





grand theft, appears unexpectedly to see deputy probation officer Sherri Necochea at the East County Regional Center in El Cajon. One of Necochea's seventy-three "level one" (maximum 7:00 a.m. to see a client who works from eight to five; though the probation officer is very tired at the end of a long day and still must finish an important pre-sentencing report due at 5:00 p.m., she invites Glo.ai into her cubicle for a chat. Fifteen minutes later the phone rings. It is Albert, another probationer with a colorful police ecord most recently picked up for auto theft. Albert fold the arresting officer he was stealing the car to go to the airport where he would hijack a plane and blow up the world. "Sherri, I want you come and take me to EI Cajio Valley Hospital so the doctors can put me to sleep," he says. 7:00 a.m. to see a client who works

history of psychotic behavior. Not long ago he set fire to a box of Bibles in his garage, and he has been to County

have to come. I'm hooked into the world computer. I have the ability to to sleep, 'he says.

Necochea knows that Albert has a

You are with me right now.' Necochea rolls back her eyes, takes a deep

There are 15,000 people on probation in the County of San Diego. There are 892 probation officers in the County of San Diego. There are problems.

By Stephen Meyer

City Lights

My Cockatoo Was Snatched

crime anywhere else in Sar Diego. From the "Police Beat" section of the La Jolla Light, a few favorites from the last year:

August 16 — A couple

dining at L. Escargot restaurant Saturday at 10.45 p.m. ordered appetize soup, salad, Chateaubriand, and a bottle of wine. After nine the first cou they said they wouldn't wait any longer for the entree, and exited without paying. The couple was described as a white male and female in their forties. They were seen driving northward in a burgundy Lincoln Continental. No arrest

Lincoth Continental. No arrest was made.

February 9 — Two security guards at La Jolta Village.

Square had a good practical joke going: They would move employees cars and then have fun watching the employees reactions. But the fun ended when one employee claimed his car no longer goes into reverse as a result of one of the moves. He asked the two to moves. He asked the two to pay for the damages. When they refused, police detective Ron Larmor was called in, but the guards still didn't want to pay. The result: Larmor said he

will be course.
with tampering

Pinko, a pink Moluccan cockatoo, is missing Myrle cockatoo, is missing. Myrle
Patterson, owner of the Village
Pet Shop on La Jolla
Boulevard, reported the
burglary to San Diego police.
The theft of the cockatoo
occurred between 11:00 p.m.
Friday and 7:30 a.m. Saturday,
but nothing does no rooted. but nothing else was reported missing from the store.

There's no way he could have gotten out on his own," said Patterson. "Thope he bit whoever took him." Patterson said the cockatoo frequently says "Hello, Pinky," but she said most of his words are

difficult to decipher.
And from the capsulized
"Police Blotter" lists: · Grand theft Monday (June 11) at 1:10 p.m. at Saks Fifth Avenue, 3600 Girard Avenue. Black cape and suit worth \$720

 Theft from a vehicle between Sunday (June 3) at 7:00 p.m. and Monday at 8:00 a.m., 6700 block of La

Jolla Boulevard. Lizard boots and shoes missing.

• Grand theft from a vehicle day (June 3) between 1:00 and 3:00 p.m., 6000 block of Bellevue Avenue. Diamond Bellevue Avenue. Diamond earrings, gold nugget, and perfume missing

This Is Getting Old

downtown, may seem placid from the outside, but according to some of its residents, life within has been fraught with forl odors, oppressive heat, and fear The 150-apartment structure opened in January of this year, offering HUD-subsidized quarters for seniors and the physically handicapped. The apartments rental value is on the average \$721. Each resident pays roughly thirty percent of his rent; the gas and water are paid by HUD. A senior whose month, for example, would pay a little over \$121 for a a little over \$1.21 for a one-bedroom apartment. HUD would pay the remaining \$600 or so dollars to G&K Management in Tustin. California, which built Columba Towers and is responsible for running the facility O&K is also for the columba to the columba of the facility O&K is also the columba of the columba of pay the columba of manager, who receives \$1500 a month and a rent-free two-bedroom apartment, is two-bedroom apartment, is responsible for fielding tenants' complaints, smoothing out difficulties, and taking care



for nonpayment of rent or for keeping a messy apartment. Two senior tenants who

spoke of their displeasure with Columbia Towers and who wish to remain unidentith (continued on page 46, col. I.

Curse Of The Mayonnaise Jar

Perhaps, in the great scheme of things, the tragedy Gloria Rebolledo claims has ruined precedent. After all, those earnest souls who made the to take along some nifty gift, and folk wisdom suggested that the larger and better the gift, the better the oracle's prophecy would be.

On Friday, May 14, 1982, Gloria Rebolledo, a forty-five year-old Mexican-American beautician, went to seek the counsed of a spiritualist in Pacific Beach. The seer's nam was Sofie Marks, and Rebolledo went to her after receiving a recommendation from her niece. Rebolledo was from her niece. Rebolledo was going to see "Sister Sofie" because the night before she had been very ill: she felt what she called "peppermint" sensations throughout her body, and she thought that she was going to die. Sister Sofie confirmed Rebolledo's worst fears. She told Rebolledo that she had been cursed at birth. she had been cursed at birth, and that she would have to come up with some cash to buy some candles to ward off the evil creatures that plagued he Rebolledo gave Sister Sofie ed dollars for candle and was told to return home and remove a mayonnaise jar from her refrigerator. Sister Sofie told her to wash the jar and place some water in it, the to bathe herself with the water

was then to take a picture of her family and tie it onto the jar with a white handkerchief. So

write handketchief. So wrapped, the jar was to be placed under her bed and brought to Sister Sofie the next day in a brown paper bag.

On May 15, at Rebolledo's second meeting with the spiritualist, Sister Sofie told her to spit into the jar and then to imagine the most terrible creatures she could think of Those ewful beasts, Sister Sofie told her, were images o the curse that threatened her There was only one way to ward off the encroaching evil, Sister Sofie said, and that was to buy cemetery plots in which to bury the monsters Rebolledo was told that she would have to come up with \$2000 to give to Sixter Solie for the burial plots.

That night Rebolledo became sick again. She felt strangled and again she thought she was going to die. Suddenly Sister Sofie called to see how she was. Rebolledo anxiously recounted her feelings of panic. Sister Sofie told her that yes,

indeed, she had nearly been lost and that she had best show up on Monday to take care of the matter. Sister Sofie told her to go ahead and prepare another mayonnaise jar. She was also told to pin four bills of large denomination to her iere for the next meeting Sister Sofie asked casually if Rebolledo had been able to get the \$2000 for the monsters burial plots. Rebolledo told her that she simply didn't have that kind of cash, that her home was her only asset. Sister Sofie told her that she thought she would be able to help Rebolledo get the money, if Rebolledo were

willing to give up her home. Rebolledo agreed and was told to gather up the deed and other papers relating to the house, place them under her bed, and bring them to Pacific Beach the next day. That night Sieter next day. That night Sister Sofie showed up unexpectedly at Rebolledo's home, telling her that the house was in fact cursed and that she had best

give it up. On Monday, May 17, Rebolledo again returned to Sister Sofie with the papers and with eighty dollars pinned to her bra. Once again she was asked to spit into the mayonnaise jar and once again another creature was revealed. Sister Sofie told her that the documents, bra and money all had to be destroyed, and that she would do it herself. She told Rebolledo to come back on Wednesday when they would finish the entire matter. On the appointed day Reboile lo

showed up, and Sister Sofie's husband, Dewey Dean Marks drove them all to the downtown drove them all to the downtown San Diego courthouse. There Rebolledo executed a quitclaim deed in favor of Mr. Marks. As she signed the deed, Sister Sofie stood behind her with a paper bag containing an egg. a Bible, and a candle in a brown paper bag. She cautioned Rebolledo not to look at Dewey Dean Marks as she signed the deed, as his face would be distorted into horrible grimace: as he took on the curse attached

Since that fateful day, Gloria Rebolledo has been a woman without a home. She wandered around for more than a year, staying at friends' and relatives' homes, until late last relatives: homes, until late last year when she decided to seek legal advice. She had tried on several occasions to speak with Sister Sofie about getting her home back, but Sister Sofie had reflued to discuss the matter, saying that if Rebolledo spoke of the matter to anyone. Ged would surely strike her dead. Curse or no curse (Feb Well Sister Sofie and Marks, were to have appeared in court with their attorney to respond to Rebolledo's charges of fraud and intentional infliction of emotional distress. infliction of emotional distress. The Markses and their attorney never appeared. Superior Cour Judge Louis Welsh will deliver his ruling to Rebolledo's attorney this week

The Roots Of Identity

A Mount Everest of data on Southeast Asian refugees has been produced by an important study that is entering its final phase at UCSD. The Indochinese Health and Indochinese Health and Adaptation Research Project (IHARP) is a three-year, \$500,000 undertaking funded by a grant from the National Institute of Child Health and Human Development. And according to project director created the most extensive Indochinese refugees in the

United States.

Bilingual interviewers spoke with 599 adults (300 men, 299 women) in 355 households containing 2486 people. The local refugee population was broken down into its five main cultures: Hmong, Khmer, Chinese-Vietnamese, Lao, and Vietnamese. Interviewers were group, and helped translate a seventy-four-page questionnaire into their native language. Interviews averages almost three hours per person and were conducted on two the data is now under way separate occasions spaced one

and his associates a way to measure changes in the living patterns of the population. The second interview has just been completed; the job of analyzing Preliminary findings show the extreme difficulty involved in the Asians' efforts to

City Lights

integrate themselves here. For Of the 39,800 Southeast Asian refugees living in the

county, seventy-five percent exist below the poverty line — Of the 4800 local Hmong, who previously lived as subsistence farmers in Laos.

The People's

the total refugee population causes speak Luglish

Almost sarty percent of the population is unemployed.

Fifty percent of the

population is under the age of

Seventy-five percent of the Southeast Asians say they have no American friend-Phue Duong, one of the Vietnamese research associates, says that of the people who don't have any American friends, less than one-third feel bad about it. The rest, according to Phuc, are content to stay among themselves and keep the culture they have left intac This phenomenon showed itself in other ways, too. Fo instance, the older refugees tend to eat the same types of food they enjoyed in their native lands. "watering the pots of their identit



With stores due to start opening next spring in downtown's new Horton Plaza shopping center, the idle days of the local transients are numbered. It is unlikely that people will return to Nordstrom's if on their initial Nordstrom's if on their initial visit they have to step over a burn to get through the door. As that possibility approaches, ideas for avoiding it are as numerous as flies in Horton Plaza park, and the man at the vortex of the ideas is city councilman Uvaldo Martinez, whose district includes. whose district includes

One optimistic theory about the problem holds that once th new shopping center opens, with its attendant hordes of upscale spenders, the street

denizens will be so outnumbered that they'll voluntarily withdraw to seedier neighborhoods. Another theory suggests that the only way the beginess will disappear from the control of the con homeless will disappear from He has organized a ban on selling cheap, fortified wine in the Gaslamp Quarter, he's trying to force the peepshows out, and he's talking about

themselves drawn from each



ways to move the plasma people sell their precious bodily fluids for spending

Flaherty, who has worked with the task force, echoes the attitude of his boss when he

that the same storage feeling the report is going to be more of the same old thing — put em all up in a 400 room.

Actually, the report is going to include proposals for low-cost housing, as well as asserting the need for more

San Diego's adult
"peepshows" are scheduled to
lose their doors next month
with final approval of a strict
new city ordinance that opens
the X-rated cubicles to public money.

But the group that has done
the most work on the problem
is the mayor's task force on the
downtown homeless. It
includes businessmen, socialservice professionals,
executives of charitable view. Stripped of privacy, the twenty-five-cent movie booth would be less inviting to organizations, a judge, and a priest, all of whom have in common a belief that the problem of the homeless really can be solved. But asserting that balled in peepers, and pornographic bookstore owners would lose much of their income. City council members predict the downtown and University Avenue adult bookstores will that belief in a conservative town, in a Republican's council district, is proving tricky. "Uvaldo wants to be careful and take a hard look at other close and be replaced by "legatimate family uses." Peepshow owners are nervous "It would cut into our income considerably, so keeping the booths private is a matter of business survival," says Jerry Vasquez, owner of Adult World books on University solutions before we start building these 400-room shelters," says Colin Flaherty, an aide to the councilman. an aide to the councilman.
(Martinez has been out of town
for a couple of weeks.) "He
doesn't want to make the
prol-lem worse by doing Other X-rated busines prol-lem worse by doing something that would actually attract more of the homeless. Two weeks ago Martinez wrote an essay for the downtown tabloid, Chipgest, which seemed to say that the only part of the homeless crowd that could be helped was the actocholies. That resays shook up some of the task force members, who they appropriately the same of the task force that they are the same of the task force that they are the same of the task force that they are the same of the task force that they are the same of the task force that they are the same of the

Other X-rated business owners have said the big-multistore adult chains cynically welcomed the ordinance because it would shut down small-time operators tike Vasquer and reduce local competition. "The big guys can afford to lose business here. It's just a tax write-off against the profits they re making in other cities, "a downtown storeowner sai 'They'd come back here when the field was fairly clear of competition, and when the police and politicians had forgotten about the doors-oft

That predicted break in the bookstore owners' ranks has occurred, however Instead. the city council's attempts to sterilize the peopshows and thus decimate the X-rated business prompted owners by and sould this month to resurre of their trade association. A. M. M. O. (Adult Merchanis and Movie Organization). A. M. M. O. has been macrise for two years and the production of the control of the manufer because the bookstore.



is very strict, but he's far complied with his order that certain materials [including e child porn and hard sadomasochism] not be displayed. We were complacent and quit going to the A.M.M.O meetings." Goldy's police department

Goldy's police department superiors removed him from the bookstore beat at the same time the city council cracked down on the peepshows. The concerned A M.M.O members regrouped, and last week they committed to funding a legal challenge to the time the peepshow continuor. The new peepshow ordinance. The approximately eighteen store owners will pay equal shares of the defense costs; store owners controlling more than one store will shoulder a larger percentage of the ices. "We're not confident we can win, but at least we can stave the police off for a while, says Vasquez about the legal fight. A deputy from the city attorney's office disagrees. He notes that similar ordinances in other cries have been upheld it court, and says it will be hard for the bookstore owners to

delay prosecution. But A.M.M.O. attorney Te A M M O anornes form Homann is confident be can be up the ordinance in court for years. It will never be enforced the says. The doors and curtains will stay on



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A Deity Races

"The Faith and the Fortune" article (August 23) by Jeannette DeWyze, Neal Matthews, and Bob DeWyer, Neal Matthess, and Biol-Dom's a good example of the important role newspapers can pilay in the mortal structure of any community. It is important, however, this said on swapers, provide equal space and the operation of the community of the society of the community of the side of any story. Most people have already forgotten, or prefer to discount as pure needia scanded, about the imporphetics reported above the imporphetics reported above the Cheago discover. And am certain few of the present, and many of the

PET PALS

past, generation remember newspaper accounts which led to the disintegration of the once internationally renowned Sister Kenny Foundation (brought about by its principals' skimming millions off the top of donated funds).

etters

is a recognized fact, among those who pay heed to such things, that who pay heed to such things, that any organization tof any purpose or persuasion), given the opportunity to attain phenomenal growth or proportions. will exeminally become prey formany principals whose inner motivations are primarily the power, position, and personal gain they are able to derive from it. Particularly

Innuendo & Out The Other

your lead article requires a response. Our bishop, the Most Rev Leo T Maher, has been done an injustice by immendo. But even the innuendo is not proved. There the innuendo is not proved. There simply is no story about the purported facts, a point I clearly made to your reporter. Jeannette DeWyze. I imagine that because I supported Bishop Maher, and she indicated surprise by this, I was not

I cut hair at Bloomingdale's in New York for 18 years. I'm now

in San Diego with two introductory offers: A. Michael

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g products formulated by the Institute of Trichology

quoted. I spoke only by phone, and did not give an interview, at I midicated to be that there was no substance to her story. I am glad I pointed that out to be then, and I do to you now.

On the substance of the story of the marrystion of St. Sephen, the first Claissian marry. He was accused to believing in lessors, and for this lew was stored to death. The names of the stone, throwers were not recorded, but there was a supporter name was recorded. Shortly, thereafter he too became a believer in the Christ. in the Christ.

in the ristory bound be given a public goldey and doubt be supported because of his courageous and moral stands on public issues that require people of rath and vision to make comment that he is being attacked. J And because he makes them publicly and intributing the stands and the stands of the Our bishop should be given a

Goes For What, She Wonders

She Workner of the discose of San Diego for all of my forly-nine years. I was never a incense da when my husband brough the Reader home with the caricature of the same of the was prepared to hate you for was prepared to hate you for which proposed to the you for which proposed to the reading the article. I can only to afford in our discose. I remember years ago at our first see wardship meeting that it was (continued on page 43).

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Straight from the Hip

on time, as the story goes? If i's true, what was the average improvement in punctual-ity? If it's apocryphal, how did it get started? Do Italian trains run on time today? John Maxhouse

Solana Beach
My rather skimpy personal experience with Italian trains can provide only one bit of information: don't get the pizza in the train stations there. They call it pizza, but over here I believe we call it Ensolite and use it to make pads on which we throw our sleeping bags. Italian trains are far better than the "pizza." and even the quaint wooden-seated spur lines are reasonably punctual (especially in the north) — if my memory serves. But all I have is memory. since no objective sources are available to

answer your last question.

A similar lack of objective data makes the rest of your question somewhat dif-ficult as well. I can say that historians now believe that Mussolini's claims were believe that Mussolini's claims were evagerated, though there was some basis in fact for his boasts. The railway system had been in a shambles during the first part of the century, but by the time Mussolini took power in 1922, rail transportation had already begun to improve. Of course Mussolini took credit for this improvement, and in fact made the trains' efficiency a symbol of facing efficiency. Me did not and in fact made the trains' efficiency a symbol of fascist efficiency. He did put money into upgrading the rails, at least until matters shewhere distracted him, but the powerful propagandists overstated the case. Because Italy had nothing to learn from foreign powers, they said, it followed that Italian trains were the best. Soon everyone in Italy believed it was tine, and buston. But of done much to drove this buston. But of done much to drove this. history has not done much to dispel this



Usually in the fine print there is a message that reads "cash value one-twentieth of a cent." What is the reason for this? Where can coupons be redeemed for this cash value? David Robinson

Dord Robinson San Diego Let's discuss a little basic arithmetic first, David, regarding the last part of your question. You'd have to be mighty quick with the scisoss to make a portific tipping coupons and redeeming them for cash. To get bask just one dollarly ou'd have to turn in 2000 coupons. No. make that 2400; the twenty-cent postage you'd need to mail them would add another 400 to the total-assuming 2000 coupons weigh less than one ounce, a calculation I have absolutely no interest in making. Obviously an individual can't get rich following this wheme, and I assume that your reason for asking was more a matter of principle than to determine how to increase your personal to determine how to increase your personal wealth. If so, just write to the address

listed on the coupon to find out where to redeem the coupon. There are, however, we will be composed to the coupon. There are, however, and supermarkets have tred them all. But first lawe to explain the system. When you turn in a discount coupon at a grocery store, the grocer immediately daps into his cash register and comes out with the appropriate samt. You now feel a little less impoversamt. sum. You now feel a little less impover-sible dby your shopping ordeal. But the grocer needs to recoup his losses, so he collects all the coupons for a week, say, and sends them to the regional headquar-ters for his chian or directly to a clearing-house. The clearinghouse reimburses the grocer for the face value of each coupon plus seven cents each for handling ex-penses. The clearinghouse counts and serts the coupons, and the information that provide the region of the coupons and the proposed provided that the coupons and the information that mine the success of his product by measur-ing sales figures, advertising efficiency, and so on. All this goes on billions of times a year - last year, for example, 5.56 bil-

With all these billions of coupons and dollars changing hands, some naughtiness is to be expected. The most widespread example is that of a grocer collecting coupons for products he has not sold, then sending them in for his cash reimburse-ment. A couple of years ago, coupon dis-

ment. A couple of years ago, coupon dis-tributors staged a "sting" operation to net some malefactors. Coupons for a certain shampoo were distributed in the usual way, and 2000 retailers in forty-two states returned coupons to claim their cash. The only problem was that the shampoo didn'; exist. Fraud such as this amounts to an estimated \$100 million a year. "Yes, yes, Mr. Alice, that's all very interesting, but what about my question as to why there is a redemption value?" Okay, David, here's why, stadition and trading stamps. There have always been people like you who want-odd bard cash, so as a result haw were possed in several states that said trading stamps must carry a cash redemption value. Oze theory says states that said trading earning must carry a cash redemption value. Oze theory says that some states extended this to include discount coupons. Becauge most of the coupons cross state lines, the coupon dealers may have found it easier to avoid legal probients by placing: the cash value on coupons in all states. Another theory says this practice came about not through states but through easyed by their attor-neys that any legal entanglements involv-ing cash-hunger consumers would be ing cash-hungry consumers would be solved by the redemption clause. Either way, the practice is widespread now, though there is no federal law nor a California law regarding its use.

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







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THE BUCK STOPS HERE

Our new 5,000 square foot substantial macrobiotic store is located in North Park and features an extensive line of organic produce; bulk beans, grains and flours; over 150 bulk herbs (including a number of organic coffees). We also carry a complete line of cosmetics, vitamins, grocery items and have a

section.

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Organic Sweet Ruby Red Grapefruit	
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Organic Red & Green Bartlett Pears	
(2 lbs.)	99¢
Mushrooms (1 lb.)	99¢
Carrots (5 lbs.)	99¢
White Rose Potatoes (5 lbs.)	99¢
Fearn Raw Wheat Germ (10 oz.)	99¢
Health Valley Mild Vegetarian Chili	
(15 oz.)	994
Linda's Tortilla Strips (15 oz.)	99¢
Fantastic Foods Tofu Burger Mix	
(4.4 oz.)	994
San Diego Soy Dairy Soy Milk (Qt.)	994
Hi-Pro Granola (1 lb.)	99¢
Natural Thompson Seedless Raisins	
(1 lb.)	99¢
Fresh Ground Peanut Butter (1 lb.)	99¢
Rebel Baker's Hi-Pro Anadama Bread	
(1½ lbs.)	994
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THE INSIDE STORY

THE COUNTY BOARD OF SUPERVISORS HAS already eviscerated a proposed development of the two large parking lots flanking the County Administration Center on Pacific Highway across from San Diego Bay. The elaborate \$220 million project called Harbor Square. dissolved because giant Marriott Hotels backed out of the deal and none of the Roger Hedgecock's role as the project's front man. Plans now call for a \$110 million project with one-third as many hote rooms (350), less office space. and fewer retail shops. But even in this more modest form. the plan is going to be a difficult one for project

The Tribune supported the more ambitious original plan more ambitious original plan-but derides the new, scaled-down version as "a second-rate scheme unworthy of its proposed site." The paper's recent editorial swipe also predicted that the project may well cause "visual blight" and lose—not make—money for the county. The Tribune replayed downtown developer Ernest Hahn's recent searing criticism that the Harbor

Square development is "absolutely criminal" because it includes two office towers on its harbor-front location. (Hahn's indictment had (Hahn's indictment had extraordinary impact because his public statements are usually guarded.) And while neither the Tribune's editorial pen nor Hahn's mouth can alone stop the development, both may influence several groups that can.

groups that can.

Before the approved Harbor
Square project can be built, the
San Diego City Planning
Department must change its downtown community plan to allow construction of the high-rises in what is now zoned for park or open-space uses

Development Corporation (CCDC), whose board members and executive director are strongly influen by project critic Hahn. The planners and CCDC people both read the newspapers. Even if the city planners approve high-rise uses for the parking lots, the state coastal commission has a chance to veto that approval, and the once-powerful commission will hold on tight to its authority, which has been considerably reduced in other

Project administrator

Robinson still sounds optimistic about getting Harbor Square built, despite the creditable and influential opposition. He counters the Tribune by arguing that the paper's editorials don't judge the merits of the Harbor Squa the merits of the Harbor Square project but simply reflect the *Trib's* "anti-county government crusade," which began with the paper's intense coverage of the supervisors and their bureaucracy. "We probably could have had a project to help little old ballies project to help little old ladies cross Pacific Highway, and the paper would have complained about it," says Robinson, who notes that the *Trib* hasn't bothered to critique a nineteen-story office tower now under construction just a few blocks east on Ash Street. As for east on Ash Street. As for Hahn, Robinson says the developer has "never even come down and looked at our scale model." Robinson says he's been trying to talk to Hahn or his surrogates since June. but his calls have never made it past Hahn's public relations department. Given the to "work cooperatively" with the county, Robinson now believes that Hahn's criticisms stem nor from a desire to protect.

Mayoral candidate Dick Carlson scored no poirts for diplorancy last week when he talked with city council aide John Kern about working as press secretary for Carlson's mayoral campaign. Carlson neglected to tell Kern's boss. Councilman Dick Murphy, of his interest in Kern, and the usually quiet Murphy 'ay, he was enraged to learn that "Carlson was raiding my staff and not even bothering to tell me about it." Huffed Murphy, 'It's like he was having an



district, and has maintained tight fundraising ties among the moderate Republican professionals Carlson badly needs in his mayoral campaign. Murphy hadn't committed to either Carlson or Hedgecock, but he moved away from Carlson after the Kern incident.

Carlson after the Kern incident he was upset enough to run next door and warn Councilman Bill Cleator — a Carlson supporter — that he might in fact endorse Hedgecock, just to even the score. Murphy also told Hedgecock confidants of his disgust with Carlson, and the mayor soon appeared in person at Murphy's Office door, the two then spoke privately for two then spoke privately for

two then spoke privately for more than an hour.

that shops in Hahn's downtow Horton Plaza Center not face competition from the restaurants and small retailers proposed for the county

discreet in pursuing approval for the zoning changes from city planners and the coastal commission. He'll tell them commission. He'll tell them that "what you see in the scaled-back project is a statement of its uses — there's parkland, a grassy amphitheater, and public art. It's sixty-two per cent open space." Robinson hopes to deflect criticism of the bayfrom of fisch towards. office towers by promoting the project's CCDC-approved "view corridors" and trying to sign up "marine related" tenants, including maritime

> Carlson's search for a press aide in part reflects a mild disenchantment with campaign adviser Ken Rietz. It was Rietz's skill that helped Carlson make it to the November na-off, but Carlson came to believe during that campaign that Rietz isn't a fastidious campaign manager. "I believed that was Ken's strong suit, but it isn't." says aide in part reflects a mild

Carlson, who has let this opinion be known to other local consultants. Carlson's soon-toconsultants. Carison's soon-to-be-chosen press aide will help develop campaign issues, but the candidate stresses that Rietz, whose varied business commitments keep him out of orchestrate the overall tenor of the run-off.

Hedgecock's fundraising consultant. Nancy MacHutchin, says the mayor's re-election fund is up by \$50,000 since July 1, not counting the take from Tuesday night's fundraiser. That's more than predicted for an incumbent sat incumbent saddled with a enough to hire a cumpaign staff. While Hadgocock paid at least its staffers during the primary, the general-election campaign will be directed by a volunteer crew that includes press secretary Jim Gordon, the former TV reporter who last worked for Councilman William Jones. There's no talk of using consultant Tom Shepard, and pool Ister Bob Meadow will probably work without a contract on a pay-per-poll basis.

