesday; Joe Azarelli, jazz, Monday through Friday; happy hours, Continental Room, live music, Sunday, club chat for information, Afternoon Tea Dance, The Al Gibbs Band, Big Band dance music, Friday.

The Escape Lounge, 421 University Avenue, Hillcrest, 295-8282: The Walker After Midnight Trio, jazz and music of the '40s and '50s,

"The Invader," at the dock at 1066 North Harbor Drive, downtown, 298-8066: The Invaders, contemporary music for dancing, Tuesday through Sunday.

Jolly Roger, 807 West Harbor Drive, Seaport Village, 233-4400: Night Manager, contemporary, Tuesday through Saturday.

Le Maison Fifth Avenue/The Gallery Five, 3681 Fifth Avenue, Hillcrest, 264-0119: The Peter Sprague Duo, jazz, early evening; Thursday; Stu Shames, jazz piano, early evening; Friday; Lori Bell, jazz, early evening; Saturday; the Peter Sprague Trio, jazz, Sunday brunch.

Mandolin Wind, 308 University Avenue, Hillcrest, 297-5017: King Biscuit Blues, blues and rhythm and blues, Thursday through Saturday; Kendra and Barry, contemporary and rhythm and

blues, Tuesday and Wednesday.

Mon Lisa Restaurant and Cocktails, 2061 India Street, downtown, 234-4893: Guy and Jackie with Gil Warner and guests, Italian songs, pop standards, and opera, Saturday.

O'Hungry's, 2547 San Diego Avenue, Old Town, 295-0133: Mary Adams, harp music, early evening; Saturday and Sunday.

Old Town Opera House, 4040 Tenth Street, Old Town, 295-0133: Tobacco Road with Sue Palmer, early evening; Wednesday and Friday; Walter Clark, classical guitar, early evening; Saturday; Lori Bell and Shep Meyers, jazz, early evening; Sunday.

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, 239-0839: Dining Room, Mel Goot,

jazz piano, lunch time and early evening; Friday and Saturday.

Patrick's II, 428 F Street, downtown, 233-3077: The Sp Brigham's Preservation Jazz Band, jazz, early evening; Thursday; NiteLine, 50s and 60s light rock for dancing, early evening; Friday and Saturday.

Prophet Restaurant, 4461 University Avenue, East San Diego, 295-7446: 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; Sunday.

Ruben E. Lee's, 880 Harbor Island Drive, Harbor Island, 291-1980: Gloria Michaels and Spring Fever, contemporary, Tuesday through Saturday.

7IX Pre-Reggae Fest
REGGAE '84 BOAT PARTY
on the **INVADER**
with Reggae Makossa DJs
Dameja Le & Makeda Dread
LARGE SKANKING
FLOOR - 2 BARS
FRIDAY, JULY 20
HARBOR DRIVE & BROADWAY STREET
Boat leaves at 11 pm (south of the Star of India)
\$5.00 COVER 21+ AND OVER
ADVANCE TICKETS: TICKET MASTER, MAD JACK'S, MAY CO.
Listen to Reggae Makossa, Sundays at 10 pm on 7IX

TUBAMANS GRANDMAN'S SALOON
Thursday—Charlie's Good Time Band 7:30 pm
Gold Shooters 9:00
Friday—Return of The Face of Brass
with Backler D.J. Jim
Saturday—Joe Cobb Jumbo Band 8 pm-midnight
Sunday—Opera Bar Tansbury 7:00 pm
Pine Picnic Buffet
Monday—Quest Bartender/Channel 10's
Carol LaBee & Mike Smith 6:30 pm
Tuesday—Ladies' Night Doublets—Music as you like it, D.J. Billie Rae 6:00 pm
Wednesday—Tobacco Road Jazz Band
8:00-11:00 pm
Bambino's 9:00
7149 El Cajon Blvd.
(just east of 70th St.)
998-6062

SUMMER JAZZ FESTIVAL '84
Thursday, July 12 • Art Resnick Trio
Tuesday, July 17 • Art Resnick Trio
Wednesday, July 18 • Lori Bell, flutist & Dave Mackay, pianist.
JAZZ HAPPY HOUR! 104 beers
7:30 pm-8:30 pm Tuesdays-Thursdays
Half of 10" pizza \$3
(reg. & veg. works)
OPERA & SHOW TUNES
AT YOUR TABLE Friday & Saturday
Seating limited • Reservations suggested
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Call 280-6163
3102 University Ave.
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Your hosts: Herman & Rose Salerno

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presents
Feelin'
Thursday, Friday & Saturday
Devoocean
Coming July 19
"Fantasy Fashions Auction"
Tuesday
Tonight Is Bacardi Night
Drink Specials & Prizes
Tower of Power
Sunday, August 5
Tickets available at Monks or Telecast
Monk's
10475 San Diego Mission Rd.
563-0660

The fabulous Spud Brothers
Hits of the '50s & '60s
with the sound of the '80s!
No cover
Sundays & Mondays
L.A.
Win a bottle of wine in their trivia contest.
DOC MASTERS
2051 Shelter Island Drive,
in the Shelter Island Marina Inn.

MIKE VAX QUINTET
Tues-Fri, begins at 8:30 pm
Sat, begins at 9:00 pm
New Champagne Happy Hour
beginning at 5:30 pm
Pavillon Lounge
Valet parking
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TOWN AND COUNTRY HOTEL
500 Hotel Circle N., Mission Valley, 291-7131

DEVOCEAN
Thursday, Friday & Saturday
July 12, 13 & 14
The most awesome
Top 40 dance band
you'll ever experience
FRIDAY, JULY 13, 8 PM
LYNCHBURG LEMONADE
JACK DANIEL'S PARTY
Jack Daniel's T-shirts, hats and many more giveaways.
Sunday, July 15, 8:00 pm—Nightlife presents
BLITZ BROTHERS,
CBS RECORDING ARTIST: **MAN TO MAN** (formerly The Monroes),
and **BROTHER YOUNG BAND**
JUST FOR THE LADIES
Every Monday 7:00-11:30 pm & Thursdays 5:00-9:00 pm
LIVE ON STAGE
MALE ENTERTAINMENT
NO COVER
Friday 5:00-8:00 pm
CHARLIE'S GOOD TIME DIXELAND JAZZ BAND
Baccharal
560-8022
8022 Clairemont Mesa Blvd

In the beginning was Jazz . . .
now we're SWINGIN'
at **Janis**
Restaurant
Jeanne Reith
with
Sweet Sound
Wednesday-Saturday
9:00 p.m. to 1:00 a.m.
and
Stone's Throw
Wednesday-Saturday
8:00 pm to 12:00 a.m.
Summer House Inn
7855 La Jolla Village Dr.

BODIES
Every Wednesday & Thursday
THE LONE RIDERS
Country rock featuring:
Friday & Saturday, July 13 & 14
LENNY LOCKEN—lead guitar
BUFFALO—lead vocal
TONY—drums
PAUL—bass & vocals
THE BEAT FARMERS
The Beat Farmers may be the best "country-rock-blues" band to come out of the pipe since Creedence Clearwater Revival—**Billboard Magazine**
"The Beat Farmers sound like a cross between Creedence Clearwater Revival and the Beatles, but with a great sense of humor"—**L.A. Weekly**
"The Beat Farmers prove when good old-fashioned song writing is combined with a daring 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 Examiner**
Every Sunday until the end of time, from 8 pm
MITCH CORNISH
THE HELLHOUNDS 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 10 pm-2 am
Bottle beer \$04 Bottle beer \$04 Bottle beer \$1.60
Well drinks \$04 Well drinks \$04 Well drinks \$1.75
6149 University Avenue • 583-5700

Salem's, 3002 University Avenue, North Park, 290-6163. The Art Revival, jazz, Thursday and Tuesday; Anna Riemann, Herman Salem and guests, open highlights, pop, and show tunes, early evening Friday and Saturday; 1-on-1 Bill and Dave Slack, jazz, Wednesday.

Sharon Harbor Island, 1390 Harbor Island Drive, Harbor Island, 291-2900. Signed, Sealed, and Delivered, contemporary, Tuesday through Saturday; Ricky and the Jets, vintage rock, Thursday and Friday; harp hours, and Monday evening.

Sharon Harbor Island West, Sandpiper Lounge, 1390 Harbor Island Drive, Harbor Island, 291-4410. Piano Bar, Peter Bobberville, Monday through Wednesday.

Soldado's, 1950 West 10 Street, downtown, 232-7588. Fretille, jazz, Thursday through Saturday.

Tom Ham's Lighthouse, 7150 Harbor Island Drive, Harbor Island, 291-9490. Dots and Melina, contemporary, Wednesday through Sunday; Donna Lott, contemporary, Monday and Tuesday.

Triton, 6911 El Cajon Boulevard,

East San Diego, 583-2249. Ella Ruth Piggie, jazz and blues, Thursday through Saturday.

Trojan Horse, 6129 University Avenue, East San Diego, 582-1070. The Ritz Brothers, rock, Thursday through Saturday; Good, rock, Wednesday.

Tuba Man's, 2531 University Avenue, North Park, 295-9426. Live music, Saturday; call club for information.

Tuba Man's, No. 2, 7140 El Cajon Boulevard, East San Diego, 698-6042. Charley's Goodtime Band, Downland jazz, Thursday; Ira Cobb's Jambos, jazz, Saturday.

Tobacco Road, vintage jazz and boogie-woogie, Wednesday.

Viscount Hotel, 1960 Harbor Island Drive, Harbor Island, 291-6700. Jamett, blues and rock, early evening, Tuesday through Saturday.

East County

Alex II Restaurant, 6309 El Cajon Boulevard, 265-2006. Arabic music and belly dancing, Wednesday through Saturday.

Antonio's Hacienda, 700 North Johnson, El Cajon, 442-9827.

Neutral Ground, contemporary, Friday and Saturday.

Raxter's, 1025 Fletcher Parkway, El Cajon, 442-9271. No Exit, rock, Tuesday through Saturday.

Black Angus, El Cajon, 1000 Graves Avenue, El Cajon, 440-5555. Blues, rock, Tuesday through Saturday.

Blarney Stone, 7059 El Cajon Boulevard, La Mesa, 461-5553. Bryan Connolly, Irish music, Tuesday through Saturday; Jim and Theresa Hinton, Irish music, Sunday.

The Boondocks Restaurant, 8320 Parkway Drive, La Mesa, 461-3660; Jim Edmunds, contemporary,

Thursday through Saturday; Bruce Robbins, contemporary, Sunday and Monday; Jim Moore, contemporary, Tuesday and Wednesday.

Roll and Bear, 690 North Second Street, El Cajon, 440-5757. The Headband, rock, Tuesday through Saturday.

Calyssos Lounge, 975 Greenfield Avenue, El Cajon, 440-9836; Ron Morin, contemporary, Friday and Saturday.