MacHutchin gets a percentage of what she raises. enough to hire a campaign

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LAST

nothing to get upset about. It's 4:00 p.m. Friday. The judge wants a report. Gloria wants a fix. Albert wants to die. And Sherri Necochea wants to go

Gloria and Albert are people the criminal justice system doesn't know what to do with. They have both been convicted of felonies, but neither is considered dangerous enough to merit the expense of incarceration. They've been shuffled through the criminal justice system like hot potatoes that no one can afford to touch. Their status within the labyrinthine halls of justice is dubious, and they've landed in the overburdened arms of the probation

whose status is equally dubious. Though police departments, judges, district attorneys, jails, prisons, and other sectors of the corrections system have increased or at least maintained their status in recent years, the past decade has been grueling for proba-tion. A glance at the San Diego County Probation Department's budget over the past ten years shows only slight increases and sometimes decreases in funds during years when the number of probationers rose sharply. In 1975 the department had about 15,000 people on probation, a staff of 1381, and a budget of \$24.5 million. In 1984 the same number of probationers receive services from only 892 probation staff, and in spite of inflation the budget is now only \$28 million. In 1978 and 1981, two particularly rough years, probation laid off more than one hundred employees. Those who remained were forced to accept demotions, pay cuts, loss of benefits, drastic increases in their caseloads, and other

plummeting morale among a group of overworked, underpaid, misunderstood, neglected, and frustrated proba-

tion officers. Due to the doubling of the imprisoned population in the past twelve years (now 438 000, or about one American in 550), the criminal justice system is faced with a severe lack of space in prisons. After World War II the word in corrections was "rehabilitation," and the taxpayers poured their money into social services instead of prisons. However, the 1970s saw a de-parture from the movement to rehabilitate criminals in favor of the punitive "lock 'em up" mentality that still exists today. Crime victims grew tired of seeing their assailants walk free, either by slipping through a legal loophole or by being placed on probation where, in the victim's eyes, crimi-nals were being helped rather than punished. Politicians responded to this shift in attitude by pleading for expanded police forces, more prisons,

inals; for example, in California we now have determinant sentencing laws that make imprisonment mandatory for such relatively minor offenses as burglary and pandering, laws that many in the criminal justice system (even prosecutors) find impractical but that no legislator dares oppose at elec tion time. As everyone who actually works in the criminal justice system knows, it is impossible — most would say undesirable — to lock up every person who commits a felony. But swayed by the emotionalism of the crime issue, neither legislators nor voters have attended to two important facts: first, that in spite of efforts to expand prison capacity, we still don't have enough facilities to house all those whom we eagerly flush out of society and into the court system; and second, that it costs \$75,000 to build a single jail cell, and about \$16,000 per year to incarcerate a criminal. In sum. there is an annoying conflict between what every law-abiding citizen wants

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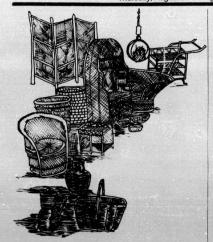
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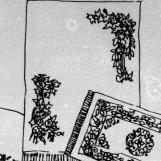
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to do with criminals, and what he or she can afford to pay.

eputy probation officer Doug Moore sits on a bench outside department nine of the superior court at the county courthouse on Broadway. Dressed in a sport coat and tie, and wearing shiny brown boots, the thirty-nine-year-old Moore is waiting to make an oral presentation at a hearing for one of his clients, a young man named Dickie who has been convicted of dealing drugs. (The names of all of the people on probation have been changed in this article.) Recently Dickie, who has been on Moore's caseload in adult supervision

for nine months, has had several "dirty" urine tests. His "chipping" (light use of drugs) has led to a misdemeanor charge that resulted in a ninety-day jail term. Having committed a new offense while on probation, bickie is in deep trouble. "Dickie's a nice guy," says Moore, running a finger through his thick mustache. "He's kind of a knucklehead, but I like

him, and I want to keep him out of jail. He lost three members of his family in the past year due to accidents and ill-ness. He wasn't making much money, so he started dealing. He's not a hard-core criminal, just a guy who wasn't aware of his liabilities and who got in over his head."

The hall is filled with people. At-

torneys, probation officers, and clerks move intently through crowds of witnesses, jurors, offenders, and others who stand around waiting for cases to be heard. 'This place is like a bus station without the fumes,' observes Moore. A man in a three-piece suit

of Judge Kenneth Johns, and smiles and nods to Moore "That's my client's defense attorney," Moor says. "A good man. Even when he's got a real puke, he defends him. I've got a lot of respect for the guy." He casts a sweeping glance down the bustling hall. "I have less respect for some others. Occasionally I'll get an inexperienced attorney who'll get desperate and try to come after me. He knows he's losing his case so he'll get me on the stand and say something like, 'Mr. Moore, you don't like my client very much, do you?'

Inside the courtroom Johns is seated at the bench and has begun this morning's series of hearings. A grandfatherly type with a good sense of humor, Johns seems utterly unconcerned that no one laughs at his jokes. He knows that courtroom etiquette forbids outbursts of laughter from the gallery, and that in fact there is nothing very funny about an all-expenses-paid trip to San Quentin. But his banter lightens the atmosphere and identifies

his courtroom as his own. On the desk in front of the defense attorneys and the D.A.'s are stacks of files — thick files, the thickest of which are weighty digests containing eclectic testimonies to lives of crime. "When a file gets more than about three inches thick," whispers Moore irreverently, "you want to soak it in lighter fuel, and put the guy on top of it, and set it on fire."

Dickie arrives late and takes a seat directly behind Moore, but does not greet him. The uncertainty of his fate seems to have robbed him of his tongue. Dickie doesn't know that nine times in ten Moore gets his way with Johns, and Moore is in no hurry to tell him so. A few days before when Dickie asked him, "Are you sure the judge will do what you want?" Moore replied. "The judge will do what he damn well pleases. He may say. "I've had enough, you had your chance on probation and now you're takin' Route 5' [i.e., heading north to one of Cali

fomia's state prisons]. Or he may let

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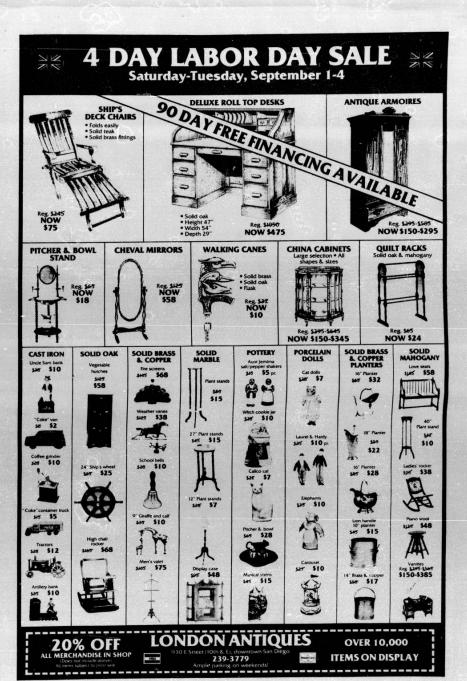


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Finally Dickie's case is called and Moore reads his recommendation, explaining why he thinks that in lieu of jail Dickie should receive a stayed sentence with a mandatory review after six months. As though with great reticence Johns accepts the recommendation, but he takes advantage of this occasion to admonish Dickie that a life of crime doesn't pay. It's the same rap he gives every day to dozens of burglars, panderers, hookers, dope dealers, stippery pickpockets, sweet-talking swindlers, acid-tongued extortionists, hair-trigger stick-up artists, and all the other punks, hooligans, and

thugs whose fate he seals with a tap of the gavel - but it falls on each new set of ears like virgin snow. "You either do what you're told this time, mister. or you go to the joint," barks Johns.
"Do you understand?" Dickie, frozen like a rabbit staring into speeding head-lights, awed by the power lavested in this graying granddaddy in a black robe, nods affirmatively. Johns then turns to Moore: "See to it that he does what he's supposed to. Otherwise tell

him to pack his toothbrush."

Outside the courtroom the defense attorney takes Dickie by the arm. "Johns likes to make people sweat it out," he tells him. "But once he makes a recommendation, he follows through. He's got to maintain his credibility." The lawyer shakes his head and gives Dickie a look that says, "It's in your hands, buddy." Dickie, who hasn't uttered a word all day, nods perfunctorily and walks away.

Things went smoothly today,

Moore explains later over coffee at a

times I'll go to court three or four times a week and all I'll get is a ration of shit. The judge will tell me I didn't do my homework and refuse to follow my recommendation. The D.A. will tell me I'm too soft, the defense attorney will say I'm too punitive. The other day I put in a five-page report detailing why one of my clients should be in a drug program, not in state prison. This kid didn't know shit from Shinola. He'd violated every term of his probation, but I argued that he was a minority, not really a criminal, and not a danger to the community. But the de-fense attorney advised the kid to say he didn't have a drug problem, so the judge had no choice but to send him away. I lost, but so did the kid. He belonged in a drug program, not in prison. After the hearing the judge said to me, 'Why are you bleeding all over the floor for this scumbag?' He thought I was some wishy-washy so-cial worker type."

Though department guidelines say Moore is supposed to have only fifty

clients. Dickie is one of seventy offen ders on his caseload. That means a lot of extra work, but there's no point in complaining about cutbacks in a department that hasn't hired a single new probation officer in eight years. Moore, whose five years in adult supervision classify him as a rookie, is moaner anyway, and in this he insists he is not unique among his col-leagues. But he admits that the stress can get to him. "In May I went to court twenty-five times," he says, exhaling the smoke of a Vantage. "Some people handle the stress of this job better than others. If I work too hard one week I'll tell my supervisor that I need time off the next week. I do that to protect myself.

robation, simply put, is an alternative to incarceration the last one, in fact. Nine days before a convicted offender's sentencing hearing, an investigating probation officer submits a report to the judge recommending either a prison sentence







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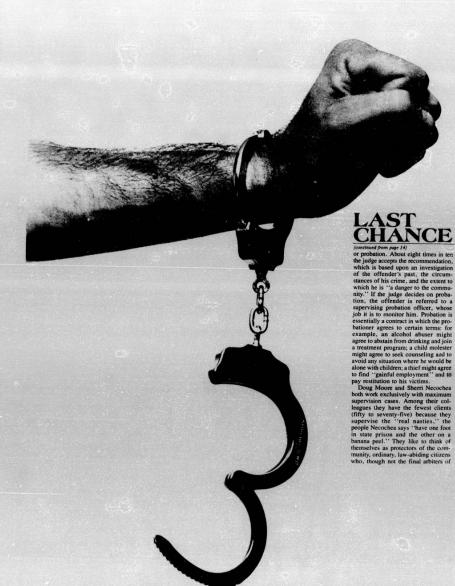
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right and wrong, act as the eyes and cars of the judicial system. They are witnesses, monitors, recorders, enforcers, explicators, and, as often as not, whistle blowers. Though many probation officers don't recognize it, and some of them refuse to admit it, they all have tremendous power oad mit expectly silves. Fronically, that power at times seems inversely proportional to their own power and prestige within the criminal justice system.

The probation officer is the one person designated by the system to establish a personal contact with the offender. This contact, combined the first of the contact with the offender. This contact, combined the first of the contact with the contact of the fender's prior record, determines the investigative probation officer's recommendation for sentencing. In adult supervision, this personal contact (at least two meetings per month in maximum supervision) is the basis for monitoring the probationer's behavior and enforcing the terms of probation. "The policeman who arrests aguy like Dickle sees him only as a drug dealer." explains communications coordinator Jack Peci, "The D.A. sees him only as

"The policeman who arrests a guy like Dickie sees him only as a drug dealer." explains communications coordinator and plack Peci. "The D.A. sees him only as the police officer's report and the defendant's statement depicted him. The judge sees him only as he was presented in the reports and on the basis of the accusations. The PO gets to know the person, so he has a feel for why he did what he did, what makes him tick, and what it's going to take to punish him in a way that serves justice." This human contact can work in

This human contact can work in favor of the offender when, for example, a probation officer might recognize someone's sincerity or resolution to rehabilitate himself, but it can work against the offender too, as Moore points out. "Two months ago I got a guy on my caseload convicted of armed robbery and sentenced to probation because he had no prior record, but I looked at the case and at the guy's behavior and said. This isn't right. So I started digging. I went through computerized records, comparing solutions of the control of the control



Park with a bottle of wine, opening up his skull. He was also hitting people over the head with a nun-chuks. And this guy was out on the streets because the investigating PO didn't have time to dig. He was a tremendous danger to the community and had no business being on probation." Moore revealed his findings to the county and the man was arrested and sentenced to state prison. In another instance, Moore discovered that one of his clients, a convicted child molester, was working as a maintenance man in an elementary school. He ordered the man to tell the school district about his record, but he refused, so Moore called the school district himself. His client ended up being fired.

being fired.

"From the outside many people only see what probation officers do for probationers, and they associate probation with leniency," explains Peci, "It's the old argument, it sprobation sanctuary or sanction?" In the past we gave far more direct services (psychotherapy, vocational counseling, dug rehabilitation, for example), and everybody saw probation as a sanctuary for criminals. That has changed. People don't realize the restrictions a person has on his liberties when he's on probation, and that if a person fiels to comply with his terms, we'll send him to prison. Probation is a sanction, too.

"Nor do people understand that prison is not always the best alternative. It's very expensive, for one thing, whereas probation is much cheaper. [One study has shown that the cost of a



year in maximum supervision costs about \$2000. Besides, can you tell that putting some guy in a cage for ten years is going to make him a better person? I'm not saying there aren't people who belong in jail. Some obviously do. But we have to realize that every person we put in jail is coming home someday."

Probation officers consider them-

Probation officers consider themselves servants of the public, and most lament the fact that those they serve understand so poorly both the PO's job (some actually prefer not to reveal their line of work in social situations) and the system they work in. "All the public sees is what's up front," says deputy probation officer Marilyn Cornell. "They know who the DA's are

(continued on page

LAST

they're the prosecutors out there fighting crime and putting people in prison. They know who the defense prison. They know who the detense attorneys are — they come in with their grandstand shows and they're glamorous, and they get interviewed on the news. But what happens when a [criminal] doesn't go to prison? He doesn't just disappear. He has to go somewhere. Where he goes is into my

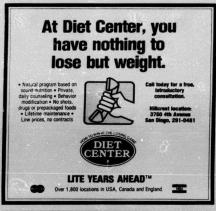
Consider what has happened in San Diego County during the past ten years of cuts in the probation department's budget. The population of the county has risen dramatically. Responding to the anticrime sentiment of the public, legislators have seen to it that there are more police officers on the streets making more arrests, and that the expanded district attorney's office is making more convictions. Which means, of course, that the system is handling more people. Which also

means that a bottleneck has formed at the doors of the probation department.

Think of the criminal justice system as a great swamp," says Jack Peci.
"Its not very attractive when viewed from the outside - we have ugly jails and prisons and we deal with nasty people who do dastardly deeds to one people who do dastardy deeds to one another — but the system works when everything is properly in place. What happens when you clean all the algae off the surface of a swamp? It looks better, but all the little critters that feed off the algae die off, and in turn something else that feeds off the critters dies off, and so on, until the system breaks

down. The same thing happens in criminal justice when you beef up one segment and neglect the others. If you beef up the police department that looks good to the public, but when you do that, arrest rates increase, bookings increase, court dockets increase, and referrals to probation increase. The fact is that in San Diego County our ecosystem has been severely thrown

out of whack in the past few years."
Chief probation officer Cecil Steppe
admits that in the Sixties and early Seventies the probation department became complacent. "The cutbacks



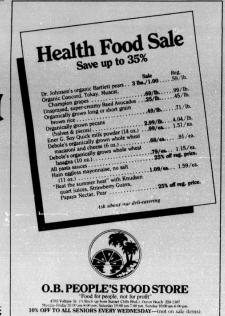




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LAST CHANCE

travesty, but they were an eye-opener on the other." he explains. "In the past we came to expect yearly increases in budgets and we weren't self-critical enough." In effect, they set themselves up to be victims of the times, and when in the mid-Seventies the and when in the Ind-seventes the great social pendulum swung from the rehabilitative to the punitive ethos, probation got clobbered. Proposition 13 was the coup de grâce. Before that 13 was the coup de grace. Before that landmark initiative, the county budget was "appropriations driven," which means that administrators performed needs assessments of all its agencies and were then appropriated necessary funds. Today, the budget is "revenue driven"; that is, a limited pot of money (\$887 million this year) is designated in advance to fund all county funcin advance to tund all county func-tions. Overnight, the question county administrators faced went from "What services can we offer?" to "What services can we do without?" "Probation is not a function within the criminal justice system that is mandated by nal justice system that is mandated by law to operate at a given service level," explains Chief Administrative Officer Clifford Graves. "Probation is a 'discretionary' function; that is, the board of supervisors can decide what level of funding they will receive. When the county was faced with cut-backs as a result of Proposition 13, it had no choice but to allocate money to mandated functions and to cut back on mandated functions and to cut back on discretionary functions such as

But a source in the probation administration who prefers to remain un-identified pointed out that "there is nothing in the law mandating the number of deputy sheriffs or deputy district attorneys either. They too are discretionary,' but their budgets have been increased significantly. I think the real reason for the cuts is that county administration doesn't really understand what probation does, and they are not convinced of its merits."

Those merits are very hard to quan-tify, particularly with regard to adult supervision. To date the department has not done the complex longitudinal studies needed by legislators and budget analysts who have to justify every penny they dish out. 'The probation function lies somewhere in the middle of the system.' explains Graves. 'They don't actually go out and arrest people, and they don't lock up criminals, so it's difficult to determine the return on investment in probation When you can produce hard data to prove effectiveness, it's easier to make a clear-cut decision to allocate funds But who can prove that probation officers are more effective if they have

ficers are more effective if they have thirty-five cases instead of seventy?" The problem lies in the very nature of the work supervising probation of-ficers do. Though most of them will tell you that busting someone for breaking his terms of probation is a "success" (i.e., they've rolled up a criminal and protected the community), they know that in such cases the probation "alternative to prison" has actually failed. A true success for a probation officer occurs when a person inconspicuously leaves probation and fits seamlessly back into society. "A success for us is when someone dis-appears," says Cecil Steppe. "That isn't the kind of thing that sells newstion goes out and kills someone, that's big news. We are a high-risk profession. Our failures are very dramatic, our successes invisible."

The probation department has re-sponded to the financial crisis the only way it could — by requiring that inves-tigating probation officers do more and necessarily more superficial — investigations, and by giving supervising probation officers bigger caseloads. Ten years ago most misdemeanants were required to report periodically to their probation officers and were able to receive social serv-ices, such as psychotherapy, if they needed them. Today, almost all misdemeanants are placed in "banked caseloads" of up to 700 people, where they receive no supervision or services whatsoever. Which may seem sensible until you consider that offenders who commit serious crimes are sometimes able to plea bargain down to mis-demeanors. "I know of one case where a man caught by police in a woman's bedroom with his hands around her neck was convicted of tres-passing!" says Necochea. The alleged "Clairemont arsonist" was already on probation for a misdemeanor when he was arrested in connection with a was arrested in connection with a series of mysterious fires set in Clairemont. But he was in a banked caseload of several hundred and had no personal contact with his probation

Just about everyone brings up the infamous Kevin Cooper case as an example of how diminished resources and time constraints can endanger the public. Cooper was convicted in Los Angeles of auto theft, sentenced, and

papers. If I were to hold a press con-ference to report our successes, no one would show up. But if a man on proba-

Administrators both in the probation department and at the county suggest that things are changing, however, this time in favor of probation. Funds were recently allocated to hire three new deputy probation officers, and a commission has been created consisting of the heads of each sector of the county's criminal justice system to correct the ecological imbalance Jack Peci alluded to. Six years after Propo-Peci alluded to. Six years after Propo-sition 13 joiled that system, it appears the convulsions it created are sub-siding. "The Board of Supervisors has gone as far as it could with cuts to probation," says Graves, "and now they're starting to see the need to con-sider the whole system, to see that all the parts are related."

To both the probabilitate the offender to be a social worker of sorts) and to enforce the terms of probabion (to play

enforce the terms of probation (to play cop) — which constitute their baggy raison d'être, "to protect the community." The tension between these two

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inal justice system fell upon the probation department, which was rightly action department, which was rightly ac-cused of performing a sloppy in-vestigation of Cooper's past. Had the investigating probation officer ob-tained Cooper's police record in other states, she would have revealed in her pre-sentencing report that Cooper was an extremely dangerous criminal, and the judge would have sentenced him to a maximum security prison. But she didn't have time to check Cooper's background thoroughly. Significantly, L.A. County was hit harder by budget cuts in the past decade than any major county in the state. Administrators both in the probation



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LAST CHANCE

Necochea echoes the frustrations of "The defense attorneys are against us because we want to lock their clients up. The D.A.'s are agains us because we're not punitive enough.

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police officer, say, 'We put the criminals in jail and probation officers let them out again. 'We can't win." One probation officer who, like all her peers, often hears that she is easy on criminals, was once turned down for jury duty by an attorney who ironically aid that as a probation officer she was

of his clients, Doug Moore probably seems more like the latter. He's a big man, tall, thin, and bony but solid. At first contact he seems as starched and humorless as the Marlboro Man, with

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PIZZA

a stiff walk and shoulders as square as fight, but he has had a few death his file cabinets. Not the kind of guy threats (idle ones, he insists). "I'd say likely to get bamboozled by some young bruiser on his caseload. His about a third of my clients just need to background is in juvenile institutions shower. Another third are so burned ("I did eleven years' time," he jokes), out by the system that they'll do whatwhere it was not uncommon for him to ever I say just to stay out of jail. have more than one hundred tempes-tuous juvenile delinquents under his supervision. "You learn how to handle yourself in situations like that," Moore Another third are bad-ass characters— bikers, prison gang members, the kind of guys who can't go out of the house without a six-pack of beer and a couple of pills." It is not uncommon for one of the latter to get "froggy" during an interview. "I've had guys who looked says. For all his savvy, Moore still managed to have his nosc broken five times, and, in one scuffle, cracked four ribs. During five years in adult supervision, Moore has never had an Moore says coolly.

Probably "too punitive-minded."

A good probation officer is both a rehabilitator and an enforcer. To many



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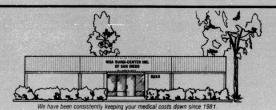


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"As a supervising probation officer I'll do just about anything I can to get my people to comply," he continues from his ten-by-twelve cubicle at the South Bay Regional Center in Chula Vista. "I had a long-haired biker who was in all kinds of trouble, a guy who couldn't get pulled over by the cops without starting a fight. I found somebody who'd give him work, who'd pay him six bucks an hour on the condition that he cut his hair. At first he refused. but finally he gave in. It's been a year and a half now and his police contacts have gone down to zero. One day he comes in and says to me. 'Hey, have

you been talking to the police, telling them to lay off me or what?' I told him. 'Look at the changes you've made; you're earning money, you've moved to a new place, you're dating, you got rid of the bike — you made the changes!" Now this guy may not like me, but I think he respects me. I get satisfaction from knowing that he's not satisfaction from knowing that he's not taking up space in Duffy's Hotel and he's not busting up cops anymore. If I stay on him, he may be making ten or twenty bucks an hour in a couple years, and he may, quote, buy into the

"I'm real frank with my people. I

just tell them that if they screw up, they're going to state prison. I told this one kid, 'Look, you don't have the toughness or the make it in prison. And besides, you're too damn pretty. You go to mainline and you'll be somebody's wife inside of two weeks. You'll do your time on your tummy.' My hope was that he would say 'Shine those buddies, I'm gonna get straight.' It seems to be working. He's in a job program, he's showing up every day, and he's complying with his terms of probation."

To Moore, working to keep proba-

tioners in line is a game, a very serious

one rich in nuances for which there are no rules. He stresses the need for ex-perience, and insists upon the value of a broad liberal arts background combined with a fair quantity of street smarts, the latter of which is usually acquired in juvenile or adult institutions. The appropriate action to be taken with a particular client is as unpredictable as the client's responses.

Moore must contend with complicated human behavior within a system that at times seems equally complex, and he, like all probation officers, is impatient with anyone who attempts to simplify



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LAST CHANCE

or quantify the elements of his art. "I can't guarantee that I'd get better results if I had thirty people on my case-load instead of seventy," says the nor-mally unflappable Moore with a hint of anger in his voice. "We're dealing with people on this job! We can't give statistics to prove we're effective. The supervisors in this county are a bunch of small businessmen, and they want figures. But you just can't do it. We're

not putting out new Chevrolets here!"

J. a small, handsome, amiable young man, got in trouble last year because he liked guns.

The feeling of holding lethal fire in his hand made him feel big, important, and dangerous. JJ still likes guns, but he knows that if he gets anywhere near one in the next two years he could soon be speeding northward in a four-wheeled cage with a silver-badged chauffeur. After seven years in the merchant marine. JJ settled in San Diego and became involved in the local drug world, not as a hard-core user but as a bodyguard for dealers. "I was involved in. ah. 'private police work.' I guess you'd call it,' says JJ with a knowing smile.

He was arrested outside a bar one

night when two plainclothes police-men saw him sitting in a van fondling a gun In the back of the van they found several more weapons. "He was an armed camp unto himself." says
Moore, JJ's probation officer for the
past nine months. "He had been in the
bar earlier packing two weapons; not

just Saturday night specials, but ace weapons! Some guys just love guns. JJ got into what he was doing because of the excitement. He got out of the mer-chant marine and saw a chance to play John Wayne. He's got a John Wayne

JJ arrives for his appointment on July 19 at 8:30 a.m. and seats himself in the chair next to Moore's desk. He tells Moore he wants to go to Mexico for a day. Moore agrees to sign a travel voucher, but cautions him, "Remem-ber that any violation at the border is a federal offense, and that at customs they know who you are. Keep all your tools in tool boxes, because tools can be considered weapons. And when you get back over the border, don't be tempted to put a couple aliens in your trunk for fifty dollars each. Don't get sucked into easy money." IJ assures Moore that in the year he's been on probation he hasn't caught any

'beefs' and that he has no intention of catching any beefs. He's just turned thirty and he's not into being a jerk anymore. In fact, he and his wife are thinking of starting a family.

Moore's caseload has grown in the past few weeks; he's picked up three more "real nasties" that no one else could accommodate, and since JJ is doing so well, he's decided to transfer him to medium supervision with another probation officer. JJ shows concern at this news. He is comfortable with Moore and doesn't like the idea of adjusting to a new probation officer. Even when Moore tells him he'll recommend early termination o probation if all goes well, JJ is still upset. In the regional center's cafeteria after the appointment, he explains why: "The investigating probation officer who took my case after I was convicted was completely nuts. I had pled to just one charge of carrying a

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sawed-off shotgun and my lawyer figured I'd get probation for sure, but this PO starts huffin' and blowin' and giv-in' me this hard-line case. I mean, I was already starting to rehabilitate my-self — I'd started a wholesale business in Pacific Beach and everything was just hunky-dunky — but this guy was trying to intimidate me. He wanted me to go up. So I skipped town after that interview. The thought of doin' time scared the shit outta me. That PO wanted to railroad me, even though I had no prior record. PO's really don't like the kind of shit I was pullin', tak-in' the law into my own hands."

The fugitive probationer was caught in Florida and extradited to Cali fornia, where he served five months in Chino State Prison as a condition of probation before being assigned to Moore's caseload. "I was intimidated by Doug at first," admits JJ, "but now I see him as a real sincere, regular guy, a good family man who's very concerned about his people. He really motivated me. I think if an offender goes in there and sees that someone is genuinely concerned, they'll respond to that." JJ looks at his watch and gives a start. "Hey man, I don't mean to hype you," he says as he stands to

leave, "but I've gotta get to work." "I don't see JJ getting back into crimin' again," says Moore, sipping black coffee from a cup that has the message "No more Mr. Nice Guy" lettered on its side. 'But I do see him getting tempted. I simply explain to him what his liabilities and responsibilities are. In some respects he's intimidated by me, but I think in some respects he's shinin' me on. A given in this job is that people lie to you; not all of them, not all of the time. But often I'll have a guy miss a couple appointments, come in here and say, 'Here's the story. I was with such and such

and I'll say, 'Bullshit.' So he'll say, 'No, here's the story . . . ' and I'll say that I checked some things out and know what he said wasn't true Then he'll come back with, 'Okay, you got me fair and square, here's the

"There's a lot to this job," Moore continues. "You tell me that JJ looks like a decent character, that he doesn't look dangerous. Did you hear what happened at th: McDonald's down in San Ysidro? That fellow had no prior record. A guy like JJ may not look dangerous, but it's just not that



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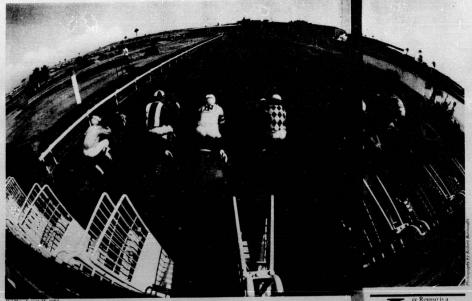
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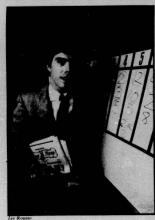
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more than 400 hope fuls anteed up 5600 cach to enter, including some people who handicap for a froing, such as Dushan Larovich of the Six Diego Union, who ended up a distant also ran. Rousso's prize was \$83,800. It could have been a fluke, a combination of some skill and a lot of luck, but in May of this year (the contest is held twice a year) he did it again, this time against 480 rivals.

It was twelve years ago that Rousso had made his first racetrack

wager, at the Longacres track near Seattle, where he was raised. He and a friend had scraped up enough money to make a few daily double bets and, with Rousso handicapping. hit the double for almost \$300. Yet his preparation for this first bet had begun four years before. As a child he was an omnivorous reader and had pored through every book in his house, when one day he finally opened a thick tome titled The American Racing Manual for 1966 This book, full of arcane facts and figures on each horse to compete and on each race run for the year ponderous reading for most ten-year-olds, but it captured young Rousso's imagination. On subsequent visits to the track in the company of his father (an attorney who played the horses) he became entranced by the world of racing.

Rouso went to college for a semester but quit to become a "traveling bartender" for the TGI Frida's 'chain, working in Mami. New York, and Houston He decision of the season the Loss Angeles tracks, but first, cautiously, moved to San Diego in mid-1981 to achimate himself to California, "I wanted to use San Diego as a base to observe Los Angeles," he says, which may sound a little strange unless you're a handicapper accustomed to plotting every move carefully.

racetracks. His task is to make some

mass of available data and to pass his

prognostications on to an expectant and demanding paying audience, which gathers each morning (except

which gathers each morning texcept Tuesdays) to hear his wisdom at the cocktail lounge of the Old Del Mar Cafe, a mile from the Del Mar tacetrack. If Rousso dumps a shall

particular day, many will consider

him a faker and a burn; if he comes up with four or five winners.

including a longshot or two, he'll be marveled at as a genius who can do

no wrong — at least until the next racing day.

These handicapping seminars —

or 'breakfast seminars.' as they are sometimes called — are now a hot

item at the Los Angeles tracks, so

much so that there are regularly at

least four of them in competition for the seminar dollar. (Gordon Jones, a

former journalism teacher and now the racing writer for the Los Angeles

Hegald Examiner, is probably the most popular and prosperous in the

newcomer to public handicapping, but to judge by his own past

performances he may be one of the

better ones around. To become even

reasonably proficient at selecting winners — handicapping — usually takes many years, decades even, yet

at the age of twenty-four Rousso startled the racing world by winning

the World Cup Tournament of

minar business.)

Lee Rousso is a relative

of losers on his clients on any

sort of coherent sense out of the

He made periodic visits to Santa Anita and Hollywood Park, and sometimes placed bets at the Foreign Book at Callente. He won a little and lost a little, and finally came to a decision. "I was treed of drifting. 1982 was a make-or-break year for me—either to get very good at handisapping or out of it altogether. If I couldn't do well, I'd go back to school and learn something, different. But I lowed raxing so I had a lot of motivation for huckle down.

and become really good.

While working part-time at TGI
Friday's and studying and improving
his ability to pick winners, he wore
out to Del Mair one day during the
1982 meet with about thirteen dollars
in his pocket. He liked three barses,
one in the seventh race and two in
the eighth. While waring in the
betting line for the seventh, his nose
started to belied and he work to the
restroom without getting his betdown—formanchy for his horselost. In the eighth race he bet ten of
the thirteen dollars wan lower, and

the last two bucks on a horse going off at long odds. The latter hit the finish line first and lit up the tote board for more than a hundred dollars.

Many horseplayers have similar

stories of quirky winning days at the track; they sustally leave out the part about dropping their entire profit back into the greedy may of the mutuel machines on the following day. However, Rouses kept winning, both on straight best (to win) as well as with exactas, and says that within a couple of weeks he had run his thirteen-dollar stake into a \$4000 profit. Three months later he was still working at Friday's and still winning at the track when he came out on top at the Reno tournament. 'I left San Diego for Los Angeles and haven't looked back stince. He actually went to Los Angeles

to take a job. A former New York tout — the kind that prey on unwary bettors — had set up shop in Los Angeles and had advertised in the newspaper for a skillful handicapper to run a breakfast seminar for him. Rousso got the job but fell out with the tout after a few weeks. He then went to work in partnership with Steve Martin, an ex-insurance executive and inveterate racegoer who had started a telephone tip service because he felt that there was a demand for one that was both honest and competent. Rousso severed his relationship with Martin after a couple of seasons, feeling that he would rather work alone. He stayed in L.A. and began his own seminar in February of this year, following the racing seasons from Santa Anita to Hollywood Park and now to Del Mar.

About forty racing enthosiasis come to his sentinar each day, which, he says, is better than he had hoped. "I was apprehensive about coming to Del Mar." he says. "because there is some costly overhead in running these things. I figured I had to get 150 people a week to make it worthwhile, and I m now drawing over 200, so it's worked out well."

Rouses is not a particularly forceful or colorful speaker, his understited style contrasts sharply such that of this competition Gordon Jones, who has a carnival-barker, rapid-true delivery that he intersperses with running wissefacks, and chose unabashed self-promotion stops just a hair shy of proclaming himself God's gifter the long-suffering and near-bankrup horseplayer. Jones doesn't come to Del Mar, and Rouses's only local raval is Bill Michaels, who originated the seminar idee in Los

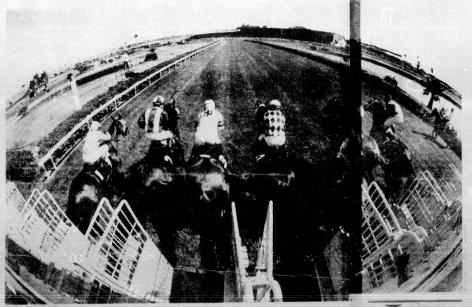
Rousso's personality is considerably more diffident than that of Jones, probably not a particular advantage in this kind of business. Most of his shirtsleeve clients are wenty or more years oldor han bebut they listen attentively as be expounds, on the day's races. He analy zee social borse in each race, pointing out their merits and demerits. A typical discussion mig if emerits, A typical discussion mig if emerits, and it extremely wide open—now horse would be a big surprise, one horse would be a big surprise, but a for of speed sets it up for a closer. Here a horse by the top furf size Stage Door Johnny that I like to win if the price is right. In a wide open race like this you have to look for a but of a price.

Seminar attendees pay fifteen dollars each, for which they receive coffee, pastry, and an official program to go along with Rouses analysis and predictions. One popular feature of the seminars is the posling together of money, mito a group Pack Not taket ta multiple wager, with each participant receiving the appropriate percentage if the taket rate. (Hrough August 19 Rouses o seminars had hit the Pack Six three times out of a possible twenty two.). Rouses deeds which horses will go into the taket, although the will on occasion listen to arguments from the audience in favor of horses that he doesn't like, and will sometimes change his mind.

Handicapping factors are complex and usually interelated. Certain factors may be more applicable to one kind of race than to another, but all handicappers have their own blases, those things that their own experiences have caught them are of particular value. Rousso, for instance, looks at the past performances of an entry and asks himself first if the horse may improve today. Parts is, skeigher the horse scycle of condition is building to an apex or whether he has actually reached his peak and may be failing to an opex or whether he has actually reached his peak and may be failing off. Others want to know thrist and foremost if the horse can "get the distance." If it is past races or its breeding indicate that it can run well at today visitione. Every hower at today without the control of the control of

The distance factor is the favorite of professional handicapper. Tom Open the professional handicapper from West, who sells a daily lip sheet for any Det Mar race depose who is willing to part with forty-mine dollars. Like Reusso. West lives in the Loss Angeles area, the sector and the horse of the District Section and the horse of the District Section and the horse of the District Section 2007 of the Company of the Compan

each Del Mar meeting
Tom West is a heavy set,
hirty-sax-year-old blond whose real
name is Tom Wetzbicki, originally
from Bayome. New Jersey "My
hus-ness is colled "West
Handwapping. For obvious reasons.
John It you to Just in Jusk up the phone



Horse Sense





Once around the track with a couple of professional handicappers

'Wierzbicki Handicapping.' '
West's advertisements in the Sa Diego Union claim: "We average 5 winners per day. Believe it true." A potential client did call in the evening while I was talking to West, "Hi, West Handicapping," he inswered. "What's your name Alan? Well, Alan, the bad news is that my service is forty-nine dollars. The good news is that I do average four or five winners a day at Del Mar — today I had four winners, and

yesterday four as well, including a forty-one-dollar horse in the second race. I'm on a hot roll right now No. I don't give away free samples I know what I'm doing and I spend five hours a day, not counting my time at the track, doing what I do I've had eight winning days out of the last ten . . . I've been doing this for five years, and this year is the best ever . . . No. but what you can do is call my clients for proof. Let me give you the name and number of this guy in El Caion who bought my most money he ever made in one day in bis life . . . Yes . it's forty-nine dollars but I think I cam promise you a memorable day at the track . . . Okay, think it over and call back if you'd like to try it sometime.

commented after hanging up. "But you know, I do put a lot of time into this. I'm as professional and experienced at handicapping as a lawyer or a doctor is at what they do much for the time I put in and the

Racing is a matter of probabilities." he explained. 'Handicapping means weighing each probability and assigning each horse a probability rating. You have to be as objective and as rational and as free from bias as possible. Same thing in life, in judging people and situations. You have to try to keep your emotions out of it, but that instinct and intuition. If a customer, particularly a lady client, tells me they have an instinct about a certain horse, I don't discourage it; I tell em to go with it."

The advertisements that West puts in the daily papers are a little misleading. No one, not the greatest handicapper who ever lived (most of the professionals would probably nominate themselves) can predict nine races a day and come up with extended period of time -- say, more than a week. West admits that the wording of his ads is an "advertising hook"; that is, he gets his four or five daily winners from his top two choices in each race. That makes

In answer to the obvious question as to why such a good handicapper wouldn't forgo selling his selections in favor of playing them himself.

West said that he could indeed make a living playing the horses. "but I only really got that confidence in the last two years. Now everything is falling into place for me. I really do have an enormous confidence in my own ability." He never did explain why he didn't play for a living, but Lee Rousso earlier had provided a logical explanation when he said that the pressure of relying solely on your racetrack profits for income was just too great, and could force a

handicapper to make mistakes. Running the seminars takes a lot of the pressure off," Rousso observed. However, both West and Rousse do play their own selections, at least

their own "best bets" of the day. Each instructs the clients which aces are the most playable, the most likely to yield a profit, and which are best to pass. Rousso states that his best bets at Del Mar thus far have come in at about a forty-percent clip West claims forty-seven percent for his best bets. Both figures are quite good and both are within the realm of possibility for highly skilled and disciplined handicappers. (It was necessary to wait until the Del Mar season was well under way before quoting these figures -- which are erified — as a mere few weeks could subject the numbers to

uss Dietrich of Vista puts out something called the Phillips Newsletter, which a Florida newspaper once termed "the consumer advocate for the horseplayer." For the past ten years

continuous flow of books and systems on horseracing. He also rates those few tout services that are willing to be monitored by the newsletter. Dietrich's ratings are widely respected in thoroughbred gambling circles.

Ninety-five percent of the touts and tipsters are dishonest." he states unequivocally. "They just don't do what they claim to do. Some will give out more than one horse in a and claim a winner.

Dietrich says that it's very difficult to find a tout who's both honest and competent. His rating system runs from a zero - totally worthless - up to a ten, which has never been awarded. He doesn't know West but he rates Rousso at 'about a six," which he says is 'quite good for someone in that

Leaving aside the difficult question of competence, there are several general indications as to whether a tout belongs among Dietrich's thieving ninety-five percent. The ninety-five percenters are usually not willing to be monitored by a reporter or by a watchdog like Dietrich. They will rarely, if ever, give out their home address. A dishonest tout will usually claim "inside information," that magic abracadabra of the crooked tipster ever since the running of the first annual dinosaur race. Finally, a ninety-five percenter will never, but never, admit that he's ever had a losing season, and probably not that he's ever experienced even a losing week

Losing seasons and losing weeks happen now and then even to the best of the crop. West and Rousse both own up to an occasional losing season, but they obviously don't

Lee Rousso states that if he has a few losing days, maybe three or four in a row, business falls off. "We all live in the fear of a long string of losers. It can happen to the best 1 haven't had any disastrous string of losers since I started the seminar, but it can happen. When I was still in the learning stages I had one streak of forty losers in a row. You lose all faith in yourself, in the world. You pick up the Form and all the numbers seem to be fused together blurred. Nothing goes right." Both West and Rousso fall into the Lonest five percent, although some may have problems with the "advertising West uses in his ads. To my knowledge there are no crooked operators on the scene in San Diego county; almost all are in San Francisco and Los Angeles, where there is racing most of the year. Included among the thieving touts are some of the most vicious and bloodsucking con men in the country. There are people with the ambling sickness who have had their life savings gobbled up by these

West calls himself "an enlightened and involved tout." ousso nervously rejects the term since he feels that his comments on the relative virtues and defects of each entry give his seminars an educational quality. Anyone can

learn valuable handicapping tips m Rousso at his seminars, but I think that if his opinion as to the probable winner of each race were missing, so too would be most of his The appellation "tout" merited. I believe, by anyone who is predicting winners for a fee

everywhere, angrify tearing up

honesty of the jockey on the losing horse. Most amateurs get caught in

who show early speed and then switch to closers when they notice a

then, of course, the early speed starts to score again. They'll invest

bunch of the latter type winning:

laborious hours poring over the Form to come up with a best bet.

march determinedly to the bettine

at the last minute when the guy in

front with a diamond pinky ring plops down \$200 on another horse

as their original pick wins by open

lengths. They whipsaw their ner systems by second-guessing

themselves when they overhear a

knowledgeable-looking person

whisper to a friend that his wife's

longshot shoo-in in the next race

long-priced winners and too much

discipline.
"The most important qualities a

reserved area of the grandstand, "is

discipline and a highly competitive

nature. Look around at these people

really don't expect to. Even among

on losing favorites. The hallmark of

They bet too little on their

the amateur is a total lack of

professional possesses," says Rousso, seating himself into a

window and then change their mind

and then they watch with horror

tickets and cursing fate, or the

the shifting tides of their own

switches" is the racetrack

On the Saturday Laccompanied Rousso to Del Mar there were always, a number of people with their faces resolutely buried in the Racing Form, trying to interpolate from the various numbers and symbols — which appear to be cunciform script to the uninitiated winner of the next race Unfortunately, even when the figures seem to add up, the animal with the best "form" does not always win. Horses aren't numbers and machines but flesh and blood, subject to the same problems — physical and emotional — as human athletes. Perhaps the "form" horse experienced a sleepless night, or maybe has indigestion from too that he's hopelessly in love with the filly in the next barn. It could be tha he flat out doesn't feel like running today. In addition to all this, the four-footed animals are trained and ridden by bipeds who have been known to err on occasion. There is no such thing as a "cinch bet," but that will never stop shifty-eyed tipsters from assuring the rockheads on their sucker lists that they have a sure thing

When a "form" horse dumps it. usually as a heavy favorite, the amateur handicappers can be seen

will do them in: I expect to win, I Y have confidence that I will win. When I lose I take it personally Rousso's competitive instinct

shows when he talks about the new computer programs for handicappers

now flooding the market.
"Computer handicapping programs are only for those who can't or don't want to undertake the very hard job of comprehensive handicapping. It's a lot easier to punch keys on a console than it is to put in the hard soon, and in it I'll issue a \$100,000 challenge to any computer programmer who can get the better

of me in handicapping."

His thoughts turn to the track in front of us. "Del Mar's a good track for me. You have to handicap it a little differently than you would the L.A. tracks. For instance, the track bias here on the turf races. Anything coming out of the eighth post or worse has a very slight chance to win. Any horses in the inside posts on the grass have an improved chance." (Tom West also pointed out this turf course bias at Del Mar.)

Shortly after the third race we were joined by the internationally acclaimed artist and philosopher Robert Irwin. He and Rousso met at Hollywood Park earlier in the year. together whenever Irwin attends the

races.

Irwin, for years an enthusiasti amateur handicapper, had recently received a coveted McArthur Foundation grant for \$250,000.



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Sense

His visit to Del Mar was unexpected. His visit to Del Mar was unexpected, one stop on his meandering journey around the country. "I used to be a lot more serious about handicapping," he said. "You know, the charts, the graphs, track variants, all of it. Now I'm basically

an 'angle' handicapper. I try to spot things in the Form that the rest of the crowd might not see." Irwin described at length the handicapping process and the special angles he uses that had snagged him a fifty-dollar winner a few days previously. Only the most phlegmatic and laconic amateur handicapper can resist the absolutely delicious pleasure of relating in detail the skillful detective work

that unearthed a longshot winner.
"Handicapping actually has made me a better artist. You look at the Racing Form, there's so much

iformation and it's so complex that much of it is corrupt. So many things corrupt the raw facts: the trainer can corrupt the information and so can the money you're going to bet, it can absolutely corrupt your thinking. The money must act in relationship to your own opinion. There are lots of systems, and a system can take the chaos of information and attempt to give some order to it, but there's no system that can really sort out all

the complexities." Irwin pointed out that schools of art in their incipient phases were not systems, but original ways of

looking at the world. Later, when they had hardened into schools, Gr systems, they became victims of corrupt information, in the endeavor to bring forth order from the inherent complexity.

Irwin didn't do too well that day

Irwin didn't do too welt mat day and left early. Of Rousso's four best bets, two of them won, but at poor even-money odds, although he did have an eighty-two-dollar exacta down cold. The following day, however, the twenty of his seminar clients who had participated in the group Pick Six were rewarded with an \$8000 hit. Tom West, in another

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part of the track, watched while one of his three best bets won at even money, but he also saw his top choice in the first two races score for a winning daily double, led by a twenty-to-one shot. On Sunday, still on a roll, two of three of his best bets came home on top. West said that when "everything falls into place" he acquires an "inner vision, a kind of certainty." Many long-time gamblers have experienced this "high," an ascent to an elevated

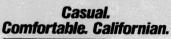
level of consciousness, at least as important and significant as the profits that are pocketed. During

such times a handicapper may be tempted to test his infallibility by taking a quick walk over the infield lake; a week later, after the inevitable reverses, he may think more of chucking himself

There's undoubtedly a need and a demand for such services as provided by Rousso and West. As for me, and many other amateur handicappers, the pleasure of a trip to the track (which I make occasionally) is in picking 'em myself. I think I'd rather bet my own losers than someone else's winners.

To solve successfully the enigma presented by a horse race, to discern the genuine information from that which merely "corrupts," to bring "order from the chaos," as Robert Irwin states, is in a sense to gain control of your life, if only for an instant. Cutting through all the corruption to arrive at the heart of truth is to stay for a brief moment the mad fates that would rush us pell mell through the precious seconds of our lives. To predict the future accurately from a logical perception of the past, even if it's only a horse race, is to storm the temples of the

gods and to proclaim yourself their equal. The actual betting is only a secondary aspect of the whole handicapping art, although a necessary one: it is a poor believe indeed who will not tithe, to demonstrate (to himself if to no one else) the strength of his belief. To wager on someone else's selections even if they may know better than you do, is like putting your life in someone else's hands. Still, if either Rousso or West might just pos have the exacta down cold in tomorrow's difficult fifth

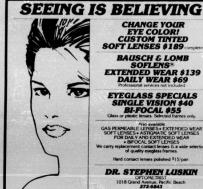




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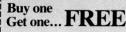
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The Hazard of Dukes



The La Jolla Playhouse is concluding its second summer season with an intriguing though not fully satisfying production of Shakespeare's As You Like It. This is. above all, a director's production. Des McAnuff, artistic director of the theater, has rethought the play with something of the bold theatrical imagination that so ben-eficially transformed last summer's Romeo and Juliet. Last year, Renaissance Verona was changed — part of the time, at

least - into modern Italy: this year, the least — into modern tray; this year, the French (or Belgian) ducal court and the forest of Arden have been updated to what looks like Fascist Italy in the 1920s. In

iooks like Fascist Italy in the 1920s. In both cases, the intention—and the result— seems to have been to give a freshness and supprise to the familiar script, to wake the audience up to a new vision of the characters, action, and language, unclu-tered by flabby performance conventions; and, at the same time, to bring importan-neese certain menings in the play the become more apparent in a twentieth. century setting.

In the present case, the director evi-

trast between the two worlds of the play, the oppressive court ruled by the usurping Duke Frederick, and the natural rural world, rough, honest, and beneficent, to which his banished brother, the former Duke, has retreated. These are two places, two kinds of people, two ways of life, two sets of attitudes toward human values, and they have resonances that go far beyond the conditions of the play, both socially

and psychologically.

To make the contrast more incisive and powerful than it is in many productions of the play. Mr. McAnuff, aided by the strong, simple, wonderfully imaginative ingenuities of set designer John Arnone, has shown us a court dominated by the clean lines and dehumanized forms of Fascist architecture, and a Forest of Arden of bizarre fantasy, with Magritte-like clouds painted on the backdrop and side-walls; a stylized tree hang with large placards bear-ing the fetter "R" (that is, "Rosalind," the play's heroine, whose name is in-scribed in trees by her adoring lover Orlando): an utterly unexplained and un-Ortando); an uterry unexplained and di-motivated — and therefore strangely de-lightful — pair of spiral staircases and connecting catwalks in tubular metal, and various heraldic paintings and cutouts, invarious heraldic paintings and cutouts, in-termittently descending from and re-ascending to the flies, of such things as the deer the hunters kill, the lion that attacks the sleeping Orlando, the sheep kept by the rustic Arden shepherds (together with basi-ing sounds), and the cuckold that the jester Touchstone fears he may become.

In the court scenes, there are bureaucratic thugs, blackshirts, military outfits (all cleverly designed by Patricia McGourty to be suitably menacing but not quite right in their details, the signs of a Fascism that cannot even maintain its own style), rifles, drum tattoos, and lights shining in the au-dience's eyes. Lines indicating the serious dislocations of familial and social values in this authoritarian state are accompanied by deep, dark, ugly, frightening sounds verg-

ing on the subsonic; we are forced to recognize and to experience - as is often not the case in productions of As You Like It really terrible and destructive things have become under Duke Frederick, his henchmen, and his petty reflection, young Orlando's tyrannical older brother Oliver. In Arden, playfulness reigns. The cos-tumes are tasteful and absurd, sleek and witty exaggerations of the elegant gowns. with exaggerations of the elegant gowns, suits, and sports clothes one might see in the television version of *Brideshead Revis-*ited. Richard Riddell's lighting design mimbly suggests the free, arbitrary, fantas-tic quality of this golden world, untram-meled by workaday realism. The melancholy Jaques, in business suit and bowler hat, emerges from a circular hole in the stage to comment on Touchstone's court-ship of the country wench Audrey. When it is time to perform Shakespeare's songs, a little jazz band appears, complete with an upright piano rolling on upstage, and the lyrics are set to pleasant jazz tunes (b) Michael S. Roth); transitions are accom panied by snappy arrangements of Mozart opera overtures. Anything goes here, imagination reigns supreme; this is a world of freedom, freedom from antiquarianism freedom from illusionism (the theatricality of the stage devices always calls attention

This, then, is a production full of direc torial imagination and of fresh, charming, and often beautiful visual effects; it is a production that understands and makes vividly clear to the audience the basic structure of values the play embodies. It is, most importantly perhaps, a production in which the universal relevance of these values, both the negative and the positive, is brought home with a powerful immediacy, and at the same time ornamented by a genial wit. But however much certain di-

to itself), freedom from traditional modes

of staging the play, freedom from a ham-

example, of Liviu Ciulei and Andrei Ser-ban), the theater remains fundamentally an actor's art, and no intensity of directorial intelligence and inventiveness can completely transcend inadequate acting.

That, I'm afraid, is the case in this As

You Like It. In contrast to last summer's Romeo, which was acted as brilliantly as it was conceived, the Playhouse's As You Like It is peculiarly unsatisfactory in its cast. There are some positive things one may say about the cast as a whole. The actors speak loudly and intelligibly. Better yet, they understand what they are talking about and can convey that understanding to the audience through rhythm, emphasis, and phrasing; Mr. McAnuff is particularly good at getting his actors to speak Shake speare's language as if they were actually thinking it. With some notable exceptions, however, what is lacking in these actors is a centered experience of the character as a living, feeling, reacting human being, with a consequent lack of authentic-seeming and powerfully communicated

These flaws are most prominent in Guy Boyd's performance as both Dukes (the wicked Duke rather drab and matter-offact, the good Duke artificial to the point of self-parody), and the excruciatingly man-nered, sing-song recital of Jaques's lines by Ben Halley. Since these characters have great deal of the most beautiful poetry in e play, that poetry has a tendency to go

quite by the boards. The good Duke's "Sweet are the uses of adversity" speech and Jaques's "All the world's a stage" are appallingly bad, with no sense of wisdom or melancholy, no appreciation of the philosophical and emotional implications of Shakespeare's language, and — worst of all — scarcely a pretense that we are expected actually to believe in the existence of the speakers as living persons. But these two actors have no monopoly on

well. Everybody here speaks his or her own dialect — we hear a stylistically chaotic mishmash of stage-American, de-motic East Coast and Middle West, Cock-ney, and Amanda-Plummerese. Miss Plummer, who plays Celia (the bad Duke's daughter and loving cousin to heroine Rosalind), constitutes a whole set of problems in herself. Originally cast as Rosalind but later shifted to the less important role, she has evidently been unable to get the heroine out of her mind or body; for the entire first half of the production, she is basically playing a Rosalind: forceful, witty, magnetic, strong-willed, hoydenish. It is a weird Rosalind, with that ineffably idiosyncratic way of speaking and moving, just as her Juliet last summer was a weird Juliet; but the weirdness makes her characterization of Celia all the

more attention-getting.
In this first half, poor Caitlin Clarke, as

the real Rosalind, pretty much fades into the background, dimmed to relative invisibility by Miss Plummer's gaudy coloration. In the second half, Miss Clarke necessarily comes more into her own, since she has almost all the lines and Celia has almost an the lines and cella has almost none. Miss Plummer is no in-tentional scene-stealer, and where Shake-speare makes her disappear she obediently does so. But Miss Clarke, though hers is an intelligent and in many ways charming reading of Rosalind, seems to be in too early a stage of her career to have learned to project the vitality and magnetic fascina-tion that Miss Plummer commands with such shocking ease. She does not sparkle much; what is worse, her passion for Orlando does not seem to grip her, shake her, boil up within her, as it ought to do (Patty Lupone, with a similarly youthful, modern-American characterization at the Guthric Theater a few years ago, showed us a Rosalind so intensely in love that she seemed caught up in a whirlwind of de-sires, joys, and tears). Orlando himself is played by Paul

McCrane, who was a nifty Tom Sawyer in Big River earlier this s:ason, but who ap-pears to have brought much too much of Mark Twain's Missouri kid to the role of the youngest son of the noble Sir Rowland de Boys. He is at his best in the superbly choreographed fight scene with the wres-tler Charles (B.H. Barry staged this fight,

the scene I have ever witnessed); he is at his weakest when he tries to express his feelings through words. And so it goes on through the list of cast members: good actors, oddly miscast, speaking their lines well, but not from the heart, and each actor living in a linguistic world of his or her very own. The great exception to most of these criticisms is the Touchstone of Saul Rubinek, who makes the jester a vaude ville comedian (still another style, another accent), but who carries the impersonation off with such perfection of timing and intonation, and with such a command of this particular style, that not only does virtually every one of his lines get a laugh but he actually creates a living character, a Touchstone more real than the Dukes, than the young lovers, than the melancholy Jaques — that is, than all those characters so much more important in the economy of the play than he is

Touchstone aside, this remains — as I have said — a production whose chief interest is the ideas of the director. One could wish that the actors were more idiomatic more Shakespearean, more per-suasive. But the director's ideas are so strong and so clever, they reach down so deep into the substance and meaning of the play, that many theatergoer, may be con-tent to see this As Fou Like It just for them. As for me. I have seen more engaging productions of this play, but scarcely any more fascinating and instructive.