Chico Club, 7366 El Cajon Boulevard, La Mesa, 461-5553. Tim Kowse, one-man variety, Friday and Saturday.

Circle D Corral, 1013 Broadway, El Cajon, 441-7443. Country, Casanova, country, Tuesday through Saturday; live country music, Sunday and Monday; call club for information.

Dock's Landing, 1185 East Main Street, El Cajon, 442-0258. Piano bar, Jim Allen, Thursday through Saturday; Dale Pearson, Sunday through Tuesday; Jerry Burchard, Wednesday.

Don's West, 5286 Baltimore Drive, La Mesa, 462-0533. Southern Comfort, country, Tuesday through Saturday.

Finn Springs Inn, 15505 Highway 86, 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, 7064 Broadway, Lemon Grove, 460-6344. The Smith Brothers, country rock, Friday and Saturday.

Hungry Hunter/El Cajon, 407 Fletcher Parkway, El Cajon, 442-0877. Maritime, contemporary, Thursday through Saturday.

Kentucky Stud, 11377 Woodside Avenue, Santee, 448-3402. Shadow Riders, country, Friday through Sunday.

Lakeside Hotel, 9940 River Street, Lakeside, 443-8991. Red Lane and Rambler Fever, country, Friday and Sunday.

Live Oak Springs Resort, Old Highway 80, Boulevard, 796-4288. The Trademarks, country, Saturday.

Lorenza's, 596 Broadway, El Cajon, 442-9896. Picky 'N' Woe with George Woe, contemporary, Tuesday through Saturday; Fro Bringham's Preservation Band, Dixieland jazz, Sunday and Monday.

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee, 448-8550. Ipsi Facto, rock, Wednesday through Saturday.

Mr. Bill's Backroom Saloon, 399 North Magnolia, El Cajon, 447-4590. Hutson and Best with Dave Stromers, contemporary and variety, Wednesday through Saturday; Steve Morin, comedy and live entertainment, Monday and Tuesday; call club for information.

Nite Out East, 667 North Mollison Avenue, El Cajon, 447-3854. Vision, contemporary, Tuesday through Saturday.

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TIO LEO'S
IN MIRA MESA




Wednesday & Thursday
JOE STEWART

Friday & Saturday
EXPRESSO
For a different musical experience

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Nightly from 8:00 p.m.

**SUNDAY BREAKFAST
BUFFET**
Cham. Berry. Served from
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**NEW! 16-oz. STUFFED
BAKED POTATO**
*Served from noon to 1:00 a.m. — with
your choice of Fresh Veggie &
Cheese, Crab Newburg, Marinated
Beef, Chicken Supreme, Taco Bites,
or Special of the Day. All baked
potatoes served with sour cream,
chives, whipped butter, and salad with
our own special dressing!

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339 W. Broadway
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Next to the Hotel San Diego

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DINNER SPECIALS**
Please be our guests in hear
between 5:30 & 7:30 p.m., before the show

STEVE STRAUSS
No cover
Friday & Saturday July 13 & 14
\$44 dinner
\$22 lunch

STONE'S THROW
Featuring vintage jazz & blues
Friday & Saturday, July 13 & 14
\$7.95
with Steve Strauss, jazz pianist, Sunday 10 a.m. & 2 p.m.
Denver's premier variety of cuisines, salads, baked snappers,
cheese platters, seafood creole, ribs, trout, central bar with dried fruit,
rice plate & twice-baked potatoes with creamed cheese, cornbread
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Open Mon. Thurs. 10:00 am - 11:00 pm
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STATE OF THE ART MUSIC

SUNDAY
BRATZ

TUESDAY —
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July 12, 13 & 14
**THE
HEROES**
featuring Carrie "Who Me?" Welland

Sunday afternoon jazz
July 15, 2:00 pm
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Every Friday
ROCK & ROLL HAPPY HOUR
* Free food
This week:
5:30-8:30 pm
**THE
PREDATORS**
* Great drink specials

Coming attraction
Tuesday-Saturday
July 17-21
NEW LANGUAGE
(formerly the Rick Elias Band)

Every Tuesday night is
ST. PAULI GIRL NIGHT
* St. Pauli Girl \$1.25
* Shots of Schnapps — cinnamon or peppermint \$1.25
NO COVER CHARGE
FOR THOSE
WEARING SHORTS
EVERY TUESDAY

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7 Nights A Week...**

PRIVATE LINES—July 10-28
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FRIDAY FASHION AUCTION
presented by Gemini Fashions
6:30 & 7:45 pm shows

10-foot wide screen
NEVER A COVER!

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Lounge**

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LIVE ROCK
TUESDAY THROUGH
SATURDAY FROM
8:00 PM NIGHTLY**

**AT THE
ALAMO**

by popular demand—the return of
SULTRESS

\$1 Every Thursday is **LADIES' NIGHT SPECIAL**
DRINKS ALL NIGHT LONG
& ANY DRINK IN THE HOUSE **75¢** TILL 9:30 pm

Tuesday, July 17
**KGB
MOVIE PROMO NIGHT**
1 night only—"Revenge of the Nerds"
Free movie passes, buttons, bumper stickers & more
\$3333.33 CASH LIP SYNC CONTESTS
It's easy—join & win cash.
& ANY DRINK IN THE HOUSE **75¢** TILL 9:30 pm

Every Wednesday is
LADIES' T-SHIRT NIGHT
\$200 CASH PRIZES Free tank tops to contestants
& ANY DRINK IN THE HOUSE **75¢** TILL 9:30 pm

Friday & Saturday
BIG FUN ROCK WEEKEND

3093 CLAIREMONT DRIVE • SAN DIEGO
Adjacent to Clairemont Bowl • Doors open 8:00 pm • Must be 21 with proper I.D.
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Thursday-Saturday July 12-14
THE US BAND

Sunday-Tuesday
July 15-17
THE SOURCE

Wednesday-Saturday
July 18-21
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Lunch & dinner 7 days a week. Daily luncheon specials.
All sports events 7 days on our satellite T.V.
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Our Favorite Place, 8646 Mission
Gorge Road, San Jose, 480-6446; Bob
Sortillon and Key Largo,
contemporary and oldies, Thursday
through Saturday evening, and
early evening Sunday.