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Less than a year ago, I had an unusually fine dining experience at the Village Cafe

in Encinitas, which had then come into the ownership of the Hake family. The cafe had physical rather than culinary problems. Located on Encinitas Boulevard in a nondescript shopping center you could fail to see if you as much as blinked your eye. Williase Coff bod additional difficulties. to see if you as much as blinked your eye, the Village Cafe had additional difficulties in being so small that it held only a few tables. Moreover it had no liquor license, and you either had to bring your own wine or dash out to the adjacent liquor store. Still if the food is of high quality, a small restaurant such as this can survive — al-though there's obviously not much money to be made in an enterprise that seats only thirty people. The young chef/owner Jon Hake impressed me by his inventiveness, his professionalism, and his general

personal chef to Frank Sinatra and others. I really thought word of mouth would bring people to this new Village Cafe, and beause Jon Hake was young (twenty-nine) and energetic, I would have given odds on the survival of this unassuming but good

restaurant.
About a month ago, however, I learned that Jon Hake was to be the chef at Jason's, a new restaurant located at the plaza level in the Old Town Galeria complex. Since I am a great follower of certain chefs, I didn't even wait a month after the opening as I normally do, but hastened to Jason's to calcal collaboration of the modern of the modern of the control of the collaboration. I was the collaboration of the modern of t take advantage of the good cooking. I was entertaining a visitor from Canada and wanted to show off some of San Diego's best culinary efforts. From time to time, I had heard that the

Galeria complex on Juan and Harney streets was not bringing in the business its shops had hoped for, but the first night we dined at Jason's, there were certainly dined at Jason's, there were certainly enough diners to indicate the restaurant was off to a good start. The night was warm and we sat on the patic covered overhead with green mesh. Everywhere we looked were pots of flowers in riotous bleom; the air was balmy, the tablecloths were nick and all the waiters were formal black jackets and black ties. A menu, exe-

black jackets and black the symmetric exeblack jackets and black the symmetric and s

e splendid, and indeed most of it was. A small problem arose when our entrees

arrived. Visually they were gorgeous, but when my friend gazed down at her rack of lamb, which was listed at seventeen dol-lars, she spontaneously burst out with the words, "I never saw a rack of lamb that had about four bites on it." Indeed, her portion looked like a double lamb chop— a few mouthfuls and you're left with the fantasy of eating those clinging vines that trail along the patio. I was particularly pleased that my friend had vocalized her discontent with the size of the portion, rather than having me urge her to do so.

The moment after she had made the comment to the waiter, the maître d'came

rushing up, assuring her that he would take care of it. When the three of us had finished our entrées, two more baby lamb finished our entrées, two more baby lamb chops were brought out. They were beautifully prepared and the herb sauce complemented the lamb to perfection. But you should be aware that you won't get much to eat if you order the rack of lamb. The vegetables — all at dente — turned out to be colorful and eye appealing, and trays of fresh hot French broad replaced the ones

that had been subjected to the night air.

My veal a la Française, prepared with
wine, parsley, and lemon (seventeen dollars), was quite fine, and although our

lars), was quite fine, and although our Canadian visitor ordered red snapper in white sauce, it had been cooked in red wine — a bit novel, but good.

Though the offerings for dessert were limited — most of them had been consumed at lunch, we were informed — we found the chocolate cheescade (\$2.25) light and moist. What impressed us most was the service and the surroundings. The portions were a bit scanty (we should re-name the cuisies" "nouvelle hunger"), but the food was of good quality and marked by professionalism. I made a point of asking whether Joh Hake did the cooking; the maiter d'nodded affirmatively.

maitre d' nodded affirmatively.

The bill arrived in an envelope with my

STOREWIDE SALE SALE STOREWIDE SAUNGS IN EVERY DEPARTMENT

item and its price clearly stated. This, too, was impressive. Our dinners for three with one glass of wine, one soft drink, one dessert, and coffee, came to \$57.51, with-out tip. We all remarked that the restaurant had had a fairly smooth opening and I made a mental note that Jason's would make a fine contribution to our dining Then came the disillusionment. My sis-

ter and I decided to take a friend to lunch at Jason's for his birthday. What an unmiti-gated disaster! Only fifteen days had gated disaster! Only fifteen days had elapsed since my first visit, but what a difference I found. Again we chose to dine on the patio. We were served bread and curls of butter almost immediately, but when I saw that some soot had fallen on the butter plate. I knew we were in trouble. Did I send back the butter? I didn't. I've eaten buthols, of dirt over the last devade. eaten bushels of dirt over the last decade eaten bushels of dirt over the last decade and I merely scraped off the dots of soot. My sister, who is more fastidious, decided to forgo the butter. She very much wanted to have the chicken crèpes (\$5.95), but we were told they were out of them. I sud-denly remembered that we had been told at dinner that they were. "our off" desearch dinner that they were "out of" desserts, a euphemism, I suspected, for saying straight out that the dish had not been pre-pared that day. My sister settled for the bouillabaisse (\$3.50), I had the coquille St. Jacques (\$6.95), and the birthday celebrant had the fish special, sea bass (\$7.95).

If the butter contained some flying ob-

jects it was as nothing to the state of the lettuce, tinged with brown rust. Question: why should I leave my house, where I can have a fresh salad, and drive to Jason's in Old Town for a fresh salad, and drive to Jason's in Old Town for a fresh salad, and drive to Jason's in Old Town for a fresh salad have a fresh salad, and drive to Jason's in

Jacques — usually prepared with scallops. This dish seemed to be a catchall for tiny pieces of shrimp, baby scallops, and sev-eral unidentifiable whatnots — a seafood mishmash with chopped, black mush-rooms as the base and a goopy sauce on top of it. I took one taste and couldn't have another. Nor could anyone else at the table eat it. So I filled up on bread and dusty butter. A siege is a siege and survival counts for something, too.

As for the bouillabaisse, it was served in a cup so tiny that you couldn't get at the seafood without spilling. It did contain a nice piece of lobster, but the mussel was

When our waitress asked about my to achieve competence before it concerns barely touched coquille St. Jacques, I told her I couldn't eat it. Her response should itself with art.

Maybe, as we were told, it was just a have been, "May I bring you something else?" Instead she got the maitre d'. The maître d', wearing his black tuxedo, bore

down upon us, accompanied by the chef. It was comic opera. My plate had already been whisked away, but the maitre d'said. "Let me take a look at that food." What did he think, that I had caught some

winged insect and placed it in the dish?
The chef regarded me gravely. The maitre d' said, "We've never had anyone complain before" — followed by, "Let me go into the kitchen to find your dish." And

they marched off, ostensibly to inspect the offensive entrée. I was never offered any-thing else, but in their defense, they did not

charge me for the coquille St. Jacques. The headwaiter returned and quizzed each one of us; he had heard — poor man — about the rusty lettuce. "We got it in at 11:30," he replied. Possibly he'd been told the

lettuce had arrived at 11:30. The question

dered a dessert (\$2.25); if way good enough to show that the pastry chef seems to be the one person who knows what he's doing. When I asked about chef Jon Hake,

I was informed that he no longer worked there. I could have told that just from

glancing down at the arrangement of the food on the plates. Chef Hake is full of artistry. The present régime at Jason's has

bad day in the kitchen. But I found it hard to believe this was the same restaurant I was in for dinner two weeks before, where every attempt was made to serve a product

It's all too easy for a critic to dust off a great deal of time and money has gone into great dearf with and many has gone tho establishing this place, but at present it's on rocky ground. The loss of Jon Hake, or of his equivalent, can't be overestimated. The setting, the service, the intentions may be the best; if the product fails, the restau-

rant can't survive.

I am not writing off Jason's. At present it's not worth the effort to go there at lunch, and I mean to return in a few months for dinner. Perhaps by that time the portions will be larger and the food quality that I experienced the first time will be

recaptured.

After I got home. I called the Village
Café in Encinitas in an attempt to find Jon
Hake. The phone had not been disconnected, but no one answered. I phoned the liquor store in that complex and was told that the restaurant had been closed for the last few weeks. That's a shame. The restaurant business is highly precarious and it's a loss to our community when a good one goes under. As for Jason's, a skillful chef can do the trick. The setting and the basic concept still hold promise



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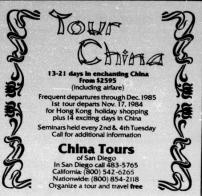
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Gray Engagement



JEFF SMITH

Simon Gray's characters refuse to stay put. Just when you think you can cubby-hole one of them into a convenient cat-gory, the character sidesteps the attempt and, like a Cheshire cat, leaves only an ironic smile where your label would have gone. Gray's people in Doy Davs, Bulley, Popiled, and Othersus's Engaged — currently enjoying a fine production at the Bowery Theatter — make sense when seen with hindsight. They are precise, well-rounded, and believable. Their motivations and actions are one. But, initially seless they never come to us as whole a least they never come to us as whole Simon Gray's characters refuse to stay rous comedies jostles audiences ac ustomed to characters with easily identi-

fiable traits and comfy presences.

Gray's characters have the same problem with each other. They trust appearances. They expect people to be literal—
not literary—creations, whose natures are
not compounded by jarring perspectives,
the realities behind the illusions, and
Gray's forte, dramatic irouy. It's fun to
watch a play by Simon Gray, which stays
were literate sheed of you and which several moves ahead of you and which, with each new revelation, seems to delight in watching you have to process new in-formation into your theatrical computer. But it must be hell to be a character in one of his plays. They would love to be the urbane stuff of Noel Coward comedies. Instead they lead lives of gabby desperation, and in Gray's adroit hands, the

speeches of these characters deconstruct their identities at every turn.

Otherwise Engaged begins with what

at Simon Hench, the play's protagonist, suggests that for once Gray has created a stable being, a constant center around whom we can measure accurately the lunacies at the play's circumference. An Oxford graduate and a successful book publisher, Hench is an accomplished man, this well-furnished London flat bespeaks taste, good breeding, and refinement. As well-stocked bookcase (and wet bar) car-ries only quality titles (and labels). His clothes are top-sheff, as are his name, it seems, could fluster this man's empyrean calm. Everythine indicates he has long stable being, a constant center around calm. Everything indicates he has long since risen above the mano-a-mano mess

Hench, who even seems to breathe purer air than the rest of us, plans to ease into this ar than the rest of us, pians to ease into this summer morning in a way that befits his high station in life. He warms up an expen-sive stereo system, patiently dusts off

minute lacunae from a new record minor nuisance, true, but worth the effort for a consummate appreciation of the music — and then fills his elegant sanctuary with the rich strains of the open-ing segment of Wagner's Parsifal. Hench drifts away with the tale of an innocent youth who, like Hench, stands apart from the suffering of the world. And we can rest easily too since, whatever else happens in the play, we can be sure than Hench will

emain a trusty guide.

Much of the first act confirms our impression. People rely on Hench as much as we do, and they bring all number of personal problems to his self-made Grail Castle. The first intruder is Dave, a randy Castle. The first intruder is Dave, a randy slob renting Hench's upstairs rooms at astonishingly cheap rates. Dave is on the prowl and needs advice. As does Stephen. Hench's older brother, who is up for a relatively low teaching post in the public school system. Then Jeff Golding arrives. He's a literary pundit whose authoritative opinions disguise a feeble private life of chaotic indexision Golding who drinks chaotic indecision. Golding, who drinks half a bottle of Hench's scotch (Glenmorangie, of course), has fallen in love again with his ex-wife, much to the dismay of his buxom girlfriend Davina. She shows up, too, and as soon as Golding has left, ten-fifths swacked. Davina strips to the waist and attempts to seduce Hench among other things, into taking a look at the biography she is writing. Amid continual interruptions that post-

Amid continual interruptions that post-pose Parsigla dier no more than eight bars, Hench remains placid. With what eems the compassion — and, regarding Davina's enticing advances — the libidin-ous control of a saint, Hench listens to each soap-operatic tale of wee and makes thoughfully considered suggestions. He is never hurried and appears genuinely atten-tive to the extremes that fight for dominion of his flat, be they the harmonies of Wagner or the cacophonies of his callers. Until the end of act one. Hench is a loving husband, an ideal landlord, and a benevo husband, an ideal landiord, and a benevo-lent lender of his money and his time. And while an occasional stray gesture or a wry tone in his voice indicate fleeting annoyances, it is clear that his home is a light-house for shipwrecked souls — and equally clear that Hench's reputation for sympathy and concern is well deserved.

Otherwise Engaged, however, is like a mountaineering expedition led by a two-faced Sherpa. The ascent shows us one side of our leader — the descent another. In the play, Hench actually doesn't change at all. He's still the same person, when the curtain comes down, he was when he first put the music on the stereo. What does change, irredeemably, is our view of the man. Without altering a single gesture, Simon Hench metamorphoses before our eyes. He betrays every character in the - and our trusting expectations as

scope, reshaped by what we learn about him. Although he stays the same, all of his positive qualities — at first worthy of canonization - are undercut by revela tions in act two. Hench is cool, sure. But like ice. He's also distant, un-(not dis-) interested in the sufferings of his fellow humans. What looks like warmth is actually a perverse pleasure in hearing about people whose lives aren't working. Each story confirms Hench's chosen stand. At one point Wood, a nerdy schoolmate of his, resents that "life has not caught up" with Hench. But it has. It's just that long ago Hench dug a moat around his emotions o wide he'll never have to confront them The guy's a world-class misanthrope. How could we ever have thought otherwise?

could we ever have thought otherwise.

Because the playwright has engaged us so well. Simon Gray has a thorough awareness of theatrical conventions. He knows that audiences are trusting souls who appreciate plays with secure centers and consistent characters. He also knows.

ingeniously, how to set up expectations and then — without having to say "I told you so" (because, in retrospect, he already has) — to twist them all out of whack. On the surface, Otherwise Engaged looks like a comedy of manners and/or character. It is actually a comedy of contexts, in which each new scene radically alters our under standing and heaps new layers of irony on those to come. The audience dearly earns those to come. The audience dearly earns its right to appreciate the play's dramatic irroy. — that feeling of knowing more about a character's situation than the character does — because for most of the evening the joke has been on those of us, fulled by Simon Hench's equipoise, into believing the 3 an dock guy! I suspect that, in person, Simon Oray isn't one either. His designed to the person of the experiment of the person of the

It is a truism of the theater that effective casting is eighty percent of a show. At the Bowery Theatre, director Kim McCallum has assembled a terrific cast, and the show captures much more than eighty percent of the script. Which is no mean feat, since Otherwise Enguged isn't an easy play to stage. Unlike most scripts, in which a stage. Unlike most scripts, in which a character walks onstage intact, with a per-ceivable core, and then reveals the suppor-tive details of its being. Simon Gray's people are built backwards, more an as-semblage of parts than a whole. Thus an actor must play a series of shapeshifting fragments — comically vulnerable in act one and angrily assertive in act two. Both sides of the character must enmaale con-sides of the character must enmaale con-

Gray points toward but never identifies.

McCallum's cast handles this slippery assignment quite well. Brian Salmon, who

plays Hench's older brother Stephen, typifies the difficulties and the achievements of the group. In real life, his character would be a normal middle-class British male, with heartfelt hopes and fears, and all the usual repressions. But compared to Simon Hench, all "normal" behavior appears extreme, and our first look at Stephen makes him seem, by con-trast, to be a sniveling wormboy with a trivial inner life. His inadequacies appear legion. His mucked-up life pales before the presence of his august younger brother. What Salmon (and the other cast members) does so well is live in the limited world of does so well is live in the limited world of his character — and not in the ironic con-texts of the play. He refrains from forcing comic effects. His Stephen is unaware of comic effects. His Stephen is unaware of an audience larger than the one he has sought in his younger brother. This choice—to play a real person who just happens to be snared in a Simon Gray comedy—makes Stephen wholly believable, vivid, and, in the end, much more likable than be first appeared to be.

The reat of the cast, for the most part, is countly aden a bridding the attempts of

equally adept at bridging the extremes of their characters credibly. An drew Nichols's Dave, the upstairs tenant, is the kind of person who would hear an obviously tasteless joke at a party, would leer at the nearest woman, and would ask, pant-ing, "Get it?" Dave is one long oink. But he also has feelings, and Nichols reveals them well. As does Tamara May as the them well. As does Tamara May as the uninhibited Davina, who likes to mix business with pleasure. Keith Alayre and Jeach, are competent, but both could explore their characters in more depth (Beth's emotional distance resembles. Hench's too closely, and Wood, a pivotal role in the play, could be more pathetically

tormented). A real surprise is Douglas Roberts, a new face though he's played in several local productions. Robert's work as Jeff Golding, the literary critic whose alcoholic capacities rival Geoffrey Fir-min's in *Under the Volcano*, is outstanding.

As expected, so is Kim McCallum, who has wisely cast himself as Simon Hench. McCallum's direction and the Bowery's technical efforts (Tom Perkins's set, Ingrid technical efforts from Perkins 5 set, Ingrid Helton's costumes, and Sean Lamotte's lights) are all high caliber. And Mc-Callum's low-key, comparatively unag-gressive creation of Hench molds the part splendidly. Those familiar with this actor's missed his gentle performance, two years ago, in *The Hasry Heart*) will see a new McCallum here. His Hench is rational, inside, serene, at once a sincere lay therapist for the masses huddling at his home and a sadistic director orchestrating a shabby melodrama, in the first act, for his own summery amusement. When life does catch up with Hench, McCallum's surface barely alters. Just a few spare, bu appropriate gestures and nuances register the catastrophic implosions within Hench's empty soul. This role — an anchorite and a libertine in the same breath is but another indication of McCallum's range and enormous skills as an actor.

least, that McCallum has been ready for some time to leave twentieth-century drama—soon!—and to take us back to medieval Denmark, where the palace guards are ceting ghosts and where a prince—the same age as McCallum—arestles with the contraries of the cosmos. "The readiness is all." Mr. McCallum— Your Hamlet beckons

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What Men Are These



It would be a mistake, though easy to make, to suppose that the stupidity of Rod Dawn must rele out all sincerity; to supin other words, that John Milius must have taken as his battle cry the familiar Menckenism about no one ever losing a dime underestimating the intelligence of the American public. This would be a mis-take not because it would be incorrect. though I suspect that it would de incorrect, though I suspect that it would. (If the stupidity eclipses the sincerity, it is perhaps because Milius, with that mixture of combativeness and defensiveness so typical of the right-wing mind, insists on putting his worst foot forward. Where lib-erals tend to talk among themselves, conservatives go out of their way to be over heard by the enemy) No: the mistake would be in closing down the one, and narrow, avenue of excitement in the movie. In similar (but not identical) fashday, would not have been nearly so hilarious if we could not believe that it were

This is not to say that the excitement afforded by *Red Dawn* can so easily assume the form of hilarity. The opening sequence, following an America-the-Beautiful montage that prominently in-cludes a park memorial to that coiner of Big Stickism whom Milius saluted in *The* Wind and the Lion, hits us literally where we live. The sudden downpour of armed parachutists, interrupting a high-school lecture on the military history of the Mongol Empire, has a genuine nightmare qual-ity, so much so that we can put a hold on such questions as why the Allied Com-munist Invasionary Forces would throw so much firepower against a Colorado small town, and why a Colorado town, no matter how small, would not have had some notice of their approach. (The eventual explanation set forth by Powers Boothe, an explanation set forth by Powers Bootne, an American flyer downed in the vicinity, does not reward our patience.) The ensu-ing sketch of Occupied America, with the conversion of the local drive-in into a re-

implementation of a propaganda campaign entitled "The New Man Arises," and so forth, continues in the nightmare vein. But the movie soon seems to wake up and to enter a controlled daydream vein. a con-scious conjuration of the Good Old Days of the Minute Men and the Green Mountain Boys, where a small pack of teenage renegades descend from their mountain

napalm industry might feel a certain vindi-cation, after so many image-blackening Vietnam movies, at seeing their product demonstrated in such a context that the audience can nod assent as the Powers Boothe character mutters through his teeth. 'Fry 'em.' And the nuclear antifreeze people, or contemporary Big Stick-ists, will surely be able to find sustenance in the notion that nuclear missiles can pep-per the globe and life can eventually pick up again and go on much as before (minus, to be sure, a few major metropolises).

If only to alleviate the monotony, the movie eventually has to wake up to a realmovie eventually has to wake up to a real-ity or two, and admit the possibility of some casualties among our untrained teen-age rebels. But the character-drawing up to that point has been so neglectful that, when a few of them start biting the dust. It is hard even to recognize who they are, much less care. (The oddly dark outdoor photography by Ric Waite is no help in making positive identifications.) Ron O'Neal formerly Super Fly and here a Latin American freedom fighter who is somewhat abashed at finding himself in the role of oppressor, is perhaps the most attractive character. But it says something about the rest of the characters when one so thin can shoulder his way to the forefront. William Smith, as the belatedly imported Soviet expert in anti-insurrectionism, at least cuts an impressive physical figure, and I wait for confirmation in published interviews that the physical details of this portrayal the beret, the sunglasses, the puff-chested march down main street — are anodelled on, are in fact a carbon copy of, the similar figure in *The Battle of Algiers*. Both of these formidable adversaries are fortunate enough to have personal confrontations with the two American bitter-enders in their suicidal assault on the Communist stronghold - much in the way that Errol Flynn, whether leading the Charge of the Light Brigade or absorbing the massacre at the Little Big Horn, would somehow manage to hook up with his counterpart on the opposition. This, plainly, is a sentimental and old-fashioned sort of Hollywood notion. But Milius is a sentimental and old

hideout to make guerrilla strikes against the oppressors and to leave their school (The ages of the heroes suggest that Milius may have had a prudent eye on box-office demographics after all.) No doubt the most common remark among reviewers around the nation is that the movie seems a madeto-order promotional tool for the NRA and the anti-gun control lobby. (Only local re-viewers would have had the chance, on the other hand, to remark on the incongruity of the promotional screening at Mann's Cinema 21 being handled by a radio station whose call letters are KGB.) One could go further in that strain and remark that the

fashioned sort of Hollywood fellow And his movies, as I began by saying, would lose most of their excitement if he weren't. One can only wish he would heed the advice handed out here by the guerrilla leader (Patrick Swayze) to one of his tearful tradick Swayze) to one of his teartuit troops. To wit: turn it (the emotion) into something else. Of course the Something Else we can wish Milius would turn his emotion into would not be what the head guerrilla had in mind, but something a bit more constructive, something (to put it in art-making terms) a bit more constructed.

Tightrope is the more serious sort of Clint Eastwood movie that I had gotten in the habit of expecting Clint Eastwood him-self to direct, a habit I began to get out of when he chose to direct the fourth Dirty when he chose to direct the found Dirty Harry installment. The director in this in-stance, a first-timer, is screenwriter Richard Tuggle, who earlier wrote the script for what was perhaps the only seri-ous Clint Eastwood movie in recent years not directed by the star: Escape from Al-catraz. Although he is apt to overdo the shots of the murderer's ominous jogging shoes or to overextend the preludes to his strikes. Tuggle establishes his claim on seriousness through a kind of steady-handedness, a well-regulated tightening and loosening of tension, and never too much of either, so as not to squander the whole supply before the final reckoning beneath the train wheels. The photography is entrusted, as usual in a Clint Eastwood movie, to Bruce Surtees, and he carries on the seriousness oy submerging the action in an artful darkness — perhaps more dark than artful. And the New Orleans setting gives the cue for a Lennie Niehaus jazz score that rescues Eastwood from his

ments, and returns him to that "serious form of music for which he proclaimed his fondness in Play Misty for Me

The conception of the hero — a police letective dirtier, in a sense, than Dirty Harry - is of a man who must daily go down what Raymond Chandler christened Mean Streets, but who, in violation of Chandler's definition of a hero, is in immi-Chandler's definition of a hero, is in immi-nent danger of himself becoming mean. Except that by his account his elbow-rubbing with the denizers of Mean Streets had only inspired him to treat his wife with more "tenderness." Except his wife wash" "interested" in that, and it wasn't until she walked out on him that he began rubbing more than just elbows with what we might term Mean Streetswalkers. The character's fatherliness to his two pre-teen daughters (the elder of whom, getting her turn after her brother Kyle had got a chance to work with his father in Honkytonk Man. is played by Eastwood's daughter Alison) is established fully, and wisely, before his predilection for kinky sex. Once this second trait has been established, however, it

intervals. Is he just a guy who can 't say no?

The fatherliness is almost as far off the beaten path for Eastwood as the kinkiness. And although the former opens up new possibilities for his perfected repertoire of double-takes, slow-burns, and whatnot (as to the question, "What's a hard-on, Daddy?"), I am not at all sure that many of his fans won't be immediately more toler-ant of the latter. It is a measure of East-wood's strength and sensibleness as an actor that he can take on both these qualities without feeling he must somehow rec-

oncile them, or must promote one of them from sidelight to limelight. This is perhaps also, however, a drawback. I admit I was tantalized, for example, by the prospect that, when Eastwood realizes all of the murder victims had been former dalliances of his, at least part of his concern would be specter of public exposure, weighs on his mind, we don't know it. And fair enough. But if the character isn't going to bear more heavily on the case, or the case isn't going to bear more heavily on him, then it s up to the case itself to hold our interest. It holds it, I would say, fairly well, fairly far. The case, for me, begins to break down irreparably with the very unscrupulous dream scene into which those telltale ten-nis shoes come silently creeping, even though the dreamer has never laid a waking eye on them. The unscrupulousness is pushed further in the followup scene wherein he spots what he believes to be the incriminating tennies, even though the only place he has seen them before was in the previous night's dream. And to push the unscrupulousness past all redemption, the actual killer then shows up in the catburglar outfit which he had never been partial to before, but which had accom-panied the tennies in that inescapable dream sequence, thus suggesting the killer has an eye not only on the policeman's sexual activities but into his subconscious pear to be the writer-director, much more than the central character, on whom some of the meanness of those Mean Streets has

Just as last week I had the chance to

pooh-pooh the fledgling effort of Bill Forsyth, this week I have the chance to pooh synt, this week thave the chance to pool-pool a couple of such efforts of David Cronenberg. But I wouldn't again want to make the mistake of doing so without pay-ing full tribute to the Ken Cinema for offering such chances in the first place. There were actually three David Cronenbergs on the bill, but one of them doesn't count. The Italian Machine, the title of which refers to a Ducati Desmo Supersport cov-eted by a rabid motorcycle enthusiast, was made for Canadian television, apparently just after Cronenberg had made his first feature and his lasting reputation. Of the other two, the chronological first one. Stereo, in black-and-white, depicts a man dressed as if for a Hamlet audition, but actually a guinea pig in some sort of psycho-sexual experiment, wandering around amid sterile institutional architecture while a whole relay-team of narrators (there is no dialogue or sound effect) take turns talking of parapsychology, phenomenology, erotic morphology, experiential space continua, and other such narcoleptic topics. The second, Crimes of the Future, is shot in color, although again amid the same sort of institutional architecture; is limited to a single narrator (whose on limited to a single narrator (whose on-screen presence recalls John Lennon in his granny-glasses phase), but again no dialogue; and is more openly satiric, but not more openly funny. Both of these have all the earmarks of student films, though with above-average durations. And 3 sup-pose that if I were Cronenberg's faculty advisor, the sense of responsibility would be large enough to compel me to comment at greater length, or at least to sit through them at greater length. A critic's responsi-bility is not that large.

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QUARTER NOTES

SANTA FE CHAMBER FESTIVAL: **BAROQUE RECITAL**

Once again the La Jolla Chamber Music Society brought the Santa Fe Chambi Music Festival to San Diego. Ironically, I was in Santa Fe myself as the Festival was giving its final concerts there, but my attention was occupied with the Santa Fe Opera and I did not hear any music by this wonderful annual assembly o chamber music players. I also missed part of their California visit — two concerts because I was still away in New Mexico. and one because the La Jolla Society offered two concerts simultaneously in different halls (a deplorable practice). The three concerts I did players remain as dedicated and talented as in past years, and that their ensemble work is even more disciplined than

It has become a custom to It has become a custom to give one of these concerts — that devoted to baroque music — in the Mission Basilica San Diego de Alcald. It is hard to imagine a better venue for such a concert; the mission itself dates from the baroque period,



listen to music by Bach and his contemporaries. I mean Johann Sebastian, who was represented at this concert by a performance of his Suite No. 2 in D Minor for unaccompanied cello. Timothy Eddy was the cellist, a young man with that distant, self-absorbed look that comes over musicians when they play this music. The Bach unaccompanied cello suites have three salient

characteristics: their technical ingenuity, which enables the cello to provide (or give the illusion of providing) its own harmonic accompaniment; their inventive exploitation of the styles, forms, and rhythms of popular dances of the period; and their astounding profundity. Mr. Eddy dealt admirably with all three. His own technique was exemplary danciness and the meditative Innerlichkeit that give these

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rich tone of his cello resounde through the basilica as though it were of gigantic size, yet the playing maintained a sense of

ntimacy.
The combination of volu and intimacy was to be found throughout the concert, for example in the other solo section, which was devoted to three of the harpsichord sonata by Domenico Scarlatti, performed by the evercharming Kenneth Cooper. M Cooper chose unfamiliar works (of course, most of the 550 sonatas are unfamiliar to most of us), but the usual Scarlatti characteristics were there in full measure, including that puckish sense of humor shared in the history of music only by Josef Haydn. Mr. Cooper made the most of those unexpected pauses and unpredictable phrases, while at the same time giving these short but fascinating pieces an intense flexible, resilient as a rubber

ball. This was not small-scale Marya Martin was the flautist harpsichord playing. Mr. Cooper evidently thinks of the Scarlatti sonatas as belonging and the loveliness of her tone and phrasing was matched by the other players: Mr. Vogel (oboe), Laurie Smukler to the grandiose side of the (violin), Marcy Rosen (cello), and Mr. Cooper (harpsichord). The only piece less than satisfactory on this delightful baroque, and with his formidable mastery of his instrument and the warm.

program was the Soler concerto, the title of which I have enclosed in quotation marks because the music was actually composed for two organs. It was customary in the baroque period to change instrumentation — to substitute a flute for a violin or one keyboard instrument for another. A recording I have of the six Soler concertos offers a performance of this A Minor concerto on two harpsichords which does indeed sound fine which does indeed sound fine (the others are performed on two organs or on the combination of organ and harpsichord). There is therefore nothing intrinsically wrong with an arrangement such as that offered by the Santa Fe group. In practice. such as that offered by the Santa Fe group. In practice, however, the combination of larp and harpsichord, however cuphonious verbally, proved disconcerting and tedious. There are few instruments There are few instruments farther from the aural sensibility of the baroque than the modern concert harp, with its rippling, melting, romantic articulation and its cool, bland, blooming tone. Harpist Heidi

Mozart revered, indeed worshipped, this eighteenth of J. S. Bach's twenty children.

magnifying resonances of the hall, he made a persuasive case for his point of view. The other works on the

The other works on the program were for small ensembles. François Couperin's Concert Royal No. 4, for oboe d'amore and continuo, Johann Christian Bach's Quintet for flure, obocviolin, cello, and harpsichord, Op. 22, No. 1; and the "Concerto No. 2 for Harp and

Harpsichord" by Antonio Soler. The Couperin work was particularly interesting for the

sound of the oboe d'amore, deeper, more plangent, and more rustic than the sound of

the modern oboe. Allan Voge

played with the same suave skills he has exhibited on the

yell-made work in the galant style, unpretentious, perfectly crafted, and with a slow

movement — basically an accompanied melody for flute — so enchantingly beautiful that one could understand

without anything further why

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Lehwalder with her subtle dynamic shadings, did justice to the expressive potential of her instrument but quite ignored the stylistic demands of Soler's composition. In any case, in the Basilica the harp sounded chiefly like a muddled background to the pungent, penetrating sonorities of the harpsichord, played by Mr. Cooper with his habitual

mini-café were especially delectable) and graciously arranged, these events were in the lavish tradition of the La Jolla Chamber Music Society, with its deservedly famous parties and receptions. Music may be the food of love, but it is invariably enhanced when accompanied with food of the more material variety, above all in such congenial



SANTA FE FESTIVAL: SHERWOOD & OLD **GLOBE CONCERT**

attended in this series wer devoted to the more or less standard chamber music repertoire, from the classical period to the Twentieth
Century, Both concerts were
preceded by a dinner party: a
'mini-cafe' on the esplanade
in front of the La Jolla Museum of Contemporary Art (which is where Sherwood Auditorium is located), and a buffet dinner on the green at the Old Globe. Well catered (the cold salmon and the celeriac salad of the

The concerts included (at The concerts included (at Sherwood) a Haydn trio, the Faure C Minor Piano Quartet, and the Dvořák String Quintet, Op. 97; and (at the Globe) Mozart's String Quintet, K. 593, Janaicek's Second String Quartet, and the Schubert Second Piano Trio. Schubert Second Plano Trio.
Of these works, the highlight
for me was the Janáček, one of
the every few modern works the
Santa Fe players brought to us
from Santa Fe. where their
twentieth-century repertoire is
much more extensive. The bias
of the La Jolla Chamber Music
Society and their audiences
against modern music is one of
the few lamentable flaws in this
otherwise excellent otherwise excellent

organization; they, in fact, had asked the Santa Fe group to

keep twentieth-century works o a minimum in these Sar Diego concerts. That this was an error could not have been demonstrated better than by the Janaček, which somehow sneaked through the censorship. One of the most emotionally compelling works in the string quartet literature, these "intimate pages" of autobiography are intensely, personally gripping from first to last, and they constitute a musical experience unmatched in this respect since the late quartets of Beethoven. The work was given an appropriately taut and fiery performance by the Mendelssohn String Quartet, a youthful group of the highest quality that ought to be brought back here on their own. There was a strong and

rhere was a strong and feelingful performance of the Mozart quintet by Daniel Phillips and György Pauk (violins), Toby Appel and Geraldine Walther (violas), and Geraldine Walther (violas), an Timothy Eddy (cello); these musicians, plus planists Peter Frankl and Edward Auer and cellist Ralph Kirschbaum, constituted the performing forces of the two evening concerts I heard. It must be said that, while all the performances were committed. said that, while all the performances were committed, professional, disciplined, technically assured, and musically intelligent, none of them had quite the power and fascination of the Janaick as performed by the Mendelssohn Quartet. This effect may have been due to a certain



works. These composers tended to think of chambe music as a large arena for expression and exploration and their imaginations expanded accordingly. The mind of the audience must be mind of the audience must be receptive to this expansiveness which means that the players must create in each case an imaginative universe so self-contained and so deeply inbued with its own unique flavor that while the muse is being performed the audience will live in that universe only and will accept its dimensions as the only possible ones. I am not sure that the Santa Fe musicans achieved this effect. not sure that the Santa Fe
musicians achieved this effect.
The Faure quartet, for example
(performed here by Phillips,
Walther, Eddy, and Auer), is
filled with surging, passionate,
gorgeous material, but it is
rather weak in developing these
wonderful ideas, which it tends
merch's to general. For the piece. merely to repeat. For the piece to make its proper impression the musicians must create a suitable atmosphere romantic, dreamy, piquant

French - in which the iser's intellectual and active dissimilarity to Mozart or Brahms will seem irrelevant. That is what Artur Rubinstein and the Guarneri Quartet do on their recording of the Faure work, a performance that never lets your mind wander and that makes you believe, while it is going on, that this is an authentic masterpiece. The Santa Fe performance did not quite

Similarly, the Schubert Trio No. 2 (performed here by Pauk, Kirshbaum, and Frankl) lives in, creates, is a world of mysterious half-lights, of glittering melancholy, of the spooks and elves of the imagination. There is no other piece like it: no other movement remotely like its uncanny slow movement; no other melody, even by Schubert himself, as profoundly weird as that movement's main theme. The Santa Fe musicians did not really make us feel that. They played, with enthusiasm and played, with enthusiasm and grace, a piano trio, a piano trio by Schubert — but they did not (for me at least) communicate (for me at least) communicate the sense of stringeness, as though of moonlit forest glades with spirits stirring in the fecund darkness, that pervades this particular plano trio by Schubert. Still, these are quibbles. If we in San Diego had a regular series of chamber music concerts as well played as those we heard last week we would have multiple occasions for rejoicing.

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Blues Standards



JOHN D'AGOSTINO

One of my favorite photographs depicts two aging black musicians in suits and ties performing in the middle of a weed-choked vacant lot in Helena, Arkansas. circa 1962. On the left stands the late, great circa 1962. On the left stands the late, great blues mouth-happits Sonny Boy Williamson, his eyes narrowed to slits, his harmonica pressed against a hand-held microphone. At Williamson's side sits his long-time cohort, the late dummer James Peck. Curtis, playing a battered same drund and cymbal. Setween them resis Curtis' bass drun. which bears on its front head the crude. Inhal-ettered legend, "King Biscuit Enterainers" [sic] I think of that price as I stand at the rear entinance to Hillcrest's Mandolin Wind restaurant/

Hillcrest's Mandolin Wind restaurant inghtelub, above which a large sign pro-claims in garish, red hand-lettering, 'Home of the King Biscuit libus Band.' The permanent marquee is fitting, since he king Biscuit band virtually has been the house band at the establishment for seven years, but it would be capally apsended to the band of the ban

playing in this town. King Biscut has be-come something of an institution.

It would be incorrect to suggest that King Biscut has remained intent for two decades (indeed, four different versions of the group have appeared at the Mandolin Wind alone), or even that it has been un-rlaggingly faithful to pure blues during that time. In fact, the band has undergone a

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remarkable number of personnel changes. a few stylistic digressions into rhythm and blues and rock, and even dormant stretches in its long history. But as it nears its twenones and res, and even domain street, or in is long history. But as it nears its twen-tieth amiversary, King Biscutt still boasts to we or ofounders, vocalishmappin Keens to we or ofounders, vocalishmappin Keens and is busier than even in addition to frequent gigs at such watering holes as the Old Pacific Beach Cafe and the Belly Up Travern in Solans Beach, and their regular weekend stists at the Mandolin Wind, King Biscutt has also appeared at such heavily attended public events as last springs. 8 Michelob Street Scene downtown, and more recently broadcasted liver from City College as part of radio station KSDS "Jazz Live" series. That amount of exposure, especially for a band that plays a comparatively quaint form of music, can often prove professionally fatal; as it is, even the most contemporary-sounding local bands seem to have life expectancies of only two to four years. But King Biscuit has weathered both local and international trends perhaps because of, rather than in spite of, its commitment to the blues idiom. And in-stead of reaching a saturation point in San Diego, the band seems actually to be gain ing popular momentum in the face of what some claim is the first stage of another widescale revival of interest in the blues. It is about 8:30 on a recent Friday eve-

ning, and Schoppmeyer, the acknowledged leader of the band, has just strolled into the Mandolin Wind and said hellos to couple of familiar faces. An hour re mains before King Biscuit will begin its first set, and so the only people in the club are a few late diners nestled into booths on the room's perimeter. We take a small booth near the rear of the club, and Schoppmeyer prefaces our conversation by reporting that since the last time I had heard the band — only two nights before — he had had to replace the group's long-time bassist, Don "Draw" Levine. The reality of losing the disgrantled Levine seems to weigh heavily on Schoppmeyer, who nonetheless harbors high hopes for his replacement, Greg Willis, who will be replacement, Greg Wullis, who will be playing his first gig that night. Schopmeyer is self-contained, controlled, almost guarded. Conservatively dressed, with short-cropped hair and a neatly trimmed mustache, he looks like what he lis: a responsible, sober-demeanored dirty, four-year-old who work. for the dirty, four-year-old who work a for the fronts a no-frilis blues band at night. Over a cup of coffee, he discusses in serious tones the difficulty of keeping a band to guber and happy.

"It's really tough to keep good must-cians astiffed for very long," he says. "A let of guys have jazz backgrounds, for guys have jazz backgrounds, for playing the blues its too limiting, so they split. Or they don't play the blues the way hey should be played and I have to let them go. I've seen so many guys come and

realize that we had been in competing but mutually admiring bands in the Sixties. Reminiscing about the "good old days" of San Diego rock and roll inevitably leads to a discussion of King Biscuit's formative

'Paul and I started the band in 1965," he says, warming to the subject, "when he says, warming to the subject, "when we were in the seventh or eighth grade. Bands like the Rolling Stones and the Paul Butterfield Blues Band were at that time doing blues standards by Muddy Waters, Willie Dixon, and others, and it was only natural that after listening to the copy bands we started getting into the real stuff, the originals?

The King Biscuit Blues Band, whose ame is derived from the same Thirties radio program (King Biscuit Time) that had featured Sonny Boy Williamson and his band, performed "9 over San Diego in the Sixties, gradually sening a requirition the Sixties, gradually earning a reputation as the city's premier exponent of the blues. Almost always incorporating a horn sec-tion into its line-up, King Biscuit was notable not only for its big sound and the talents of its musicians, but also for a com-prehensive repertoire in which nearly all

King Biscuit developed a faithful home-King Biscuit developed a faithful home-town following, and in the late Sixties landed a fateful series of gigs opening for the likes of B. B. King, Jumny Reed, and Jimny Smith in the now-defunct Jazzville club on Market Street, downtown. Smith himself was present at the band's audition for those gigs, and after they'd played he unleashed a barrase of criticism that does intuition was present in the value's administration for those gigs, and after they'd played he astated the yearing entrictions that deviated the years of the property of the property of the property of the property well, but the other guest cach musician apart, telling in how terrible we were. Paul and I took (the critisism) pretty well, but the other guys were so discouraged they quit the hand.' That wholesale defection was only the first and the most extreme example of a pattern of arrivals and departures that over the years would make King Biseuti seem at times more like a small airport than a band. Even Schoppmeyer and Cowie haven? I always resisted the meamerizing motion of the band's revolving door. When the blues

blues styles and I fried to figure out how many different people have been its figure for how many different people have been its figure for how many different people have been its figure for how many different people have been its figure for how many different people have been its figure for how many different people have been its figure for how many different people have been as the figure of his people with a form of the figure have been as the figure of his people with the figure have been and the sort figure for his people with the figure have been and the fig oil Blues 78- and 48- for years. Coplains could blues 78- and 48- for years. Coplains could be recompleted to New Orleans, Chicago (Casa) and the world regional blues skyles for the band to play. Theed what Butterfield had done — he basically took amhenite blues material and beefed it up, gave it a fact, Cowie's occasional leaves of absence that we did, referred and that what we did. come such an accepted part of King Bis-ciuli shistory that these guitarists who have replaced him usually understand that the arrangement is only temporary. One local guitarist, Gene Rochambeau, has served three separate one-year tenures ac Cowie's replacement in King Biscuit. "The lat-time Ken let me go," Rochambeau re-called in an earlier conversation," he said. 'Gene, 1 links you like the bloss, but Paul Gene. I think you like the blues, but Paul flows the blues. Ken favors a more traditional, almost academic approach to playing the blues, to the extent that sometimes he'il actually tell you to play more in the style of one or another of the great blues guitarists. I went along with that, but I guess Cowie's playing style is just more suited to Ken's concept of how the blues should be player. See the style of the styl

Paul's playing. He reminds me of [the late]

Mike Bloomfield, who was one of Paul' on nights when he was on, and then maybe the very next night he wouldn't be able to find a note to save his life. Paul's a
little like that. Sometimes he's just okay,
and then the next night everything he plays is right there.

Almost on cue. Cowie enters from the rear of the restaurant. One's first impres-sion of Cowie is that he is Schoppmeyer's antipode. His engagingly friendly and slightly nervous manner and mildly di-sheveled appearance paint him as the loose, street-wise Keith Richard to foose, street-wise Keith Richard to Schoppmeyer's natty, businessike lagger Before the two leave to prepare for the night's opening set, Schoppmeyer sum-marizes his band's approach to playing the blues. "It's not a personal crusade or any-thing, but it's real important to me that people lose this idea that the blues is mournful, "down" music. If anything, it should be successive properties of the large of the beautil business and seed to the sum of the sum of the beautil business and seed to the sum of the sum of the beautil business and seed to the sum of the sum of the sum of the beautil business and seed to the sum of the sum of the sum of the beautil business and seed to the sum of the sum of the sum of the beautil business and seed the sum of the beautil business and sum of the sum of mountul, down music. If anything, in should have just the opposite effect. I want the people who hear us to feel uplifted by the blues. The way we play, they should feel better when they leave [a King Biscuit show] than when they came in." By this time the Mandolin Wind, which

has a posted capacity of 175, is more than half full. Several of those who have taken chairs at tables throughout the club seem



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familiar with their surroundings. half of the crowd here tonight will be people who come here twice a month just to hear King Biscuit," says doorman Dave Stegner, "and another twenty-five percent will be people who come in every week to hear them. Stegner himself has been fol-lowing the band since their days as regu-lars at the beach area club. Dick's at the

Beach It's funny," Nays Stegner, "sometimes people who haven't been here before will walk away when they hear that a blues band is playing. But those who stay usually end up coming back. King Biscuit draws a real mixed audience—young, old, blues fanatics, people who just like to

dance.

One of the regulars enters and briefly chats with Stegner before finding an empty chair. He is a short, stout man with a ruddy complexion and white, slicked-back hair. complexion and white, slicked-back harr-His name is Howard Lawrence and he comes to the Mandolin Wind as often as three times a week just to hear King Bis-cut. "If guess you could call me a travelin" man." says Lawrence loudly enough to be heard on the other coast, "and I've heard some of the best damn blues in the world gives," through places like Memphis. goin' through places like Memphis. Chicago, those kinda places. So when I came to San Diego in 1983 I asked everyone I met where I could hear some

came to San Diego in 1983. I asked curvinou I met where I could hear some good blues harmonica and they all told me to come hear these guys. And they were right, "the sixty-year-old Lawrence half-yells, slamming a tabletop for emphasis." That Ken plays the best damn blues harp Yee head in a long time.

By 9-30 the entire band has assemided omnage. Along with Cowie, Schoppmey-method of the state of the sta

and discretion in his singing and playing, wasting few notes and pushing his har-monica into its more emotive upper register only at those precise moments when doing so engenders an appropriate emo-tional release. For the next several hours the musicians' experience, balance, and familiarity with various blues forms will serve them well as they defily handle shuf-fles, jump blues, boogies, slow blues, and even some classic rhythm and blues numhers, much to the delight of an audien-

takes its final break before offering a brief takes its final break before offering a brief closing set, and Cowie takes a few minutes to talk about his almost anachronistic de-votion to the blues. "Everything changed for me when we did those gigs at Jazzville in the Sixties." he says. "Here I was, a seventeen-year-old white guitarist, watch-ing guys like Jimmy Reed and B. B. King — this was when B. B. was still playing

wild, before he went for the bigger audi-ence. Now I had thought that only guys like Jeff Beck were doing all the hot new stuff, but when I stood there watching these older black guys play this crazy, screaming stuff I decided that I wanted to play like them. That was it for me. I've played other kinds of music since then —I once played with Rosic and the Screamers — but I always come back to the blues.

In more ways than one, those gigs a Jazzville were real eve-openers," he adds laughing. 'Just horsing around one time we stumbled into some secret passages and rooms that I swear had once been opium dens or something. And once we walked in on B. B. 's band and they were getting their hair processed. We hadn't seen anything like that before and we didn't know what

like that before and we didn't know what was going on.

Cowie laughs again when asked about his periodic absences from the band, and then offers a clue as to King Biscuit's longevity. "I guess!" in not as—do! have to use this word? — responsible as Ken is. Ken's real steady, you know, and sometimes Liust. Ken's real steady, you know, and some-times I just. th. "Cowice chortles, and his meaning is clear." But I come back. 'Ne concludes, 'because I love to play and Ken and I play real well together. mean, after interen years. "Cowie is interrupted by a messenger sent to locate him for the band's last set. Despite the lateness of the hour, Cowie is so eager to regain the stage that he rushes off, leaving behind his cigarettes and a freshly poured drink.

drink.

As Schoppmeyer's harmonica eases
King Biscuit into a slow blues, a number of
the fifty or so people still on hand get up to
dance. One of them is Howard Lawrence,
who moves alone in the darkness skirting
the renr dance. Hone At one point. who moves atome in the darkness skriting the rear dance floor. At one point, Schoppmeyer launches into a particuarly evocative solo. "Darm!" shouts Law-rence at the shadowy figures in the farthest booths. "You won't hear anything like that anywhere else in this town!"



etters

(continued from page 4) only going to be for one year— and on and on it goes! Now, for what, I wonder? Dorothy Johnson La Mesa

Bent On Distortion?

Discortion?
Please be assured that a great deal of consideration was given to whether your slanderous attack on Bishop Leo T. Maher should be dignified by any kind of response. The unisceptesentation of fact and ourageous inmenents was so unappearent that the meetis so have a compared to the meetis of the control of the which is positive and significant in the Diocese of San Diego would probably fall on deaf ears, as it eems clear that you are bent or presenting a distorted picture which seeks only to sensationalize

precenting a distorted perture which seeks only to sensationalize and persone an antichurch which seeks only to sensationalize and persone an antichurch which are all the seeks of the see apparent that persecution of church continues in this day and age Mary Bixtry, principal 5: Charley School

Free Section Removal

that the Reader is increasingly indulging in gossip à la the National Enquirer — and

National Enquirer — and malicious gossip at that Recently you gloated over the fall of a Roman Catholic pastor who is trying to rehabilitate himself from drug addiction; then you sneered at a poor Lemon Grove man who can't bring himself to admit that his wife died of cancer after having told the world that she had been cured by world that she had been cured by "natural" means. Just where is the intrinsic news value of such stories and how many more can we expect? Undoubtedly you feel confident you can continue on this course, since the victims of such stories will not sue for libel or invasion of privacy, not having the meeded funds of retains further publicity. You may be in for a rude awakening.

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Normal Heights

The Photographer Sneezed

I'd like to make a few commer about Stephen Heffner's article, "Shuttered Light," on the front page of the "Events" section of the June 21 Reader. That was the page of the "events section of the June 21 Reader. That was the large with Heffner one hundred spree with Heffner one hundred percent. Ansel Adams was a brilliant and inspiring photographer. He beautifully photographer. He beautifully photographer, He beautifully and made us respect our world. Its unfortunate, a you also indicated, that some power/money-hungry bureautrist can only see open the name of profits. Esonomic developments fine as long as we don't ruin the environment in the process. My compliments on a surface for distance of the Robert Cavalier.

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City Lights

Getting Old

were led to be heve that the the first floor, which houses the recreation and crafts rooms, is building, from the second to the sixteenth floors, is ventilated by exhaust fans installed in each apartment The windows are of some help the two seniors say, but loors are plagued by a strong odor of sewage that wafts into their apartments from the plumbing exhaust pipes on the building's roof. In May of this year the residents complained about the problem to the ulding's manager, Gler Kraus, and according to then Kraus said he had spoken about the smell to G&K management, and that the company had instructed him to tell the residents to keep their

Soon after the building opened, the management directed the formation of a residents' club. Tenants were to pay ten dollars a year (eighteen for couples) to belong to and have voting rights in the organization, which planned and orchestrated activities. A grievance committee was selected from the eighty members of the residents' club; its purpose, according to the

was to act as a haison between them to the manager at monthly meetings. The committee met only three times. Its last meeting was on August 19 when its members met with Glen Kraus to discuss the sewage odor difficulty and a problem concerning a certain eighty-five-year-old female incontinent. She had already ruined the furniture in the lobby, and the week before had soiled herself while sitting in front of the building. The members demanded that something be done. Kraus, the manager, said that he planned to take care of the problems. That night, all twelve members

paper and slid under the doors of their apartments.
On Friday, August 24, Glen Kraus was asked to leave Columbia Towers by G&K Management. San Diego area manager Jim Upsen, who is now in charge of the building white he interviews for a new manager declines to comment. manager, declines to comment on why Kraus was asked to leave. He says that G&K had no knowledge of a strong sewage odor in the apartments on the top three floors, and that he had not heard of an incontinent tenant ruining furniture. 'The building just opened in January. We have no problems," he says. When

asked if he was going to nanager, he replied, "W promote that kind of thing We're in the rental busine club. That's okay. It helps their organize activities. It kind of helps to keep them busy

Roots

according to project director Rumbant. But the children of the refugees eat a more

The data on children are some of the most interesting Almost all of the refugees expressed some dismay at the Americanization of their kids. The children can speak their parents' native language, but generally they cannot write it "I tell my daughter to write a letter to my brother in Vietnam, but she has to write it in English and I have to translate it," explains Phuc Duong. He says that his own interviews (and those of the interviewers he supervised) showed that the children were doing remarkably well in school, with many American friends, but their parents say

this as a mixed blessing "I changes in the children are important." Phue observes. "The children are more aggressive, more open, and less polite to their parents. They feel free to talk back to their parents. Absolutely, there's a dividing line between parents and children. In Vietnam, no matter how old you are, you obey your parents and depend on your parents.