The Outpost, 652 Grand Avenue,
Spring Valley, 464-9007; County
Line, country, Friday and Saturday.

The Ox Bow Inn, 9836 Campo
Road, Spring Valley, 469-9606;
Center Stage, country and music of
the '40s and '50s, Tuesday through
Thursday; Altam and the Ox Bow
Country Lads, country, Friday and
Saturday.

Park Place, 1280 Fletcher Parkway,
El Cajon, 448-4111; Prophet, rock,
Tuesday through Saturday; Circles,
rock, Sunday and Monday.

Section's, 7353 El Camino Boulevard,
La Mesa, 460-1509; Chain Reaction,
contemporary, Tuesday through
Saturday.

Silver Spur, 7941 Mission Gorge
Road, San Jose, 448-6852; Jerry Bax
and a Touch of Country, country,
Wednesday through Sunday.

Turquoise Lounge, 3975 Severin
Drive, La Mesa, 465-1525; Spectra,
rock, Tuesday through Saturday.

Van Winkle's, 10055 Mission Gorge
Road, San Jose, 448-0961; Crossfire,
contemporary and country rock,
Friday and Saturday.

South Bay

Ravarian Inn, 1410 Broadway,
Chula Vista, 425-4000; The Gene
Dewer Polka Band, polka music,
Friday; live polka bands, Saturday.

Black Angus, 707 E. Street, Chula
Vista, 426-9206; Ana,
contemporary, Thursday through
Saturday; rock, Tuesday and
Wednesday.

Bull N' Stick, 608 Palm Avenue,
Imperial Beach, 429-5330; Jagwire,
rock, Thursday through Saturday;
France, rock, Wednesday.

China Five Restaurant, 567 H
Street, Chula Vista, 426-9851; Juan
Robles, contemporary, Thursday
through Saturday.

Country Bumpkins, 1862 Palm
Avenue, Imperial Beach, 429-1161;
Gail Lee and Firecracker, 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 Saturday.

Hatch's, 1463 Palm Avenue,
Imperial Beach, 423-3479; Country
Comfort, country, Friday and
Saturday.

Joy's, 415 Broadway, Chula Vista,
420-4826; Louie, Pita, and Mario,
contemporary and Latin, Thursday
through Monday; Daystry, country,
Latin, and blues, Tuesday and
Wednesday.

La Mesa, 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
Saturday.

The Lantern, 1322 Third Avenue,
Chula Vista, 427-4299; The Serious
Boys, rock, Thursday through
Saturday.

Night Manager

Wednesday and Thursday, 8:00 pm-12:30 am
Friday and Saturday, 9:00 pm-1:30 am



The Jolly Roger

Seaport Village
807 West Harbor Dr.
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Pancho's

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 giveaways

Friday and Saturday, July 13 & 14
PURL

Friday and Saturday, July 20 & 21, 27 & 28

RHYTHM KINGS

Sundays
SUPER SUNDAY JAM 4 pm-8 pm

The best in Rhythm & Blues. Special guest stars every Sunday

1309 Camino Del Mar, Del Mar 481-0414

Appearing through July 14

RPM FORTUNE



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Hotel & Restaurant
908 West Mission Bay Drive
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Mercedes Lounge
Tuesday-Saturday
9:00 pm to 1:30 am
No cover - No minimum

Jazz Jam every Sunday, 6:00-10:30 pm

TIM MAZE PRESENTS BATTALION OF SAINTS

THURSDAY
JULY 12
FAIRMOUNT HALL
MEET THE "BATTLES" TODAY 3:30 AT "OFF THE RECORD"

FRIDAY
JULY 20
FAIRMOUNT HALL
3160 FAIRMOUNT AVE
THEATRE

SATURDAY
JULY 28
ADAMS AVE
THEATRE

NEGATIVE APPROACH
MINIEST DESTINY • SOLUTION MORTAL
FROM THE
TOY DOLLS
EFFIGIES • CORPUS OF CONFORMITY
PRODUCED IN ASSOCIATION WITH BOLDWINE

45 GRAVE • T.S.O.L.
THE
HOUSEHEADS

TICKETS AT LOU'S
OFF THE RECORD
TICKETBOX
TELESEAT

MIDNIGHT DELIGHT



Tuesday through Saturday, 9:00 pm-1:30 am
Great dance band

SUNDAY JAM SESSION 6:00-10:00 PM

All musicians welcome

Cocktail Hour
Monday through Friday, 4:00-7:00 pm

2 mix drinks or muggles for the price of one

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Marino, 1086 Broadway, 1st Main
Street, Chula Vista, 429-8045;
Colour, Latino, Thursday through
Sunday.

The New Trophy Lounge, 999
National City Boulevard, National
City, 477-0753; Verge and the
Orient Express, contemporary,
Thursday through Saturday;
Baptiste, contemporary, Monday
through Wednesday.

Quail Bar, 1121 Third Street,
Chula Vista, 426-2977; Four Star
Country, Friday through Sunday.

Old Bonita Store Restaurant, 4014
Bonita Road, Bonita, 479-3537;
Wayne Gire and Tony Irzine,
contemporary, country, comedy,
and rock, Friday and Saturday.

Palomino Star, 3008 Main Street,
Chula Vista, 427-9800; Ron Tabor,
country, Wednesday, Thursday, and
Sunday; the Goodall Boys, country,
Friday and Saturday.

PERFORMERS

Performer listings are compiled by
Ken Jennings. If you wish to be
included, please call 265-8382
Thursday afternoon or Friday
before 5:00 pm. The listings are
free.

Rock & Roll

Act Alert: Spirit

Assassin: Radio

Automatics: Windrose, Lehrs

Greenhouse

The Bad Boys: Requita Plats

Bandit: Mustang Club

BBC: Nango Inn

The Best Farmers: Rodies

Belair Boys: Valley Port Restaurant

Blaze: Black Angus/Chula Vista

The Blits Brothers: Trojan Horse,

Buchanan

The Run Babes Band: Distillery

Nightclub, Windrose

The Boose Brothers: McP's

Born Creasings: Spirit

Brake: Body by Tavern

Brighton: Rodies

Brother Young Band: Buchanan

Bobby Chevrolet: Ace Murphy's

Circles: Park Place

Casde Coma and the IV's: Spirit

Mica Cornelia and the Hell

Hounds: Spirit

Crystal: Dance Machine

The Curbs: Spirit

Diamond: Black Angus/Mission

Valley, Fireside Lounge

Dick Debonair: Distillery

Nightclub, Windrose, Lehrs

Greenhouse

Duchall: Raven's Islands Lounge

The Edwies: Vista Entertainment

Center, Old Pacific Beach Cafe

The Effects: Spirit

Eleventh Hour: Beach Club

Emperor: Mom's Saloon

The Features:

Mulroney's Hacienda

Flakeliner: Rodies

Five Lines Up: Distillery Nightclub

Frances: Bull N' Stick

Freewill: Normandy Cocktail

Lounge

The Handbuds: Hall and Bear

Time Machine/Chez Orleans

The Harries: Hall and Bear

Hi N' Run: Chopping Block

I-Drives: Spirit

Incredible Rockers: Ralph and

Edlin

In Colour: Halcyon

Inta Whinn: Normandy Cocktail

Lounge

Ippo Factor: Magnolia Mulroney's

Jaguire: Bull N' Stick

Katie: Pat Simpson Anderson's Black

Angus/Mission Valley

Kracker: Mulroney's Hacienda

L.A. Dr. Masters, Carles

Murphy's

Legs Diamond: Rodies

The London Brothers: Lehrs

Convincence: Whiskey Flats

The Lone Riders: Rodies

Man to Man: Buchanan

Manual Scan: Distillery East

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A progressive duo with vocals, 6 & 12 string guitar
Contemporary • Folk • Bluegrass • Jazz • French



"This duo takes you by surprise."

—Seattle Times

*Thurs., July 12—Old Time Cafe

*Fri., July 13—San Diego Folk Festival House Concert

Sunday, July 15 and Saturday, July 28—Seaport Village

Tues., July 17 and Wed., July 18

Tues., July 24 and Wed., July 25—Mandolin Wind

*Thurs., July 19 and Friday, July 20—

Drowsy Maggie's Cafe

*Wines welcome

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Friday & Saturday 9 pm-1 am

BOBBY GORDON DIXIELAND TRIO

LUNCH SPECIALS DAILY
Fresh Yellowtail Chips \$3.95

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T-SHIRTS!!!

EVERY STYLE—EVERY SIZE

\$4.99

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SALE ENDS SUNDAY, JULY 15TH

T-SHIRT CLOSEOUTS

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WHILE SUPPLIES LAST

CASH PAID FOR USED LPs & 45s

Conan the Destroyer - Also describable as CONAN, THE MODEST in comparison with his last screen adventure - and none the less a Grace Jones, star of the full-frontal and the full-frontal, is a helpful recruit, with none of that musty stuff between her and the hero in slow things down. And Richin, Fleischer still remembers how to handle action, having handled much the same sort in THE VIKINGS - and with the aid, incidentally, of the same fine photographer Jack Cardiff. Arnold Schwarzenegger, Tracy, Waller, Will Chamberlain and Mako. 1984

*(Cinema Cinema 4, Carouse Cinema 6, Casino from 7-13, College New Valley Drive In, Santee Village 8

supper for which there is as yet no convenient label. The major designing effort has gone toward minor revisions of the known universe, creating creatures that look not quite like anything you have ever seen before, although somewhat like some things you have seen in yafures, lizard beetles, etc. It's dolls, Ollie the Dragon, Mia Farrow (as she would appear on a canvas by Walter Keane), and so on. The results are decidedly mixed. Broad, rounded features identify the forces of Good; narrow, pointy ones the forces of Evil, and our aesthetic pathos go entirely to the latter. The effort to animate both these factions is a separate matter altogether, and the slow, bobbing movements of