Now, it's not that way

The study, which directors hope will be used in formulation of public policy toward refugees, also produced some interesting by-products. For instance, when interviewers tried to conduct their second interview with the Hmong, they found that many of them had left in a northern migration to the farming communities of the Central Valley. San Diego had had the second largest Hmong population in the country, but then whole clans started moving to establish themselves as farmers. At one time last year, a clan comprising more than eighty families had moved from here, helping to swell the Hmong population to 25,000 in the California farm belt. But the hardship involved in trying to lease farmland there has proved almost insurmountable. Many of the Himong have drifted back down to San Diego, where the UCSD study has shown them to be among

Loss Of Bums

people in the refugee

the most emotionally depressed

mental health, and the likelihood of the task force's liberal philosophies melding with Martinez's avowed with Martinez's avowed Reaganism would seem less than a sure thing. "We're not trying to avoid short-term solutions like those Mr. Martinez has proposed." says Dick Shanor, a member of the task force: "we're saying that task force, "we're saying that it just moves the problem to

another part of town. We don't have the vested interest of an Ernest Hahn . . . We're garching for an overall

They're also searching for a their plan and implement it. They need him badly, not only because the bulk of the problem is in his district, but also because he heads the and safety, which parcels out government money for social services. Reliable liberals who ould have a natural affinity for the plan are scarce in these parts. Mayor Hedgecock, a liberal Republican, is an unknown quantity until after the November election: Democratic Councilmen Mike Gotch and William Jones. aside from not being overly influential members, are careful (as are all council members) not to tinker in a colleague's district. Police chief Bill Kolender is sympathetic, but he's not a politician. So who does that leave to tackle a problem that ultimately may not be solvable? Martinez is due back in town any day now, his ears in town any cay now, fits ears still ringing from the din at the Republican National Convention. Among the first names in his appointment calendar are members of the task force on the downtown

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Age 5 Future policeman You have to know lots of magic tricks to be president. I know how to rnake magic. I know how to take a bunny and I put it in a box and slide it out I put it in a box and slide it out and make it disappear. I can make him come back. I can put a ball into a big black box, it's plastic and it doesn't break. I say magic words and make it disappear. I can make it come back. I got a big thing with flowers on top, you pull part of "Whap!" and it is also word. I got a big thing with flowers on the power of the power of the power of the power. I guess if d have to learn a few more tricks to be president. ere tricks to be presiden



I'd do favors for them, like say if I was in the White House say if I was in the White House and I was going to the laundromat and my neighbor needed her laundromy done too. I'd take it for her. When you're a woman, it he best to be on television with a bunch of judges with a bunch of flosse hammer things. They'd be banging them one at a time and saying. "Wote for Claire." Each one would make a spect for me. Then I'd get up and say, "Vote for me, don't vote for George Washington or Ronald Reagan or whoever's president now. "I'd promise I wouldn't send anyone to the president now. I a promise wouldn't send anyone to the



Kevin Welch

Kevin Welch
Age 4
Future policeman
I'd go on a loudspeaker and
talk through it and stuff, and
tell people what my name is.
I'd fight a war, and whoever
won would set the country or won would get the country or something. So I guess I'd just win. Like the time England wanted to be California, there was a war with bombs and was a war with bombs and airplanes and stuff. The rule is: whoever wins it gets it and gets to keep the name they want. That's why our name is California. I'd make a lot, a lot of promises. I'd tell people if they saw those round things what do you call them? flying saucers, I'd tell them not to be afraid. Heh, I'm really a



Christopher Hedgecock Age 3½ Future daddy I don't know. Why don't



and the state of t medals so my name we





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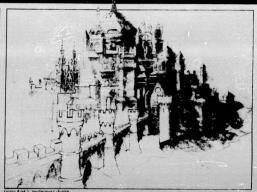


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chance to join in creating something wonderful and beautiful, and, like everything else in this neck of the woods, it won't has for long to the ball of the sound of the sound buildeners will move onto Pacific Books, just north of Crystal Piers to ringle 1650 time of sand into a mountain thurs feet fall. By Monday, Labor Day, master sand subport Gerry Kirk and Fishel Carryed, and serged the pile into Vander Phyrm will have modded, carved, and scraped the pile into a replica of their idea of Camelor that will be thurs feet fall, eight-sex feet wide, and one that will be thurs feet fall, eight-sex feet wide, and one the second of their constraints of the second of their communities. Said Sciiptons International — and you, the public, provided that you graduate. Thou the said feld from 900 as its for ison on the weekend mornings. Those who want to join in the fain will be want to join in the fun will be required to supply their own trowels, spoors, and other sculpting tools, as well as feontimed on page 6, col. 5



A Young Man & His Violin

Frank Almond III is a young violinist who grew up in San Diego and who has given variou recitals here. I had heard a great rectable nee. I had heard a great deal about his talent but, in spite of his growing reputation. I kept missing his concerts. Even when, at the age of seventeen, he became the only American fundist in the Dagmun International Violin.

International Violin, and continued between glory, a conflict of the control between the control between the control of the control between the control of the co that had brought him that

honor.

I did finally get to hear him, but only in a completely informal setting. When famous Czech cellist Milw Sadlo was visiting San Diego, he organized an evening of chamber music, in which he was joined by pianist Zsuzsa Heiligenberg and violinist

Almond to read through some Almond to read through some trues for their own musical pleasure. There we no audience texcept a couple of a usual visitors, including mely and visitors, including mely and visitors, including mely and concert. This was chamber music in its original ernse—indomail music making in some order's home. The group was playing a Beethoe err true and, every once in a whole, 'saddo, every once in a whole, 'sa

pedagogical streak verging on the authoritarian, would stop the music and point out some the music and point out some matter of phrasing or dynamics. Almond, who was playing with deep feeling, a sweet, pure tone, and a supple, beautifully shaped singing line, was invariably apologetic when the cellist offered his advice, and eiger to

Smooth Moves

Alvin had always tacked self-confidence. He was one of those diministry four-evel geeks who had talents galore, but never in a reast hat really counted — to the garls, that is. In high school the parterbacks and the split ends out the gals, in college the cocked had more refined tastes, but whatever checked the split ends of the gals, in college the cocked had more refined tastes, but whatever checked the split ends of the gals, in the split ends of the gals, which he wore like feed stars on his batton-down shirts. And nowher were he pittal occul nowhere were his pittful social skills more on display than at dances, which, in Alvin's eyes. dances, which, in Alvan eyes, represented the perfect metaphot for his own life. It was at the dance hall that Alvan experienced most powerfully the weight of existential gloom, the pariso of metaphysical anget, and the strings of his ancestral forms of the perfect of the per

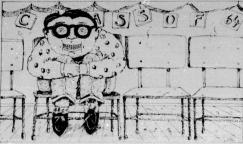
tapping, and twisting. Alvinstood in the shadowy wings (asind display) was contriod in the shadowy wings (asind display) was contriod in the shadowy wings (asind display). The shadowy wings (as'how do ther do that'' Hume,
'how do ther do that'' Hume,
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longed to get out there and
wingle his own farm, and shadow
had be to mark be to the
'how do much be to the
was administre four eventbe was administre four eventter more than a decode of
decoding, the took a
dasso, and weddings, the took a
dasso, formdoctory juterbug. For
tow works he was a backet case,
apologism for his here perk
ganchere, never imagining for a
squality map in two hours
each night, to the mois of the
immortal by a bands, his recache
hummered into his skill the
mogenus, intections.

namered into his scal the ingenius, infectious, intoxicating the him of light stepping interbate one two three, tick step. He practiced as he brushed his teeth — he cooked

dinner, as the bank teller prepared his transaction; one-two-three, one-two-three, rock step — over and over until his heartbeat seemed to imitate the circular syncopation of swing. And then one night he knew he had it. When the

Glenn Miller Orchestra playing "In the Mood," Alvan swept the prettiest girl in the class off her teet and onto the dance fisor. She was as light in his hands as a pinch of salt, and he spun her as casaly as one spins a coin on a tabletop—one two thice, one two there is its left his displaying the mental properties.

tuck-ins, swibels, and sugar pushes; he did right-side passe left-side passes, overpasses an



READER'S GUIDE TO LOCAL EVENTS

from the tree is a found to p.m., the latter at 8 p.m. Ken Cinema, 4061 Adams Avenue, Kensington, 299-1676.

Contributions to READER
EVENTS must be occured by mail
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to READER EVENTS EITLOR.
2118.

Dance

Scottish Country Dancing is held Fridays, 7:30 p.m., St. James Hall, 7776 Eads Avenue, La Jolla, 454-5191.

"Dance Jam," create your own style in an evening of freeform, recreational dancing every Friday night, 9 p.m., 3255 Fifth Avenue. "Freeform Delight," an evening of sontaneous. Improvisational dance will be held Saturday. September 1, 8 p.m., Balance Dance Studio, 2195 Chatsworth, Ocean Beach, 273-2461.

Circle Dancing, meditative "Su

dancing" is conducted weekly. Mondays, 7 p.m., 4070 Jackdaw Street, Mission Hills, 295-9677.

Film

San Diego Gay and Lesbian Film Festival continues with two films, Padine's Birthday and The Rambou

Srudo, 2195 Chastoverth, Ocean Beach, 273-2661.

Dance Marathon, a twenty-onehour Super Dance' sail be held to benefit the Muscular Distrophy. Association, Sunday, September 2, 3 pm., Allah Strine, 3446. Keami Shoe Road at Interester 163. Kenim Meas, 584-284.

Museum Films, three tilms, The White Scal. The Green Sca Turk, and Waters of Visconite, will be shown, Sattorday, September Land Sunday, September 2, 1 and 2330 p.m., Natural History Museum, Billson Fark, 232-3821.

Tennis, films which feature highlights of some of the sport's greatest moments will be shown, Monday, September 3, 8 p.m., Balboa Ten nis Club, Balboa Park, 295-4242

"A Streetear Named Desire."
Marbin Brando and Vivien Leigh stat in the 1951 classic, Tuesday, September 4, 6:30 p.m., Coronado Public Library, 6:40 Orange Aventic, Coronado, Free, 435-4187.

Two Films, William Randolph Hearst's Sin Simon and The Gardens of San Simon, will be shown, Wednesday, September 5, 1 p.m., National Ciry Public Library, 200 East Twelfth Street, National City, Free, 474-8211.

"Evening Film Series," a monthione series of Breallan films opens with Cirab Deegee's 1965 historical drama Gringe Zomba, shown in Dartuguese with auditelies, Wednesday, September 5, 7,30 p.m., Sherwood Auditorium, La Jolla Museum of Contemporary Art, 7th Prospect Street, La Jolla, 454-3541. Music

Lunch-Hour Concerts are scheduled each Friday, noon, the plaza of the Wells Fargo Bank Building, 101 West Broadway, downtown, Free.

House Concerts continue with Marty Katz and Friends singing (continued on page 4)



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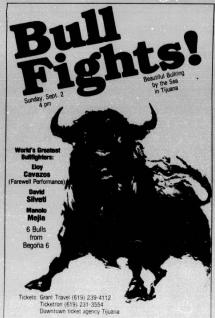
iept. 8 & 9, 9:00 am 4:00 pm, 555 (\$35 single day)

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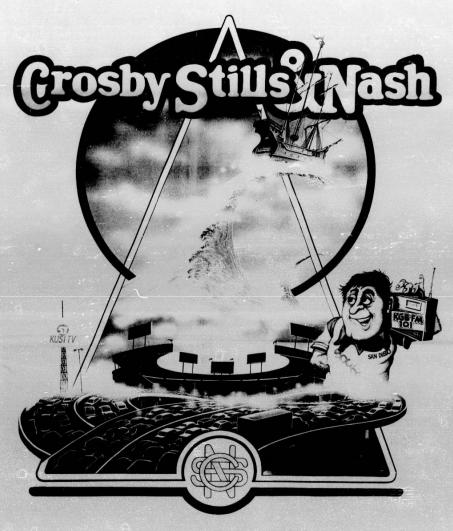
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original and tamiliar songs. Friday. August 31, 8 p.m., 1260 Robinson Avenue, Hillcrest.

Organ Concert, Robert J. Mac-Leod, guest organist, will perform works of Mendelssohn, Bach, Paine, and others, Sunday, Sep-tember 2, 2 p.m.; Speeckels Organ Pavilson, Bulboa Park, Free.

Jazz, the Peter Sprague Jazz Trio will perform, Sunday, September 2, 5 p.m., Words and Misse, 3806 Fourth, Avenue, Hillerest, 298-401.

Park Concerts are held every Sunday throughout the summer, 6:30 p.m., Spreckels Park, Coronado, Free, 435-9260.

Musical Prodige and Violinies Frank Almond III. will perform works by Handel, Brahms, Pro-koriev, Chopin, and Satusatic Wednesdor, September 5, 7 p.m., Main Nong Theorie, Panantic Arts Building, SISU, 265-5224 or 255-6201.

Special

(224.7893), in early menting walk through bulbon Fark is obleabled. (452.4445) or 270.06451; is threten-mile walk 1-m seaport village or latest bland and bek-village or latest bland and bek-september 2, 7.43 s.m. (286-9393); the fourth annual Labor Day high the fourth annual Labor Day high the fourth annual Labor Day high through a con-dity september 3, 11.30 c.m. (461-5275), for more information on the numerous dally walks et al. (21-28-280).

Comedy, the improve-ational com-edy trouge Modern Times will per-form two shows, Friday, August 31 and Saturday, September 1, 8 and II p.m., La Maison, 3681 Fifth Av-enue, Hillcrest, 298-2019.

Pupper Shows, the Kent family enacts The Three Little Pigs, Friday, August 30, Sarurday, September 1, Sunday, September 3, 11 a.m., 1 and 4,30 p.m., Pupper Theater, Presidents Way, Bullssa Park, 420-0794.

The World's Largest Sandcastle will be constructed over Labor Day weekend and the public is invited to help, morning workshops will be held, Saturday, September I, Sun-

tion will begin after each class, Pacific Beach, north of Crystal Pier, Free, 483-6666.

Psychic Fair and Metaphysical Conference, practitioners of the "psychic arts" – tarot, past-life re-gression, astrology, psychometry, handwriting analysis, intuition – will be on hand during this two-day

Fort Guijarros Excavations, the public is invited to watch analog participate in the archaeological excavation of the fundations of the cighteenth-centure Spanish fortress. Saturdays and Sundays throughout the summer, 10 days. U.S. Savad Station Base, Bullar Point, San Desgo Bw, Free, neer-commo are required, 365-5627 or 582-5582.

202-2052.

Lawn and Garden Show, the San Diego Association of Professional Horticulturies will host the show, which includes exhibits, films, side shows, guest speakers, and demonstrations, all of which will pertain to various problems of the home garden. Saturday, September 2, 10 and Sonday, September 2, 10 and Sonday September 2, 10 and Sonday September 2, 10 and Sonday September 2, 10 and Septemb







TO LOCAL EVENTS

Local Jazz Groups and offshore/ nearshore oil drilling opponents will share the stage during the "Save Our Coast" rally, Saturday, September 1, 4 p.m., Seagrove Park, Del Mar. Free, 755-1369.

Dances of the Near East will be performed by the Rubaiyat Dance of Company after a dinner to benefit Physicians for Social Responsibility, Saturday, September 1, 18 g.m., the outdoor amplitheater, 95/80 La. julia Shoves Drive, La Jolla Reservations 483-7774 or 274-8775.

Lawn Program, the House of Ukraine will present the dance en-semble Yavir, folk musicians, and a display of Ukraimon art, including hand-painted Eister eggs. Sunday, September 2, 1-30 pm., in the pario of the House of Pacific Rela-tions. Balboa Park. Free. 466-7654.

Chili Cook-off, Lakeside's fourth Chili Cook-off, Lakeside's fourth annual chili cook-off features five western bands, various contests and games, and, of course, lots of food and drink, Monday, Sep-tember 3, 10 a.m., Lakeside Rodeo Grounds, Highway 67 and Maple-view, Lakeside, 561-1031.

Sports

in the Oldsmobile Scramble Golf Tournament, Friday, August 31, 8:30 u.m., at the Willow Glen course at Singing Hills Country Club and Lodge, 3007 Dehesa Road, El Cajon, 442-0363.

Velodrome Racing continues with an early program at 6 p.m., and the main program at 7,30 p.m., Friday, August 31, San Diego Velodrome, 2221 Morley Field Drive, Balboa Park, 298-1570.

Bodysurfing, the Fifth Annual Morey Boogie Bodyboard Pro/Am Championships will be held. Sep-tember 1, 7 a.m., Harbor Beach, Occurside, 439-0900.

Bicycle Time Trial, a ten-mile time trial is scheduled for Saturday, September 1, with registration at 6-45 a.m., and the first races off at 8 a.m., on El Monte Road, Lake-side, 444-6425.

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

Soccer, the Sockers host Tulsa, Saturday, September 1, 7 p.m., San Diego Stadium, 280-GOAL.

cated fifteen miles northeast of San Diego on Wildcat Canyon Road, mile marker 10.5, between Lake-side and Ramona. 789-9474.

Frisbee Golf is played daily at the Morley Field Disc Golf Course, lo-cated at the west end of Morley Field, near Pershing Drive and Redwood Street, Balboa Park, Free, 298-0920.

Radio/TV

Padres Baseball, broadcasts of the Padres games against the New York Mets will air, Friday, August 31 and Saturday, September 1, 4:30 p.m., KCST-TV, Channel 39.

"The Sinbad Voyage," explorer and maritime historian Tim Severin constructs a replica of the 1000-year-old vessel and sals more than 600 miles, tracing the course of Sinbad from Oman to China, Friday, August 31, 9 p.m., KPBS-TV, Channel 15.

"Glenn Miller: Memory Maker,"
119 original records dating from
126 to 1944 will be played in this
musical retrospective of the band
leader's life, Saturday, September
1, Sunday, September 2, and Monday. September 3, 10° a.m.,
KPOP-AM (1362).

Are You Ready To Play THE GAME?



FREE INTRODUCTION

Tuesday, September 4, 7:00-9:30 pm Old Town Education Center, 2425 San Diego Avenu The next Came will take place September 21, 22, 23 in the Julian mountains Call MetaVox, (619) 488-5515/692-9707



JACK BARNARD, the creator of The Game, will be interviewed on Inward Bound Sunday. September 2 at 9:00 pm on Southwestern Cable Channel 15.

Beginning Wednesday, September 5, 1984, admission to the La Jolla Museum of Contemporary Art is FREE every Wednesday evening from 5:00 to 9:00 p.m. Made possible by a contribution from George Hauer and Mike Malone owners of the restaurant. George's at the

Stephen Antonakos

William Beckman/ **Gregory Gillespie**

Current Exhibitions

Ganga Zumba

Directed by Carlos Diegues (Brazil: 1963, 99 minutes in Portuguese with English subtities) Time: 7:30 p.m. Price: Museum members: \$2.00: Students, sen \$2.50: Non-members: \$3.00.

La Jolia California

LA JOLLA MUSEUM OF CONTEMPORARY ART





READER'S GUIDE



Mission Bay



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and Science Center • Balboa Park 238-1233 still showing Pink Floyd's "Dark Side of the Moon

"Romeo and Juliet," Olivia Hus-

For Children, the Sesame Street gang tours New York's Metropoli-tan Museum of Art in this special, "Don't Eat the Pictures," Sunday, September 2, 8 p.m., KPBS-TV, Channel 15.

"Great Railway Journeys of the World," Africa- Blue Train, more luxurious and renowned than the Orient Express, is featured Sunday, September 2, 10 p.m., KPBS-TV, Channel 15.

"Faces, Mirrors, Masks: Twentieth-Century Latin-American Fiction," journalist and author Elena Poniatowska, called

"College Pigskin Preview 1984," action clips of teams from the WAC and PAC-10, interviews with players and coaches, and ap-praisels of the squads will be aired. Wednesday, September 5, 8 p.m., XETV, Channel 6.

The King Penguin, capable rect of a lecture by Randall Davis of Scripps Institution of Oceanog-raphy, Thursday, August 30, 7:30 p.m., Sumner Auditorium, 8029 La Jolla Shores Drive, La Jolla-Free, 452-3624.

Neon Structures and Works on Paper by Stephen Antonakos are on view through October 7. La Jolla Museum of Contemporary Art. 700 Prospect Street, La Jolla. 454-3541.

"Olympic Boxing." Los Angeles artist Steve Rogers's bas-relie! sculptures depict action both in and around the ring; they are on view through September 7. Instal-lation Gallery, 447 Fifth Avenue, downtown. 232-9915.

"Second Season 1984: Recent Work," Alexia Markarian is the featured artist through September 8. Spectrum Callery, 726 Seventh Avenue, downtown 232-9743.

"Smoke and Fire," Laditions! and contemporary ceramic art pieces, made through various firing tech-niques, are on view through Sep-tember 8; featured artists include David Bigelow. Donna Miller, Maurice Grossman, Bron Temple. Les Lawrence, Richard Mahaffey, Mollie, Tougeney, Jeff Wilson, Galley Eight, 7464 Grard Av-enue, La Jolla, 454-9781. "Smoke and Fire," traditional and

"Mayan Images," the daily life of the Maya of Guatemala is recorded in a series of photographs by Michael Plyler, on view until Sep-tember 16, San Diego Museum of Man, Balboa Park. 239-20C1.

New Work by David Provan is on view through September 18. Wenger Gallery, 4683 Cass Street, Pacific Beach, 454-4414.

Expressionist Paintings by Frank Drom, Sheldon Kirby, Alfredo Antogomi, and Solomon Cohen are on exhibit, through September 29, 1, Young Gallery, Suite 2, 7868b Girard Avenue, La Jolla, 459-5199.

Bucket

Lectures

Poetry, an open poetry session featuring Hal Alexander will be held, Tuesdoy, September 4, 7:30 p.m., Habitat Bookshop and Cate 4711 Third Street, La Mesa, 697-7922.

Galleries

bled for this exhibit, which runs through August 31, Photography Gallery, 7468 Girard Avenue, La

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GUY & CANDIE CARAWAN

THE PARADISE STREET BAND

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COVER CHARGE HIGHTLY - BEER & WINE

"Preview of Photographs from the Twentieth Annual Underwater Film Festival," more than twenty prints are on view through Sep-tember 7, Setton Hall Gallery, Natural History Museum, Balboa Park, 232-3821.

view through September I, Thomas Babeor Gallery, 7470 Girard Avenue, La Jolla, 454-0345.

"Camera Magic," photographic works of Chuck Rouse, Steve Goldstein, Paul Johnson, and Alan Cook will be on display from Satu-day, September 1 through October 20, Mathes Cultural Center, 247 South Kalmia, Escondido, 743-3322.

"Visions from the Dream Palace," the Park and Pearl Gallery, formerly the Richard Feterson Studio, presents a group show of works from the gallery's permanent collection as well as new works, the show runs through September 1, Pink and Pearl Gallery, 711 Eighth Avenue, downtown, 236-0284.

Found-Object Constructions on wood, paper, and canvas by R. Daniel Arthur will be shown from Sunday, September 2 through September 29, Cortex Gallery, 702 Ash Street, downtown, 234-8500.

"Reflections in Acrylic Sculpture: Two New Dimen-sions," a new exhibit by Malcolm Jones continues through Sep-tember 5, Knowles Gallery, 7420 Girard Avenue, La Jolla, 454-0106.

"Fine Print," photographic works by Crug Carlson, Jim Coir, Suda House, and Richard Peterson are on view through September 21, the campus gallery, Building Di04, Sari Diego Mesa College, 7250 Mesa College Drive, Clairemont. 230-6895.

TO LOCAL EVENTS

throughout Europe. This Camelor will include towers, a carberdal, a building which loosely reembles Istanbul's Santa Sofia, a moot, and wall seven feet high. On Monday, when the castle is complete, viewers will actually be able to would though the structure. Such is the enormousness of the undertaking of this, the largest sand castle that humanity has ever attempted to construct.

has ever attempted to construct, that National Geographic will be on hand taking photos for an article on the project. The Pacific Beach Town Council, Pacific Beach Town Council, which is sponsoring the event, will also provide hor dogs and soft drinks for visitors, as well as T-shirts commemorating the affair. For more information regarding the Camelot project, please call 483-6666.

— Randy Opincar

commented on this attenuards, and was amazed to learn that the teacher-student relationship I had noted no much deeper than it had seemed to me. Frank Almond was taking instruction in samething utterly new to him; he had not seen the score before and was working through to for and was working through it for the first time. What I had thought was an easy familiarity was in fact merely the immediate intuition of the born musician, making use of his talent and training to give some quite unknown music an expressive shape and an intelligible shape and an intelligible meaning, and succeeding to a very high degree. The point was not that he was still willing to be taught, but that — merely sight-reading — he had so little left to learn.

Since then, I have told

Since then, I have told myself, "If this young violinist can play so well a piece he had never touched before, think how extremely well he will play works he has actually prepared!" I will at last have a chance to test this thesis next week, when Almond gives a rectiful at SDSU; and this is a concert have sworn not to miss. The program, in which Almond will be partnered by painst Rohan De Silva, will consist of Handel's Sonata No. 1 in F. Fiedhins's Sonata No. 1 in F. Fiedhins's Sonata No. 1 in F. Fiedhins's Sonata No. 1 in C, Op. 32.

The Prokoffee's Sonata No. 1 in F. Fiedhins's Sonata No. 1 in F. Fiedhins's Sonata No. 1 in C, Op. 32.

The Handle is a typical barrough sonata No. 1 in F. Fiedhins's Sonata No. 1 in F. Fi test this thesis next week, when

is a famous virtuoso display piece by the flamboyant Spanish violinist and composer. It is the Brahms and Prokofiev sonatas that make up the meat of the program and constitute the greatest musical challenges to the performers. The Brahms on the first program of the program of the prothe performers. The Brahms sonata is a serene and haunting work, composed during the sammer of 1879, which the composer spent at the Austrian village of Portschach-am-See near the Italian frontier. The music seems to reflect the landscapes of the area as well as Brahms's deep emotional contentment there. The Prokofiev sonata, in contrast, is filled with painful conflict, feverish emotionalism, and a profound bleakness. Dedicated to violinist David Ostrakh, it was composed between 1918 and 1946 and appears to embody the atmosphere of World War II; the composer himself referred to the wind howling in a cemetery." Both the Brahms and the Prokoffer put the greatest technical and musted alemands on the violinist, but challenges of this sort are apparently just a proper process of the sort are apparently just. Frank Almond's violin recital. to violinist David Oistrakh, it

what Frank Almond likes. Frank Almond's violin recital, with Rohan De Silva, pianist, will take place next Wednesday, September 5, at 7:00 p.m. The location: SDSU's Mainstage Theater in the Dramatic Arts Building, For further information, phase 255, 6331. information, phone 265-6031.

— Thomas Arne

Smooth

continued from page 1) memorable m memoratic measures in all of swing, and Alvin no longer needed to count the beat; those horns were blowing in his soul. He glided effortlessly across the dance floor, his limbs at one with the music as he sent the

with the music as he sent the pretties grid in the class into tard after glorious twil, inever once missing a step, resolving each move in flowless four count. Alvin was transformed that night, In the months that night, In the months with the country of the same that the country is the same that the country is the same to the country of the same to the country of the same to the same that th dancer now that his feet were freed from inhibition and abject tear. Of course this was no small revelation to Alvin, who is now trying with some success to mak life a perfect metaphor for his dancing.

Alvin and many other fine

Alvin and many other fine dancers will be on hand when the San Diego Chapter of the National Smooth Dancers, Inc. hosts the 1984 California State Convention in the Presidio Ballroom of the Town & Country Hotel from Friday, August 31 through Monday August 31 through Monday, September 3. The National Smooth Dancers, Inc. was formed in 1937 when a group of balltoom dancers in Los Angeles became alarmed at the

popularity of the new crafe called the pitterbug, which they perceived to be a flamboyant and potentially dangerous departure from traditional group's fiftieth anniversar approaches, however, the arproaches, however, the interbug, though not considered a "smooth dance," is thoroughly accepted and is pair of every hallroom dancer's repetiore. The highlight of this weekend's The highlight of this weekend convention, which brings together California's twelve chapters of the NSDE, will be Saturday night's exhibition by Ron Montes and Elizabeth Cartis, the current United States Latin Champions, Montes and Curtis, both from Loll Montes and Curtis, both from La Jolla, recently placed an outstanding fourth in the world championships in London. Montes will hold a dance seminar on Sunday at 1:00 p.m. On Sunday evening, another Ch Sunday evening, another promising young copie. Tony Meredith and Jane Murphs, recent winners of the Star Bowl competition in Los Angeles, will perform. In the afternoons dance contests in both dance contests in both
International and American
styles will be held. The public is
invited to come and dance to
the music of Arnie Rich and his
sixteet-piece orchestra, or
merely to watch California's
finest dancers cutting the rug.
For time schedules and further
information, please call Research information, please call Raquel Wilson at 426-3400.

- Stephen Meyer



this music well, and was used to playing it in his own expressive and shapels manner, he thought of himself still as a student, willing to learn from an eminent musician so much more advanced in his career, and grateful for the instruction. I

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The San Diego Jazz Festival in association with the



READER'S GUIDE TO THE THEATER spot in the busing ground for defining drawns. The production on opening regists was file and lifests, a dream, great was file and lifests, a dream, seemingly endless size through a creep that either should have been compared to the control of th

leff Smith; commentary is by knathan Saville and Jeff Smith. Acrathan Saculte and Jeff Smith Information is accurate according to material given us, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students. senior citizens, and the military, ask at the box office.