Footloose They've studied the demographics, calculated their risk, and decided to stick out their necks on the bet that the movie audience contains more teenagers than Moral Majority members. The battle lines are drawn straight off, as John Lithgow, the town's minister, says, "You're a pulp it. If he's not testing us, how do you account for the proliferation of this rock-and-roll music?" (Haydn, he explains to his daughter in private, is okay. "It's uplifting. It doesn't confuse people's brains and bodies.") Trouble is, the town's only teen, a 19-year-old-to-date Chicagoan (Kevin Bacon) moves to this Hicksville, which is somewhere in the Bible Belt, but might as well be in Iran: dancing is officially outlawed. And trouble soon periodically re-emerges as the campaign for a senior prom, fought by the Town Council, where, in a stroke worthy of Clarence Darrow, the porcine-haired hero demonstrates

lives and director Herbert Ross has a chance to depict the efforts of those who've never been in the presence of heaven on a dance floor, he trots out a chorus line of Broadway-Vegas professionals. 1984

◆ (Santee Drive in South Bay Drive In, Vogue)

Gabriel — The hypocrisies of small-town society in mid-Twentieth Brazil are exposed with considerable result. So, too, are the architectural glories of the colonial coastal town of Parati. So, too, with perhaps greatest result — failure — is the certainly grand ordinariness, and the architectural glories of Sorina Gabriela. This actress, who gives infinite attention to how many buttons of her bodice should be undone or where her hemline should be hiked up to, can spare the little "un" to the sort of character she is supposed to play. To be fair, however, not much of this character has been written for her in the first place. From a novel by Jorge

Widow Scrooge who vows to capture a troublesome mull and put him in her spin-dryer). But it's rather as if Dr. Seuss had decided to supplement his reputable pediatric practice and peddle mind-altering, brain-damaging substances to the older kids on the school playground: the animated stuffed animal, when gotten wet, spawns egg-sized fur balls that grow up to be sharp-toothed batlike hellions who like to smoke, drink, break-dance, throw open the classic trenchcoat and expose themselves to females, and much, much worse. To find, or to imagine, the ideal customer for this concoction is a chore. The problem, in part, would be to find someone young enough not to be bothered by the cuteness and not old

BIG S

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The Model 40" color projection TV is a great sound and vision experience.

Only \$1999

Model II per Show

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


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childhood, and adolescence, his all the major milestones along the way (the deaths of parents, both human and simian, etc.), and reach a form of adulthood that strangely suggests a European tennis star of the Bjorn Borg era. When you know that the narrative is eventually going to get around to the Ape Man's occupancy of his ancestral Scottish estate (identified on the soundtrack by the stirring march from Elgar's *First Symphony*), the jungle stuff seems to be wasted, or, at the very least, badly timed, or, at the best, time. And the gritty realism expended on that stuff seems to be a wasted effort. There's some fun, fun,

The Hidden Fortress — Kurosawa's first use of it.) wide screen, and his ingeniousness with images of the shape becomes apparent fairly soon — say about the first or second shot

The storyline, if not the images alone, pulls you in, and along, with a folk-tale kind of enchantment, and it makes a room for what must surely be the most aesthetically female role in Kurosawa's entire output — a doughy prince disguised as herself in servant's clothing and travelling through hostile territories under the protection of a loyal samurai. Toshirō Mifune, Minoru Chiaki, and Kamatari Fujiwara. 1958 ***** (Fine Arts, from 7/13)

damned Neanderthal, preserved the ice for 40,000 years and revisited by an Arctic research team violently divided on what to do with him. The situation is engrossing from the start, despite a visual style that is often like a sharp stick poked in the eye, and despite a soundtrack in the "realistic" garbled mode. A taste for "realism" muddies up other areas as well, and the move on the whales takes itself rather too seriously, rather too religiously even. There are nonetheless some scenes that play wonderfully well. For instance, the Neanderthal's first sight of his 20th-century descendant

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CURRENT MOVIES

burts, when, isolated in a climate-controlled vivarium, he awakes a sprinkler head from the bottom of a pool and follows the hose to its other end. Or for another, the Neanderthal's first introduction to 20th-century music — a young anthropologist's campfire rendition of a Neil Young song — is followed by a "Neanderthal" poem to "W. Timothy Hutton, Lindsay Crouse, and John Lone, directed by Fred Schepisi: 1984." (Economic Drive In, *Fiesta Tuna*).

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the training period is both enjoyable and educational and the relationship between old man and boy, between wise old East and wise guy West, is sweet, though scanty. It all comes down to a city-wide karate tournament at which the moviemaker, to incite the audience, plays as dirty as the students of the bloodthirsty ex-Green Beret. With Ralph Macchio, Noriyuki Pat Morita, and Elizabeth Shue. 1984.

Krull—Science-fictionalized Arabian Nights, or Arabian Nighted sci-fi—it's hard to know which. In any case, Princess Lyssa is kidnapped by the Slay-ers on her wedding night and taken back to their master, The Beast, headquartered in a mobile mountain called The Black Fortress. Prince Colwyn, her espoused, sets out on a rescue mission, arming himself with a

fire-printed boomerang called The Gave, and enlisting the aid of The Old One from the Granite Mountains, a comical wizard, a sightless seer, cyclops (the best character), the Widow of the Web, a band of bandits, and a herd of flaming-hoofed Fire Mares (the best visual idea). And although none of these personages might be tickled for immortality in popular mythology, it is discreetly suggested in a coda that the male offspring of Lyssa and Colwyn will grow up to be God, or someone of equal stature. Ken Marshall, Lysette

The Last Starfighter — Sci-fi fantasy with Lance Guest, Robert Preston, and Dan O'Herlihy, directed by Nick Castle
Aero Drive In, Balboa, Carousel Cinema 6, Cinema Plaza 5, College Fashion Valley, Frontier Drive In, Harbor Drive In, Santee Village 8, Sports