AS YOU LIKE IT

Aandell Weiss Center for the

BREAKFAST WITH LES AND BESS BREAKTST WITH LES AND BESS From Jack the convolved by Lee .
Racher's closes like an understanding to an predentially interesting revening of the properties of the properties of the properties of the properties of a husband and wife monning of a husband and wife monning of the properties of the prope

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BROADWAY MAGIC Craig Productions, in association with

the Marquis Patilic Theater, presents an original review of Broodway musicals of the Filters. Paul Crist of the Patilic Patili

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CAMLIOT
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wer consequented Quernin Reynolds horogist against columnited and former friend Westbrook Pegler, in stedious, good versus well allas, with the good guys were consequent of the bad guys ever on the verse of densuring they young. The play reasons is lost called Densis Corocan and Pegler an ultransactionary, is Byad Bendu. It recreates the courtoom told and the provider conferences between the paradiff (Corocan) and he buyers. Along the way—and it is a long with paradiff (Corocan) and he buyers. Along the way—and it is a long way importated paradient about the nature important paradient about the nature in the paradient odent Oventin Reynolds

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The North Coast Reportory Theore
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THE DESERT SONG
The Lawrence Well Wilsge Theater
presents the operetta — music by
Sigmand Romberg, brics by Otto
Harbach and Obsor Hammerstein II,
and book by Harbach. Hammerstein II,
and book by Harbach. Hammerstein II
and Frank Mandel — that tells tel
story of a French woman's adventures
after being abducted into the described.
the Standow, masked leader of a
rebellious describt the Songia in the
presidence of the Songia Mandel.



Symphony Chorus September 8 & 9 Info: 942-9781



Theater Directory

ADAMS AVENUE THEATRE 3325 Adams Avenue, Normal Heights 292-1984

CIVIC THEATRE 202 C Street, down 236-6510

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

EDUCATIONAL CULTURAL COMPLEX THEATER 4343 Ocean View Boulevard. Southwast San Diego 230-2800

POX THEATRE 720 B Street, downtown 233-6331

GROSSMONT COMMUNITY COLLEGE Stagehouse Theatre 8800 Grossmont College Drive, El Cajon 465-1700 x410 JEWISH COMMUNITY CENTER Front and Center Theater 4079 Fifty-fourth Street, San Diego 583-3300 x36

LA JOLLA PLAYHOUSE Mandell Weiss Center, (JCSD 452-3960 LA JOLLA STAGE COMPANY 750 Nauthus Street, La Jolla 459 7773

LAMPLIGHTERS COMMUNITY THEATRE-Bon Polair Fine Arts Center 8053 Cloversity Avenue: La Mesa 464-4590

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

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

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

SOUTH COAST REPERTORY THEATRE 555 Town Center Drive, Costa Mesa 714-957-4033

OLD GLOBE THEATRE
Old Globe Theatre
Cassius Carter Centre Stage
Festival Stage, Balbon Park
239-2255 OLD TOWN OPERA HOUSE 4040 Twiggs Street, Old Town 296-0062

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

POINT LOMA COLLEGE Saformon Theatre 3900 Lomaland Drive, Point Lores 222-6474 x248

PINE HILLS LODGE 2960 La Posada Way Julian 765-1100

PALOMAR COLLEGE Palomar College Theatre, San Marcos 744-8860 UNITED STATES INTERNATIONAL UNIVERSITY Zable Theater 10435 Pomerado Road, Scripps Ranch 271-4300

CONTROL OF CALIFORNIA SAN DIEGO (CSD Theaser John Mair Theaser Studio Theaser Stu

SAN DIEGO STATE UNIVERSITY Main Stage and Experimental Theat 255-5684 Open-air Amphitheater 265-5947

SAN DIEGUTO PLAYHOUSE Del Mar Fairgrounds, Del Mar 755-7358

UNIVERSITY OF SAN DIEGO Carrino Theater, Alcata Park Linda Vista Road, San Diego 291-6480

READER'S GUIDE TO THE THEATER

cast for the Welk production are Mark Bradford as the Red Shadow, Kim Moliman an Margot Wincert Polito as Sid El Har, and Sam Van Dusen as All Ben All (Sm.) Lawrence Welk Village Theatre, through September 23: Tuesday, and Truusday through Salurday at 8:00 p.m. Meline Sunday, and Tuesday through Thunsday at 149 p.m.

ELEKTRA

ELEXTRA
Sophocies treatment of the ancient story of intralamilial reverge has a morally unsatilactory ending:
Orestes, who has musclered his consistent of the second of t audience. But director Dates Medice has avaided in the sampled interestant, retarding her excellent actions to speak probables line with charge and probables line with charge and probables line with charge and the control of a classic which rever corner durationally elementary and a classic which rever corner durational probables and action of a classic which rever corner durational probables are considered and action of a classic which rever corner durational probables are considered. When the control of a classic which is a redaint of the control of the the other action writer even less of challetter filtry even mere devices of challetter filtry even mere devices on one. In any case, this is a production to be heard other than seen, for the stocking whately more disminister. Great demants morning Suph clied great demants morning Suph clied great demants morning Suph clied seen and suph control of suph Addiction surregiments use of the Suph Control of Suph Addiction surregiments use of Suph Addiction surregiments are suph as a suph control of the suph control of the suph control of the suph control of such designs of week, old-fashion school of constant Carter Carter Sage, Balloto Fash, though Suph control Fash Suph

GILBERT AND SULLIVAN IN VISTA The North County Community
The North County Community
The North County County
The State presents to one act play,
based on the works of Gilbert and
Sulfiean. The first of thee, bery life
from the Front, is a muscal antibole
of songs from the light operas of
Gilbert and Sulfivan than has been
assembled by Winne Ferrells. The
second one act in Cox and Box or
musical face by Burnand and Six
Arban Sulfivan. Ferrell directs both
corner of the Cox of Community Theates,
through September 2: Friday and

Saturday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

THE GIN GAME
The Flesta Dinner Theatre offers D.L.
Coburn's Pulltree Pisse-winning play
about a destitute, physically alling man
and a prim, self-righteous wornan who
live in a rest home. They dislite the
home but share a love of gin rummy.

which they play passionately, until the woman has an incredible streak of lock. Frank Wayne device the production. Albert Salar and Carole Marget play the anal the woman (Sm). Fleats Derner Theatre, through September 16: Tuesday through September 16: Tuesday through Selato Derner Theatre, through September 16: Tuesday through Selato Derner at 6:30 p.m. curtain d:19 pm. Sunduy, dimer at d:19 pm. Sunduy, dimer at m. Selato Selato Selato Selato Selato (Sm).

5:30 p.m., curtain at 7:15 p.m. Matines Wednesday and Sunday, buffer luncheon at noon, curtain at 1:15 p.m.

KNOCKLE

One of England's leading playing in. Double flare confines an acerbie with biding social contribution, and well-with biding social biding soci

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OTHERWISE ENGAGED

READER'S GUIDE TO THE THEATER

b) carreleit his stage the low most productions of the play do with higher colors. Josh appereit, and an inversal atmosphere of respance, Sulman's productions of the production of the colors of t and a management of the control of t

THE MERRY WIVES OF WINDSOR

passages in ways that often rulied the pace. James Biendick's Falstaff —

Tom Rusch Productions presents

PINOCCHIO

Musical adaptation September 7, 8, 9, 14, 15 & 16

Matinees Sun. 2:00 pm Evening performances Fri. Sat. & Sun. 8:00 pm Children (13 & under and sentor citizens) \$3:00 Adults \$5:00

PIRATES OF PENZANCE

Sont 22nd Gilbort & Sullivan's

at 830 m. NOOSEN TIMES
Coarrie 5 art the top floor of La
Mason residuant, is featuring a meinspressional control top floor
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OTHERWISE ENGAGED Reviewed this issue.
Bowery Theatre through September
23. Thursday through Sunday at
8:00 p.m.

RAISIN
The Multicultural Studies Department
of Gressmont College and the
Christian College Preparatory Institute
present the missical — book hy Robert
Seminist and Charlotte Zalzberg
music by Judde Woldin and Hyrist by
Robert Birttan — based on Lorraine

Winner of the 19 AT Tony Award for Best Musical the show spans three generations of the Younger family and its organic aftering to maintain dignity in a world of racism and prejudice. Juanita Browne directs the production—and its 250-person cast production — and its 250 persion cast and crex. (Sm.)
East County Performing Arts Center. El Cajon, Findey, August 31 through September 16, Findey, August 31 through September 16, Findey, September 2 Finday, September 14 and Sunday, September 2 Finday, September 16 at 7.00 pm. For information call 465-1700 or 440-2277.

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LA JOLLA PLAYHOUSE



READER'S GUIDE TO THE THEATER

Campbell's raging bands to Jonathan McNutrys wide portuned and McNutrys wide portuned and reconstructed of Justing's legislated less reportuned and the second of Justine Seco

SCAPINO!

SCAPINO!
As a counterweight to the most wretched summer season in Old Globe history we now have Scapino!, and it is a hit, a palpable hit. One can

gloriously gaudy and vulgar set by Douglas W. Schmidt, this clever Doujala W. Schmidt, this clover designer's communitie masterpecc. The extravajurat boldmess and goodness of the set with not the slightest reticence about floating good tasks and decourant, a characteristic of the whole production, from costume designer Nobert Morgania with, indicinatic exaggerations of what the well-diressed flatan peacock, will earn to William Deny's magnificently, about a notificial misse. All this chaos designer was the chaos designer florest misse. absurd incidental music. All this chaos is held together by the overanching comical genus of director David Ogden Sters, whose status as a directorial neophyte is nowhere apparent in a production bilaring with professional expertise. His superabundard inventiveness for comic business is martched by the napidity and precision of pacing and timing he has elicited from one of the

of their lives, as action do when they find themselves in an audience deligiting and artistically accomplished which, each one cast so he can do the sorts of things he is so he can do the sorts of things he is best at Each of the actions and actresses manages to create a solid retirement of the solid properties. All the smaller relations, which is even more than the script requires. All the smaller relation is relating to entertaining select ones, are carried off salithuly. Access off there is a salithuly. Access off the salithul salit skillfully. Above all there is a consistency of stipe throughout the cast, a sense shared by everyone of the exact degree of preposterousiness needed to sait the characters to the set, the director's intentions, and the nature of the play. (Sa.) (Old Clober Theorie Festival Stage, through September 23. Thuriday, August 30. Saturday, September 1, Tuesday, September 4, and

Wedneday, September 9 at 3.00 p.m. SUDS
The Carcada Playhouse presents a new macake variety of the control of t

THE SONSHINE BOYS









ADULTS, PRE-PROFESSIONALS, EXPANDED CHILDREN'S PROGRAM

CLASSES BEGIN SEPT. 4

MON	TUE	WED	THR	FRI	SAT
9 00-10 30 Ballet III Rallet Reg. / I	9 00-18 30 Eatlet 11	9 60 10 33 Batter 111 Batter Beg. / I	9 50-10 30 Batter 11	9 00-10 30 Ballet Bec /I	9 00-10 00 Fre-Ballet Chiegren
Battet Beg. / I		Basel Beg / I		axer end .r.	Ballet Reg /
10 30-11 30 Jazz Beg	10 30-11 30 Jazz Adv Bog		70 00:11 30 Jazz Adv Bes	10 30-11 30 Jazz Reg	10 06-11 00 Children 1 Dance
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7 30-4 00 Ballet 1V	3 00-1 3D Bullet IN	2 30 4 00 Ballet J%	1 00 4 30 Ballet IV	7 30-4 00 Sallet IN	2822 BUG
Ballet III	Ballet (11	Battet (31	Ballet III	Baffet 111	Battet 111-13
4 00 5 30 Ballet 11	4 30 5 38 Ballet i	4 00-5 30 Ballet II	4 29/5 38 Ballet 1	4 08-5 30 Safet II	12:30-2:00 Jazz 161
Jazzini /Adv.	Jazz tur Children	Jazzim /Ads	Jazz for Ehildren	Jazzint /Adv	Pas de deux
5 36-7 00 Ballet Reg /1	5 30 7 90 Sallet 11	5 30 7 80 Salet Bro /I	5 30-7 00 Raties 11	5-39-7-00 Ballet Reg /1	
Jazz Mt.	JAZZ Adv	Tag	Jazz Rov	Jarr Beg.	
7.00-8.35 Jazz Ben	7 00-8 30 Jazz Beg	7 06-8 30 Jair Adv Bets	7 00 8 38 Jazz Reg		
Pop-Lock Break	Jazz 181.	Jaco Tures	Pate Int		

1041 SEVENTH AVENUE 234-4647

READER'S GUIDE TO THE MUSIC SCENE

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

It's only opeculation, but I have a soling that if Tracy Nelson had remained on the West Coost instead of moving to Nashville in 1969 she might have eventually given Limia Rousealat some congettion. And are according to the conference of the Nashville of Nashvil It's only speculation, but I the Animals. Nelson's strong wrice was without a doubt Mother Earth's greatest asset, and there were those in the Bay Area who self that Nelson was destined for stardom. Unfortunately for Nelson, there already was a highly acclaimed highly acclaimed. aiready was a highly acclaimed white blues queen in town by the name of Janis Joplin, whose high-profile shenanigans, scene-stealing outrageousness, hearty, good-of-girl demeanor, and razor's edge lifestyle monopolized what little media attention the Piferson Airplane's Grace Slick hadn't



already locked up. already locked up.
Some of those observers who
expected to see a toe-to-toe
face-off between Nelson and
Joplin must have been surprised
when the former moved her
band to a Nashville farm in
1969, where Mother Earth's

music became increasingly countrified. By 1973 most of the original members of that band had gone on to other things, and Nelson subsequently pursued a solo career in country music. Despite a Grammy

Fire Is Gone," her 1974 duet with Wille Nelson (no relation), and a handful of albums released since then that have garnered good critical reviews, Nelson's star has never shone

Nelson's star has never shore particularly brightly. It's interesting to note that at the time Nelson was first concentrating on country music. Ronstadd was doing the same thing, Ronstadt had had acouple of minor fits with her original band, the Stone Plongs, but in 1869 she was broke and protessions that she briefly diffied with a career as a country singer, appearing at the Grand Ole Opry and on the Johnny Cash and Clen Campbell telesion shows. But Campbell television shows. But despite a career digression that took her far from the Southern California rock establishment, Ronstadt maintained her L.A. roots and contacts, and within a few years she had hit her stride few years site fad nit ner stride as a rock/pop/country chanteuse, eventually becoming one of the biggest female recording and performing stars in music. Nelson's decision to live near Nashville may have hive near Nashville may have kept her close to the core of country activity, but it also prevented her from capitalizing on the LA. based country-rock phenomenon that gave Ronstadt's career its first important impets in the early Seventies. That's a shame, because im many ways Nelson is the better singer of the two and her relative obscurity is the public's loss. In recent years

Nelson has expanded her repertoire to include all of the styles to which she has lent her muscular pipes during the course of a career marked by course of a career marked by underachievement. It is not unrealistic, then, to expect to hear everything from wrenching blues to earthy country to gut-busting rhythm and blues and rock when Nelson rings her current group, the
Rat Band, to the Belly Up
Tavern tonight, Thursday,
In other concerts this week,
the Plimsouls return to the
Rodeo tonight, Thursday, after

Rodes tornight, Thursday, after the rowdy success of their last, show earlier this summer. Friday's concerts include Al Jarreau at SDSU's Open-Air Theater, Shadow Minstrels and the Lawns at the Spirit; and Judy Collins at the San Diego Wild Animal Park's Mahala Amphitheater for the first of the shows she'll give through Scunday night.

On Standay Night.

Dudek is at the Belly Up Tavern. Following Judy Collins into the San Diego Wild Animal Park's Mahala Amphitheater is Kris Kristofferson, who will entertain on Sunday and Monday. The week closes with a bang, as the revived Cars and the new-pop Wang Chung perform at the Sports Arena on Tuesday.







91 / The Rock of the 80%! WELCOMES BY POPULAR DEMAND. THE RETURN OF

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Whitesnake Kick Axe

FRIDAY, SEPTEMBER 28, 7:30 P.M.

CONCERTS

Tracy Nelson and the Rat Band: na Beach, 481-9022

The Plimsouls: Rodeo, tonight,

Al Jarreau: SDSU Open-Air Theater, Friday, August 31, 8 p.m., San Diego State University campus.

Spirit, Friday, August 31, 9 p.m. 1130 Buenos, 276-3993.

Judy Collins: San Diego Wild Animal Park's Mahala Amphitheater, Friday, August 31, 7:30 p.m.; and Saturday, September 1, 2 and 7:30 p.m.;

Illustrated Man, Playground Slap. nd Friends of Ghosts: Spirit

Kris Kristofferson: San Diego Wild Ammal Park's Mahala Amphitheater: Sunday and Monday. September 2 and 3, 2 and 7:30 p.m., 15500 San Pasqual Valley Road, Escondido, 747-8702.

The Cars and Wang Chung: Sports

Arena, Tuesday, 5 8 p.m. 224-4176.

Crosby, Stills, and Nash: San Diegs Stadium, Saturday, September 1, immediately following the Sockers game, Mission Valley. Stan Getz: La folla Museum of Les Dudek: Belly Un Tavert Saturday, September 1, call for time, 143 South Cedros Avenue, Solana Beach, 181-9022.

T.S.O.L., the Sharps, and Tex and the Horscheads: Spirit, Saturday, September 8, 9 p.m., 1130 Buenos, 276-3993

R.E.M.: Fox Theatre, Friday. September 7, 8 p.m., 720 B Street, downtown, 483-6339.

Frankie Laine: Linder Hall, Friday.

September 7: 8 p.m., First United Methodist Church, 2111 Camino De Rio South, Mission Valley, 292-7117

Spyro Gyra: Humphrey's, Monday and Tuesday, September 10 and 11, 7 and 9 p.m., 2303 Shelter Island Drice 283 SEAL

Jack Mack and the Heart Attack

and Villa La Jolia Orive, La Jolia, 457-5590.

Buddy Guy and Junior Wells: Belly Up Tavern, Thursday, September call for time, 143 South Cedros Avenue, Solana Beach, 481-9022.

Michael Hedges and Darol Anger and Mike Marshall: La Paloma Theater, Friday, September 14. 8 p.m., First and D streets, Encinitas, 436–4030.

Son Seals: Belly Up Tavern, Fri September 14, call for time, 143 South Cedros Avenue, Solana Beach 481-9022.

Twisted Sister, Y and T, and Lita Ford: SDSU's Open-Air Theater, Saturday, September 15, 7:30 p.m.

San Diego State University campus, 265-6947.

Time Cafe, Saturday, September 15 7 and 9 p.m., 1464 North Highway 101, Leucadia, 436-4030.

Jimmy Buffett and the Coral Recfer Band: Humphrey's, Sunday, September 16, 5 and 9 p.m., 2303 Shelter Island Drive, 283-SEAT.

John Lee Hooker: Belly Up Tavern. Sunday, September 16, call for time, 143 South Cedros Avenue, Solana Beach, 481-9022.

Quiet Riot. Whitesnake, and Kick Axe: Sports Arena, Friday, September 28, 7:30 p.m. 224-4176.

McCoy Tyner: La Jolla Museum of Contemporary Art's Sherwood Auditorium, Saturday, September 29, 7:30 and 10 p.m., 700 Prospect, La Jolla, 459-1404.





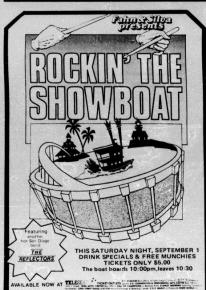
STEVE HUDSON



GOLING KAREN

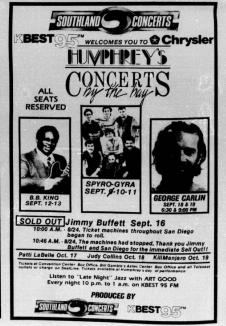


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- 75¢ Coors & Coors Light
- * \$1.25 Margaritas
- * \$1.01 Nachos
- * T-shirts to the first 50 guests
 - * Your host-KGB's Jim McInnes.

* T-shirts to the first 50 guests
* Best Tan Contest—men's & women's

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Two dance floors
Three bars

Three music video screens

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> > FEATURES

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Vodka \$1.25 Long Island Iced Teas \$1.25

THE ひきはのきら

TUESDAY

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Night with Fashion

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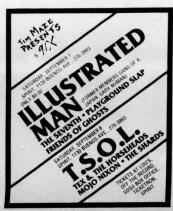
WEDNESDAY

Heineken Night

THE WELLIAMS

TUESDAYSI WEDNESDAYSI THURSDAYSI Kazis \$1.25 Helneken \$1.25 Margarkas \$1.25 2828 CAMINO DEL RIO SOUTH, MISSION VALLEY 299-2828 The Blasters: Rodeo, Sunday, September 30, call for time, La Jolla Village Drive and Villa La Jolla Drive, La Jolla, 457-5590.

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CLUBS

minus. If you wish to be metaded, please call 265-9382 Thursday atternoon or Friday before 5:00 p.m. The listings

North County

471-2150: Carmen and Carmen, contemporary, Tuesday through

Barr-X Ranch House, 119 East Broadway, Vista. 724-0510: North Forty, country, Friday and Saturday; country dance lessons, Tuesday and Saturday.

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach, 481-9022; Tracy Nelson and the Rat Band, Avenue, somits over, or Trasy Velson and the Rit Band, Trasy Velson and the Rit Band, Trasy Velson and the International Region and He International Region Williams, region Friday, Les Dalek, rock, and Val Grant rock, Shruday Dev Lane Up, rock, shruday Les Chiegos St. Deiseland jazz, Friday the Proc Caroles Loves and the Chiegos St. Deiseland jazz, Friday the Proc Caroles Loves and the Flat and Sleve Sarmade, Biase, Sunday the Bolt Long Brad, Post, boogle, and jazz, Wedresday.

Bobby G's, 485 First Street, Enemitas, 436-7397; The Source, rock, Thursday through Saturday; the Echoes, 60s rock, Sunday through Tuesday; the Effect, rock,

Borrelli's Back Room, 2677 Vista Way, Oceanside, 721-5400; Midnight Delight, contemporary, Tuesday through Saturday; Jam session,

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

The Captain's Anchorage, 180 North El Camino Place Encinitas, 942-1400. Too Dangerous Women, contemporary, Friday and Saturday,

Charlie's Niteclub, 680 West San Marcos Boulevard, San Marcos. 744-4120: Lanny Prewitt and Cirnamon Ridge, country, Wednesday through Sunday.

Chelsea Garden Restaurant, 145 South Highway 101, Solana Beach, 481-4034; Jeff Calcara, classical guitar, Friday and Saturday.

The Chopping Block, 1740 East ioes, 60s rock, Wednesda through Saturday: Hit N' Run

The Country Side Restaurant and ounge, 450 Douglas Drive, ceanside, 757-0860: New Country, ountry, Wednesday through unday: Lone Star Country, ountry, Monday and Tuesday.

The Del Mar Cattle Company, 12702 Via Corma, Del Mar. 259-8833: Jimmy Cribb and the Cotton Band, country, Thursday through Saturday Alaska, country Tuestay and Wednesday.

Distillery Nightclub, 140 South

Thursday through Sunday; Incognito Rockers, rock, Tuesday, the Siers Brothers, rock.

Dobber's Restaurant and Nightclub, 380 North El Carnin Real, Encinitas, 942-1676; Ricky and the lets, vintage rock, Friday ough Sunday; open jazz jam sion with Tony Ortega, Monday; Impulse, pazz, Tuesday, Ricky and the Jets, vintage rock, Wednesday. El Comal, 12845 Poway Road, Poway, 486-1010: Don Tennison

Fireside Lounge, 439 West Washington, Escondido, 745-1931: The Effect, rock, Thursday through turday: live rock, Wednesday, call

Fish House West, 2633 South Highway 101, Cardiff, 753-6438; Russ Kirkpatrick and Dan Lehner,



DANCING LIVE ENTERTAINMENT **7 NIGHTS A WEEK**

HAPPY HOUR MONDAY—SATURDAY 5-7 PM \$1.35 well doubles \$1.00 domestic beer

MODERN ART

Bock & roll Tonight only, Thursday, August 30



PURL Rock & Roll Friday & Saturday August 31 & September 1



HURRICANES

Rhythm & Blues. No cover. Sunday & Monday, September 2 & 3.



SPECTRA

Rock & Roll. No cover. Tuesday & Wednesday, September 4 & 5.



Spaghetti Feast Monday Night Football 7-foot wide-screen T.V.

All Major League sports on new satellite dish. CHARGERS vs. MINNESOTA

Sunday, September 2, 10 am, Sunday Brunch 10 am-1 pm.

5046 Newport Ave • Ocean Beach • 222-5300

contemporary and country, Thursday through Saturday.

Gilbey's Cocktall Lounge, 945 West Valley Parkway, Escondido. 480-0420: Friendship, contemporary, Tuesday through Saturday, Gil 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 Belair Boys, vintage rock, Sunday and Monday

Hotel Escondido, 2500 South Escondido Boulevard, Escondido 747-5000: Arnic and Lou Anne, contemporary, Tuesday through Saturday; Ron Branon, contemporary, Sunday and Monday.

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

Hungry Hunter/Rancho Bernardo, 11940 Bernardo Plaza Drive, Rancho Bernardo, 566-2400: Live music, Wednesday through Saturday, call club for information

Jolly Roger/Oceanside, 1900 North Harbor Drive, Oceanside, 722-1831: Thursday through Saturday: L.A., rock, Wednesday.

Beach, 755-0117: Jon Sandoval contemporary, Wednesday through Sunday.

Normandy Cocktail Lounge, 215 North Hill Street, Oceanside, 722-4771: Inta Wishin', rock,

Jolly Roger/Solana Beach, 937 Lomas Santa Fe Drive, Solana

ABILENE

to Country Music, we'll teach you TUES -THURS from 7 to 9 pm HAPPY HOUR Weeknights from to 9 with many teaching to see to 9 with many teaching the see to 9 with many teaching the see to 9 with many teaching to 9 with many teaching to see to 9 with many teaching teaching to 9 with many teaching teaching to 9 with many teaching teach

Town & Country

500 Hotel Circle North Mission Valley 291-7131

Pavillon

Lounge

Kirby's, 215 Fifteenth Street, Del Mar. 481-1001: Rick Leighton, contemporary, Thursday and Saturday, Jeff Proctor, soft rock, Friday.

Muhaney's, 340 East Grand Avenue, Escondido, 741-0905; Thrillseeker, rock, Thursday through Sattraday, live music, Sunday and Monday, call club for information; Rich Hunt, contemporary, Tuesday; Jagoire, rock, Wednesday.

Tuesday through Saturday: Highlandrive, rock, Sunday and Monday.

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar. 755-6614: The Heaters, rock, Thursday through Saturday, the Roosters, rock. sunday: the Bruce Cameron and Hollis Gentry Ensemble, jazz Monday and Tuesday, Foreca contemporary, jazz, and rhythm and blues, Wednesday.

Old Time Cafe, 1464 North Highway 101, Leucadia. 436-4030: The L.A. Cajun Band, traditional Cajun music, Friday early evening

and evening: Guy and Candie Carowan, Appalachian and Irish dance music. Saturday early evening and evening: the Paradise Street Band. Irish music, early evening Sunday, Old Time Hoot Night, Monday, Dave Baumgarten. folk, Wednesday, Sunday Brunch Concert: Catherine Espinoza, Irish harr.

Pacific Espresso, 235 North El Camino Real, Encinitas. 436-1248: The Chris Klich Duo, Jazz, Friday and Saturday; Stew Strauss, Jazz piano, Sunday brunch.