Arena 6: Sweetwater 6, University Towne Centre, Wiegand Plaza 6, from 7/13)

Moscow on the Hudson — Paul Mazursky's movie about a Russian circus musician who defects in Bloomingdale's is his most thematically, even ideologically tangy to date. In the long run, it is perhaps too intractably thematic in conception. But not in the short run, nor even in the middle-distance run. It goes along quite well and quite far as a series of

experiments in cultural chemistry, the Russian and his Italian girlfriend, the Russian and his Cuban lawyer, the Russian and his FBI shadows, the Russian and the Columbia University professor, the Russian and the Texas businessman, the Russian and the homosexual cruiser. Ultimately, however, the shortcoming of the movie — and there always seems to be one of those in a Mazursky movie — is that the personal story never really comes up to the thematic level. The events, that is, never take on as large a cultural meaning as a cultural one, and the movie loses its drive and its inventiveness and its novelty when it begins to work out narrative resolutions. With Robin Williams. 1984 *** (Mira Mesa Cinemas, Santee Village 8, UA Glasshouse 6, from 7-13, UA Movies 6)

The Muppets Take Manhattan — Miss Piggy, Kermit the Frog, et al., return to the screen, with cameo appearances by Joan Rivers, Liza Minnelli, et al., directed by Frank Oz. (Ace Drive In, Fashion Valley, Ocean-side 8, Plaza Bonita, Rancho Bernardo 6, Sports Arena 6, UA Cinema 3, University Towne Centre, Wiegand Plaza 6, from 7:13)

The Natural — One must of course be willing to go a certain distance, however grudgingly, with the movie's chosen premise: the mixture of baseball lore and Arthurian Romance pre-

served from the Bernard Malamud novel. But the road downward from Arthurian Romance to the latest issue of *Baseball Digest* is not short and not uncluttered. The problem isn't only, or even mainly, that "Casey at the Bat" might be thought to have put a permanent end to the epic approach. The problem is also, and mainly, that there have been plenty of other treatments of divine (or Satanic, or otherwise supernatural) intervention into the game of baseball. THE NATURAL, in quite a bear, a closer, family re-

semblance to them than to any distant Arthurian ancestor, and those others

ANGELS IN THE OUTFIELD
DAMN YANKES. IT HAPPENS
EVERY SPRING. et al.—have established the tone for such stories as whimsical: **THE NATURAL** makes perhaps one attempt to get into that spirit, but an absurd, gag about a fly-fisher (and a fly) and a cartoon, crashes through the outfield fence in pursuit of a fly ball, but who, unlike any character in a cartoon, manages to break his neck in the process. This sort of gag cannot come off here—not amid all the gobs of photography, backsliding, and slow-motion, still less amid the flapping of the Randy Newman musical score (performed as a concert piece, perhaps, entitled something like *Angels in the Outfield*).

OUTFIELD OVERTURE or FANFARE FOR THE UNCOMMON SPORTSMAN: In this context a momentary lapse of judgment is a disaster; a single "harrumph" can start a landslide. With Robert Redford, Robert Duval, Wilford Brimley, Glenn Close, and Kim Basinger, directed by Barry Levinson. 1984.
* (Cinema 21; Oceanside 8; Vineyard Twin)

Never Cry Wolf — Carroll Ballard does not go back on the promise of **THE BLACK STALLION**. He goes forward on it, if anywhere. The photog-

raphy here may be less glossy, gorgeous, or anyway the terrain is certainly less touristically enticing. But whatever is lost in that area is no loss; it is rather a measure of the obvious rigors of the shoot. And it throws attention onto an area for which too much of the attention in *THE BLACK STATION* was taken away: namely, Ballard's ability to tell a story and to tell it despite the supplemental dependence here on voice-over narration in screen terms. The story itself — a fac-

tual account of a lone and inexperienced biologist sent on the Lupine Project to gather evidence in support of what turns out to be the dead-wrong hypothesis that Caribou is to blame for the depletion of the caribou herds in the Arctic — is, as is acknowledged openly at the resolution, short of heroes and villains at the short, for that matter, of even a resolu-

tion, and the unsettling ambiguity in its stead is not quite what one has learned to expect under the Disney insignia. Nonetheless, the steady procession of problems encountered discovers made, people met, gave Ballard plenty to work with. There is rarely a dull moment, and never a false one. With Charles Martin Smith and Brian Dennehy, based on the book by Farley Mowat 19-3 ***** (La Paloma, form 7-18)

Never Say Never Again — With this opportunity existed to re-chart the course of the James Bond series, to re-think the image of him, perpetuated by Roger Moore, to take into account for one thing, the tumble of years—twelve of them—that have passed since Sean Connery last occupied the role. But no. Connery elects instead to pick up the role as precisely the point

where he had said "never again" and to pretend that Roger Moore had never come along to say "whoever. Any advantage of Connery Bond vs. Moore Bond, then, is hardly decisive: both Bonds are essentially fairy tale figures, and as such in limited need of characterization. And... to switch to less... areas... the nonparticipation... such Bond regulars as Ken Adam do the sets and John Barry to do the music (or at least to reprise, at appropriate moments, that twanging signa-

ture theme) engenders a sense of something missing. This is felt most acutely in the music department, where Michel Legrand has filled it with something that might pass muster in a supper club, something that is, that might enhance an attack on a tough steak but hardly seem adequate to the attempted recovery of a pair of purloined nuclear war-

Once Upon a Time in America
The interest generated by the American

the sort roused by seeing incomplete and unassembled rushes rather than a finished work — incomplete and unassembled in spite of the fact that the scenes follow along in straightforward chronological order, beginning, reasonably enough, in a state of passionate longing and, also reasonably

ending up four decades later in bitter regret. The movie is never less than handsome, thanks to its beautiful coordinated old gals and wood-browns (Tonino Delli Colli: cinematographer). It is the pace, however, that kills. Pacing of course cannot be measured by the clock, and you do not need a Chrestonian appetite for paradox to believe that the excision of an hour and twenty minutes (or so) from the European cut, together with the 'straightening out' of Leone's now legendary strange scenes, would

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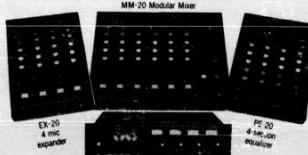
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Roommate wanted. Large, friendly, single. Call 555-9012.

Roommate wanted. Female, 20, student. Call 555-3456.

Roommate wanted. Male, 22, student. Call 555-7890.

Roommate wanted. Female, 19, student. Call 555-2345.

Roommate wanted. Male, 23, student. Call 555-6789.

Roommate wanted. Female, 21, student. Call 555-0123.

Roommate wanted. Male, 24, student. Call 555-4567.

Roommate wanted. Female, 22, student. Call 555-8901.

Roommate wanted. Male, 25, student. Call 555-2345.

Roommate wanted. Female, 23, student. Call 555-6789.

Roommate wanted. Male, 26, student. Call 555-0123.

Roommate wanted. Female, 24, student. Call 555-4567.

Roommate wanted. Male, 27, student. Call 555-8901.

Roommate wanted. Female, 25, student. Call 555-2345.

Roommate wanted. Male, 28, student. Call 555-6789.

Roommate wanted. Female, 26, student. Call 555-0123.

Roommate wanted. Male, 29, student. Call 555-4567.

Roommate wanted. Female, 27, student. Call 555-8901.

Roommate wanted. Male, 30, student. Call 555-2345.

Roommate wanted. Female, 28, student. Call 555-6789.

Roommate wanted. Male, 31, student. Call 555-0123.

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Roommate wanted. Male, 32, student. Call 555-8901.

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Roommate wanted. Male, 33, student. Call 555-6789.

Roommate wanted. Female, 31, student. Call 555-0123.

Roommate wanted. Male, 34, student. Call 555-4567.

Roommate wanted. Female, 32, student. Call 555-8901.

Roommate wanted. Male, 35, student. Call 555-2345.

Roommate wanted. Female, 33, student. Call 555-6789.

Roommate wanted. Male, 36, student. Call 555-0123.

Roommate wanted. Female, 34, student. Call 555-4567.

Roommate wanted. Male, 37, student. Call 555-8901.

Roommate wanted. Female, 35, student. Call 555-2345.

Roommate wanted. Male, 38, student. Call 555-6789.

Roommate wanted. Female, 36, student. Call 555-0123.

Roommate wanted. Male, 39, student. Call 555-4567.

Roommate wanted. Female, 37, student. Call 555-8901.

Roommate wanted. Male, 40, student. Call 555-2345.

Roommate wanted. Female, 38, student. Call 555-6789.

Roommate wanted. Male, 41, student. Call 555-0123.

Roommate wanted. Female, 39, student. Call 555-4567.

Roommate wanted. Male, 42, student. Call 555-8901.

Roommate wanted. Female, 40, student. Call 555-2345.

Roommate wanted. Male, 43, student. Call 555-6789.

Roommate wanted. Female, 41, student. Call 555-0123.

Roommate wanted. Male, 44, student. Call 555-4567.

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Roommate wanted. Male, 45, student. Call 555-2345.

Roommate wanted. Female, 43, student. Call 555-6789.

Roommate wanted. Male, 46, student. Call 555-0123.

Roommate wanted. Female, 44, student. Call 555-4567.

Roommate wanted. Male, 47, student. Call 555-8901.

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Roommate wanted. Male, 50, student. Call 555-2345.

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Roommate wanted. Male, 51, student. Call 555-0123.

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Roommate wanted. Male, 52, student. Call 555-8901.

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Roommate wanted. Male, 53, student. Call 555-6789.

Roommate wanted. Female, 51, student. Call 555-0123.

Roommate wanted. Male, 54, student. Call 555-4567.

Roommate wanted. Female, 52, student. Call 555-8901.

Roommate wanted. Male, 55, student. Call 555-2345.

Roommate wanted. Female, 53, student. Call 555-6789.

Roommate wanted. Male, 56, student. Call 555-0123.

Roommate wanted. Female, 54, student. Call 555-4567.

Roommate wanted. Male, 57, student. Call 555-8901.

Roommate wanted. Female, 55, student. Call 555-2345.

Roommate wanted. Male, 58, student. Call 555-6789.

Roommate wanted. Female, 56, student. Call 555-0123.

Roommate wanted. Male, 59, student. Call 555-4567.

Roommate wanted. Female, 57, student. Call 555-8901.

Roommate wanted. Male, 60, student. Call 555-2345.

Roommate wanted. Female, 58, student. Call 555-6789.

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Panel 1: A character with a large nose and a speech bubble saying "E COMES."

Panel 2: A close-up of the character's face.

Panel 3: A speech bubble saying "Y! NOT WAS ING" and a character saying "OOP".

Panel 4: Two characters, one with a speech bubble saying "Y!" and another with a speech bubble saying "Y!".

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