Pancho's, 1309 Camino Del Mar 481-0414: Jack Costanzo, contemporary, Friday and Saturday, rhythm and blues jam session,

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

Pea Soup Anderson's, 890 Palomar Airport Road, Carlsbad, 438-0880; Steven and Tanya, contemporary, Friday and Saturday. P.J.'s Cocktail's, 1078 Fast Vista

Way, Vista, 941-8943; The Wandering Boys, blues, Friday and Saturday.

Pomerada Club, 12237 Pomerado Road, Poway, 748-1135; High

Steppin', country, Wednesday through Saturday; country dance lessons, Wednesday.

Poway Mine Company, 12375 Poway Road, Poway, 748-7296 566-2070: The Poor Boys, rock. Tuesday through Sunday

Ralph and Eddie's, 390 Grand Avenue, Carisbad, 729-2089, Yaboo, rock, Friday and Saturday, the Incognito Rockers, rock, Sunday. Rancho Bernardo Inn. 17550

Rancho Bernardo Inn, 17550 Bernardo Also Drive, Rancho Bernardo, 487-4611 or 277-2146 Jim Gates and Sound Investment, contemporary, Tuesday through Saturday, the Markey Days Quartet, contemporary, Sunday and Monday Diming Room: Peter Robberecht, painst, Humsday through Saturday, Jim Malone, pianist,

Sunday and Monday; Greg McGinnis, planist, Tuesday and Wednesday.

The Red Coach Inn, 135 North Pine, Escondido. 743-9796: Dick Tanner and the Skillet Lickers, country and rock, Tuesday through Saturday, Wild Fire, country. Sunday and Monday.

The Red Snapper Saloon, Tamarack and Highway 101, Carlshad. 729-3170: Robin Henkel, blues and jazz, Wednesday through Saturday.

Reuben's, 2515 El Camino Real, Business, contemporary, Tuesday through Saturday.

Rogue Stills, 9850 Carmel Mt. Road, Penasquitos, 578-2144 Peter Jay, contemporary, Monday

IN CONCERT

The Hawaiian 🐼 Music All-Stars

★ Frank Delimo & No Kolohe ★ James Grant Bento ★ Eddie Koinge & The Sons of Howas ★ Jerry Sonto

Scottish Rites Cathedral — SAN DIEGO 4 p.m. 8 7:30 n.m. Sept. 1

Tol Free (800) 351-8783



DOS AMIGOS SEPTEMBER NEWSLETTER

"Our 26th Consecutive Monthly Publication"



904 Quivira Road (Marina Village) San Diego, CA 9210 Call Us To Book Your



BANQUETS & PARTIES We can handle groups of up to 200 guests for your special affair (at reasonable prices). Call Tammy at 223-8061.

P.S., Cocktail parties & dancing available in our cantina. Bueno! Plan On Watching

DINNER HARTY DWESDING REGERTION O BIRTHOM PARTY IT LUNCHEON MEETA TO SPFICE PARTY & COCKTAIL PARTY



MONDAY NIGHT FOOTBALL with us this season, beginning

Sept. 3rd • 6 P.M.

for the game and expert commentary by the Chargers' Drew Gissinger (with other celebrity guests). You can ask questions and get a pro's point of view—every Monday.



CELEBRITY BARTENDERS

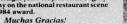
Wednesdays, 5-7 p.m., pouring for their favorite charity during Happy Hour:

Sept. 5—Holiday (but we'll be open) Sept. 12—Kathy Diamant (Sun-Up San Diego) Sept. 19—OPEN DATE Sept. 26—Charity Ball Committee (20 dazzling ladies.')



Our Thanks To RESTAURANT HOSPITALITY

MAGAZINE for naming us to their "Restaurant 500" for the second straight year. We join some mighty-fine company on the national restaurant scene with this 1984 award.





Tuesdays Are Always PUERTO NUEVO NIGHT at Dos Amigos, with half a split lobster, a half-order of Camarones







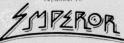








Thursday-Saturday August 30-September 1 Tuesday-Saturday



\$1.00

\$2.00

50¢ well drinks, draft beer & wine

> Sunday & Monday September 2 & 3



Daily Drink Specials Open Sunday \$1.00 **Drink Specials**

\$1.00 Kamikazes

\$1.00 well drinks all night

\$1.00

Vodka drinks all night

\$1.00

Long Island Iced Teas all night

Roxy, 517 East First Street Encourtes, 436-5001. The I

Rudi's Hidden Acres. 3700 Car

Stage Coach Inn, 1865 Vista Was

Sundowner, 135 Fast Vis a Way Vista, 940-9600 Arro, La armu Wednesday and Sunday.

Teepee Room, 1270 Main Street Ramona, 789 3750; Lave music, Friday and Saturday, call club for

Teornila Flats, 320si Missonin Acen

Phat Pizza Place, 2622 El Camino Real, Carlsbad 4.44 3171, Brass Toc-arz, Fridoy, Bruegrass Che., Stuegrass, Saturdas Time Machine Chez Orleans, 300

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center, 749-1466: Steppin Out, country, Friday and Saturdov.

Vista Entertainment Center, 435 West Vista War, Vista, 941-1032; Jockey Club: Spellfscund, rock, Thursday through Sunday; In Colour, rock, Tuesday and Wednesday, Turt Room; Mike Johnson, contemporary, Friday and Saturday, Derby Boom, recorded dance music, Friday, Saturday, and Wednesday.

Whiskey Creek, 14240 Poway Sout Power 748-7531: The Gravel Canyon Band with Linda Rae, country: seven nights.

Parkway, Escondido, 745-8640; Planet, tock, Thorsday through Sunday, fins, nock, Monday through Wednesday, Dining Room; California, country, Wednesday through Saturday.

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

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

The Yellow Rose, 2475 Main Street, Ramona, 789-8864: Appaloosa, country, Friday and Saturday.

Beaches

Aimee's, Hotel La Jolla, 7766 Fav ontane, contemporary, Tuesday grough Saturday.

Atlantis, 2595 Ingraham Street, Mission Bay, 224-2434: Columbus common Tuesday through Saturday

"Bahia Belle," at the dock, Bahia Hotel, 998 West Mission Bay Direc Mission Bay, 488-0551; Main Stree

Bahia Hotel, 998 West Mission Bar Drive, Mission Bay 488-0531, Grid Ecosine and Jime contemporary. Thursday through Saturday. Cheatham, Jazz George, 1997.

Wind rose

Wednesday-Saturday August 29-September 1 **HEROES**



Sunday & Monday September 2 & 3 REFLECTORS



Tuesday, September 4



Coming September 5-8 **AUTOMATICS**



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



KANDI-O your lady d.j. will be playing your favorite hits between the band's sets. Come by and

1935 Quivira Rd. - 223-2335 The best of live rock & disco in San Diego At Windrose, we serve fun! Banquet facilities available



THE NEW HAPPY HOUR OF THE '80s

with STIVE WIST featuring the everychanging price bit. 5:30-0 pm. 256 drafts, 6:7-pm.756 Margartas, 7:8 pm.756 Crange Crushes, 8:0-pm.506 Kanikazes, 8:d the usuds NuTP Bits, a new feature, RODIO's MDICO CONNICTION—THE DATING GAML OIT PH. 80s. Win a right on the town with Binuculant service, countery of G. DEAN LIMOS. Dinner at Doc Masters 8. cocktalls at Rodeo.

PLIMSOULS

DEK DA. DEBUNARE

Free admission until 7:30 pm-\$5:00 thereafter

Firday, August 31
THE YUPFIE' HOUR("Young Urban Professional) with your Yuppie host
DANNY WILD. New Yuppie Special—Free Pasta Salad
5:30-8:30 pm all single drinks \$1.25.
9 pm close





8-9 pm 2 for I drinks. Hosts DAVID GOO



1X DANCE PARTY **NEW MARINES.**



Prizes will include PADRE tickets. BLASTERS tickets a bottles of champagne to be given away each hour

Fuesclay, September 4
5-7 pm JILLIAN. 'The Apple Pie Promoter' pres
THE TUESDAY SHOWCASE



LIVING DAYLIGHTS

THE SEVENTH and a special reading by GARY HEFFERN

KIFM98 LIGHTS OUT IAZZ HAPPY HOUR

5:30-8:30 pm Host MARK WALTON and various champagne specials.

DAN SEGAL

Coming Concerts:
September 12 JACK MACK & THE HEART ATTACK
September 10 BLASTERS

SOUP, SALAD & PASTA BAR

Beach Club, 1921 Bacon Street. Ocean Beach, 222-6822: The Hurricanes, blues and rhythm and blues, Dursday, Japane, rock Friday and Saturday

Carlos Murphy's, 4303 La Joffa Village Drive, La Jolla, 457-4170. The Spud Brothers, comedy and rock. Thursday flirough Saturday.

took, Hursday Brough Sabriday, Calamiara Horli, 3999 Mission Beulevard, Mission Beach, 488 1081, Southwind, contemporary, Tuseday Hrough, Sabriday, Polynessan Lounge Stevic Woods, contemporary Monday Hursday Friday Dayley Isours, Dorn Hertels, 1984 Friendly Follies, Carriel's stage show with music, Sunday evening.

Chuck's Steak House, 1250 Prospect Street, La Jolla, 454-5325; Zeati, jazz, Wedro sday through Saturday, Barry Joyces New Tuxedo

The Comedy Store, 916 Pearl Street, La Jolla, 454-9178; Cornechy shows, Wednesday through Sunday call club for information; cornedy amateur night, Monday.

Elario's, 7955 La Jolla Shores Drive, La Jolla 459-0541; Jeanne Reith and Sweet Sound, Jazz, Wednesday through Saturdoy, Stone's Throw, vintage sazz, sorm and rock, Sunday and Monday.

Halevon, 4258 West Point Louis Haleyon, 42:8 Wist Point Lorne Boulevard Lorne Portal, 225, 9650; In Colour, rock, Thirnship Hirotight Saturday, Mari to Man, rock, New Language, rock, and Mojo Nison, blues and chethin and blues. Sunday, Notice to Appear rock, Monday, Friday happy hour concert: the Reflectors, rock

Hilton Hotel, Cargo Bar, 1775 East Mission Bay Drive, Mission Bay 276-4019; People Moxers, contemporary, Wednesday through Saturday, Triple Play, contemporary, Sunday through Danales

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

Islandia Hotel, Circe Lourge, 1441 Quivira Road, Mission Bay, 224-3541: Sandee and the Ram Band, variety stage show, Thursday through Saturday: Stope's Throw, virilagic part, rock, and sering. Toesday and Wedoesday.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270-3220 The Seers Brothers, rock, Thresday through Saturday, Bothy Chevrolet, rock and blue, Sunday and Monday, the Beaters, rock, Tuesday and Wednesday.

La Avenida, 1301 Orange Avenue, Coronado, 435-6262; Freefall, sazz Friday and Safurday.

La Valencia Hotel, 11/32 Prospect

Le Chalet, 5046 Newport Avenue, Ocean Beach, 222 53000 Modern Art, rick, Thursday Purl, rick, Friday and Saturday Purl, rick, Friday and Saturday the Hurricanes, blues and rhythm and blues, Sunday and Monday. Spectra, rock, Tuesday and Wednesday.

McP's, 1107 Orange Avenue, Coronado, 435-5280; In the Groen contemporary, Thursday through Saturday, Live music, Sunday through Wednesday, call club for

Mexican Village, 120 Orange Average, Coronado, 435-1822; Live music, Tuesday through Thursday call club for information. Third

Mission Rose, 1551 West Messon Bay Drive, Mission Beach, 224-9605, July Chess and Stevie Adams, contemporary, Friday and



1130 Buenos Ave. 276-3993 Food, cocktails, dancing, air-conditioned—21 on up

THURSDAY, TONIGHT RELAY with SURE and SYMMETRY

FRIDAY, AUGUST 31 PENETRATORS

SHADOW MINSTRELS flee x what all the vortous music, record, and metha critics say. The lat of bands they is been compared to it one point. Administration theretain, (amy of 4. Led Zepplin, buy Division, bosers, from Verlaine, Talking Heads, and Santana. Gary Dathing, BMM Magasine "Madow Minstels have high Zepfin, By Division, Issue, Ton Verlaine, Taking Hoads, and Simitan——Gray Holling, BAN Magasine "Shadon Manache have light Simitan—Gray Holling, BAN Magasine "Shadon Manache have light incomercing set of jitten york."—Fern, Johnson, J.A. Times. "Their had recalled combine the norman assisty of hard lapture dist againg." — —Michel Schneider, Tabl Tabl Magasine. "Shahiliy heavier copic than Recurst Magasine. Seatenessly dans color—Anathan L. Neusarde. eith the LAWNS

SUBURBAN LAWNS

leaturing Gloria Dauson, Frankie Ennui, Chuck Roast John McHurney, Tom Corey, and Louis Dosch, Plus LUNA opens promptly at 9

SATURDAY, SEPTEMBER 1 TIM MAZE PRESENTS

ILLUSTRATED MAN

uith members from JAPAN, GANG OF 4, and GARY NUMAN, With THE SEVENTH and FRIENDS OF GHOSTS plus PLAYGROUND SLAP begins 9 pm promptly



SUNDAY, SEPTEMBER 2 8 pm-2 am

FREE LABOR DAY EVE PARTY

thereafter \$2 Featuring 5 bands: LAWS OF MOTION, THE HEARD, MR. POSITIVE, THE CURBS, and TOUCHY SUBJECTS

TUESDAY, SEPTEMBER 4
DEAD HEAD TUESDAYS
House of the Consolid house a performal by
BORN
CROSSEYED
and the control of the contr

WEDNESDAY, SEPTEMBER 5 METAL HEADS PRESENT BIBLE BLACK with EMERALD

TOMORROWS Sept 6th STREETCAR EYES, SOREVEAL and FRIENDS OF GHOSTS Sept. 7th MONROES, BRITIAN, and

and FRIENDS OF GROSTS SER, TH. MONROUS, BRITTAN, and ACT ALERT, Sept. 8th T.S.O.L., and TEX & THE HORSE HEADS, MONO & THE SHARDS. Tackets available. Tacket on SPIRIT Sent. 15th: Engine recording artist: CATHEDRAL OF TEARS, and OCTEC CREAE.

and OCTER CIRCLE.

ROYING EVER MUSIC REPORTS 11:57EN

TO Many Alm Sure on good on the Mace has no set of the PerCrass Eggle those is glove. Well, 34th - not edge for the Blue don Breiter,
but some of song "where has cerepone gone." Prising 17th. Plangurund
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Mom's Saloon, 945 Garnet Avenue Pacific Beach, 483-7737; Emperor, rock. Tuesday through Saturda Strike Force, rock, Sunday and

Mukaney's, 1031 Orange Avenue, Coronado, 435-4660; John Ingram, contemporary. Thursday through

Mohaney's, 4230 Mission Boulevard, Pacific Beach, 483-7383: Rick Cosey, guitar, vocals, and originals, Thursday through Saturday.

Old Pacific Beach Cafe, 4287

Hollis Gentry Ensemble, jazz, Thursday through Saturday; Ella Ruth Piggee, jazz and blues, Sunday; Wheels, rock, Monday and Tuesday; King Biscuit Blues, blues and rhythm and blues. Wednesday.

Rodeo, 8980 Villa La Jolla Drive, La Jolla, 457-5590; The Plimsouls rock, Thursday; Dirk Debonaire, rock, and Private Domain, rock, Friday and Saturday: live rock, Sunday, call club for informati Living Daylights, rock, and the Seventh, rock, Tuesday, live rock Wednesday, call club for

The Salmon House, 1970 Quivera Road, Marina Village, 223-2234 Jeff

Bryon, guitar and vocals, Friday happy hour.

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay, 274-3314: Take 3, nostalgia, pop, Wednesday; Andy and Donna, contemporary, Friday through Sunday.

Texas Teahouse, 4970 Voltaire Street. Ocean Beach. Tom "Cat" Courtney, blues. Thursday, Chuck Bolt, blues, ballads, and rock, Tuesday and Sunday. Top of the Cove, 1216 Prospect Street, La Jolia, 454-7779; Ken Meredith and Friends, jazz, Sunda

offernoon: Piano Bar: Bob Corven. Wednesday through Sunday.

Upstart Crow and Co., Seacoast Square, 4475 Mission Beach Boulevard, Pacific Beach, 272-8990: The Pacific Ensemble, light classical music, Sunday brunch.

Victor's, 1403 Rosecrans Street, Point Loma 226-1871: Upstairs Patrick and Lisc, contemporary, Thursday through Saturday; Norman Clifford, contemporary, Sunday through Fusday, Piano Bar, Louis Seaguer, early eventy, Monday through Friday with Norman Clifford and Frankie Ferlin, Friday and Saturday eventure.

Windrose, 1935 Quivira Road, Marina Village, Mission Bey Park. 223-2335: Live rock, Thursday through Saturday, call club for information; the Reflectors, rock, Sunday and Monday, Automatics, rock, Wichtenston.

San Diego North

The Abilene Country Saloon, Town and Country Hotel, 500 Hotel Circle North, Mission Valley. 291-7313: Sampede, country, Tuesday through Saturday, country dance lessons. Tuesday through Thursday.

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- · Harpoon of Beef · Fish 'n' Chips

Your choice \$5.50

All dinners include rice pilat, a basket of hot bread and a trip to our soup & salad bar. Sunday-Thursday 5:00-7:00 pm, closed Monday

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THE SIERS BROS

CHARGER FOOTBALI

tember 2, 10 am on our wid \$1.00 Bloody Marys till noon. 50¢ Hot dogs.



ROCK WARS

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Profits generated will be donated to Muscular Dystrophy during the Jerry Lewis Labor Day Telethon

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2828 CAMINO DEL RIO SOUTH, MISSION VALLEY 299-2828





Devocean

Monday Night Football

at Monk's
504 hot dops, 754 chill dop
Register to win a Sarvyo portable stereo/ radio/cassette player
every Monday night and a 19° color TV with a VCR to be given
away on the final Monday night of the season.

Celebrate at Monk's after the Padres games. Your Padres ticket stub is good for 2 cocktalls for the price of one.

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

The Alamo, 3093 Clairemont Drive Clairemont, 276-2240: Five Lines Up, rock, Thursday through Saturday: Flyweil, rock, Tuesday and Wednesday.

Bacchanal, 8022 Cliaremont Mesa Boulevard, Sozz Chaterion Plesa Boulevard, Kearny Mesa, 560-8022: Devocean, Top 40 dance music, Thursday through Saturday, Rick Gazlay and His Blue Zoo Review, blues, and the Blonde Bruce Band, blues and rhythm and blues,

Black Angus, 10370 Friars Road Mission Valley, 563-5862; RPM, rock, Tuesday through Saturday.

Blarney Stone Pub. 5617 Balboa

Avenue, Clairemont. 279-2033: Brian Connolly. Irish music, Wednesday through Saturday.

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa. 578-8666: Rockola, Beatles music and oldies, Thursday through Saturday.

Cafe in the Valley Restaurant, 911 Carnino del Rio South, Mission Valley, 296-6329: The Bill Shreey valley, 296-6329: The Bill Shreeve Quartei, jazz, Thursday through Saturday, Eric Foster, classical guitar, early evening. Wednesday through Saturday: Walter Clark, classical guitar, early evening Sunday, and Monday evening live musse, Tuesday and Wednesday, call club for information.

Hajji Baba, 104 Mission Valley

Carriage House, 7945 Balboa Avenue, Clairemont, 278-2597: Dan Connor, country originals, Wednesday through Saturday.

El Rico, 5353 Mission Center Road Mission Valley, 297-8361: The Cruisers, Top 40 dance music, Thursday through Saturday.

Gold Coast Lounge, Town and Country Hotel, 500 Hotel Circle North, Mission Valley, 291-7131: Piano Bar: Tanya Mantooth, Sunday, Monday, Wednesday, and Thursday, Kevan Melton, Tuesday, Friday and Saturday. contemporary, Monday.

298-2010: Live Arabic music and entertainment, Wednesday through Sunday; "Greek Night" with the Olympians, Monday

Holiday Inn/Mission Valley, Cricket's, 595 Hotel Circle South, Mission Valley, 291-5720: The Baja Strings, contemporary, Tuesday through Saturday; Skip Garcia,

Islands Lounge, Hanalet Hotel. 2270 Hotel Circle North, Mission Valley. 297-1101; Niteline, contemporary, Thursday through Saturday; Bobby O'Day. contemporary, Sunday and Monday, the Big Sky Mudflaps. Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley. 299-2828: The Ron Bolton Band, rock, Thursday through Saturday, with the Features, rock, Friday and Saturday, live rock, Sunday, call club for information; the Heroes, rock, Tuesday. The Magic Lamp, 9522 Miramar

contemporary, Tuesday and Wednesday.

L: Hacienda Cautina, 878 Hotel Circle South, Missio: Valley. 298-8281: Valerie Formust and the System, contemporary, Thursday through Saturday, Rick Rockwell, comedy, Tucsday and Wednesday.

SEXTON'S Restaurant & Nightclub



I.D.s required Tuesday Night
Ladies' Night 9:00 pm-1:00 am
Bor. wine & well drinks \$1.50
Wednesday Night
Hops & Schnapps Night
Beer & apple Schnapps \$2.25 9:00 pm-1:00 am

Happy Hour Monday-Friday 11:00 am-6:00 pm
11:00 will drinks, beer & wine
Compinionally host of curres 4:00-600 pm
Banquet Facilities Available
7353 El Cajón Bldd, Ja Mesa 460-1500



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Nicest Nightclub In North County Mellow rock-Jazz-swing

Friday, Saturday & Sunday



Sunday: Rock 'n Roll Beer, wine, wells \$1.00

azz Jam **Open Session Tony Ortega**

Monday

Adele Blue and Impulse



Wednesday



Dick Braun and His 12-Piece Big Band Distinctive, danceal big band music



Thursday, 8:00-9:00 pm

Ballroom and Swing Dance Lessons

Food served until last call.
Las Vegas style showroom.
Open for lunch Monday-Friday.
FRESH fish daily. Steak * Pasta * Chicken.

Zodiac Party

First Wednesday of each month wine, wells 754 to those born this month.

380 N. El Camino Real Encinitas • 753-0912

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, call club for information.

Monk's, 10475 San Diego Mission Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060: Feelin', Top 40 dance music, Thursday through Saturday; Devocean, Top 40 dance music, Sunday: Feelin', Top 40 dance music, Tuesday, Devocean, Top 40 dance music, Wednesday.

Monterey Whaling Company, 887 Camino del Rio South, Mission Valley, 291-1638; Live music, seven nights, call club for information.

Drive, Clairemont 273-1022.
Justice, Top 40 and oldies, Tuesday through Saturday, Jimmy Nixon and Dosenhome, country, Sunday and Monday.

Navajo Inn, 8515 Navajo Road, San Carlos, 465-1730: Quest, rock, Thursday through Saturday: TKO, rock, Sunday and Monday; the



Headband, rock, Tuesday and

swing, and oldies, Friday and Saturday.

Pavillion Lounge, Town and Country Hotel. 500 Hotel Circle North. 291-7131: Lisa McDowell and

Spotlight, contemporary, Tuesday through Saturday.

Peter D's, 5149 Clairemont Mesa Boulevard. 277-3217: The Rosie Trio, contemporary music and variety stage show. Thursday through Saturday.

P.J.'s Lounge, 10789 Tierrasanta Boulevard, Tierrasanta, 292-5338: The Booze Brothers, comedy, rock, and rhythm and blues, Friday and

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East, 291-7170: Terry Brahson, contemporary, Thursday; Jim Moore, contemporary, Friday and Saturday; live music, Tuesday and Wednesday, call club for

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

Spirit, 1130 Buenos Avenue, Bay Park. 276-3993; Symmetry, rock, Sure, rock, and Relay, rock, Thursday; the Shadow Minstrels, rock, the Penetrators, rock, the

Suburban Liwns, rock, and Luna, rock, Friday. Illustrated Man, rock, the Seventh, rock. Friends of Chosis, rock, and Laws of Motion. rock, Saturday; the Curbs, rock, Touchy Subjects, rock, the Heard, rock, the Rock, rock, and Laws of Crosseved, rock, and Moio Nixon, Crosseyed, rock, and Mojo Nix blues and rhythm and blues. Tuesday: Streetcar Eyes, rock, Friends of Ghosts, rock, and Soreveal, rock, Wednesday.

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

Tio Leo's/Mira Mesa. 10787 Camino Ruiz, Mira Mesa. 695-1461: Joe Stewart, contemporary. Thursday and Wednesday; Expresso, contemporary, Friday and Saturday; Frank Dester, contemporary, Sunday through Tuesday.

San Diego South

Anthony's Harborside, 1355 North Harbor Drive, downtown.



Cafe in the Valley





590 FIRST STREET, ENCINITAS, CA 92024 619-753-1382





SAN DIEGO ORIGINAL MUSIC SHOWCASE

THE MONROES New Language (formerly Rick Elias Band)

MOIO NIXON Doors open at 7:30 pm. tickets \$2.50

Tuesday nights are

ST. PAULI GIRL SHORTS NIGHT★

*NO COVER CHARGE FOR ALL THOSE WEARING SHORTS

*ST. PAULI GIRL—\$1,25

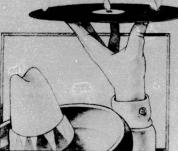
*SHOTS OF SCHNAPPS—\$1.25 (CINNAMON, APPL OR PEPPERMINT)

Notice Appear



ROCK 'N ROLL HAPPY HOUR THE REFLECTORS





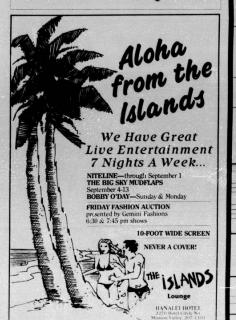
Casa Vallarta, renowned for serving the best hot and tasty dishes in Rancho Bemardo, is dishing up yet another hot combination, Dance and Music. We have cooked up a dance floor and sound system that has got to be the tastiest in the whole county. We will apply that the property of the control of the property of the p

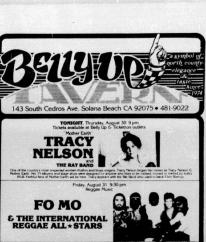
16785 Bernardo Center Drive • 487-6701



Don't miss the drazy excitement this Thursday night as Crystal Ts Emporium presents a "UP-SINGING" CONTEST" with \$175 in cash prizes. The winness of this 10 week competition will also be eligible for the TRNAS" and \$500 in cash prizes on Nov. 1st. Bring your own music (casserts are allowed) or droote from our music litray, 3gr up or droote from our music litray, 3gr up or litray to the control of the control

Emporium





SEPTEMBER MARKS OUR 10TH ANNIVERSARY



LES DUDEK

At 20 years of age, Les Dudek laid down exquisitely tasteful guitar work on Rendbin Nan 6 Brothers & Salers album. Since that time he's gone on to provide his guitar image for sol Miller & Ores's backup bend Black Rose. He is one of the most sought after multicaths in the

SUNDAY ANNIVERSARY SPECIAL

FIVE CARELESS LOVERS HOLLYWOOD FATS 5 LINES UP



Every Monday night DIRK DEBONAIRE

*TUESDAY ANNIVERSARY SPECIAL *

WEDNESDAY ANNIVERSARY SPECIAL

5 LINES UP



CES HARMAN BAND
CESC ROCKERS and PISH BONE
IVATE DOMAIN
Open FIVE CARELESS LOVERS &
ID HABITS HORNS with PEE WEE CRAYTON JOH LE HOOKER
HIN LE HOOKER
GEWHEAT/ZTDECO BAND
DDY GUY 6 JR. WELLS/CLARA WARD SINGERS
KIRANDER CODY/DOUG RANDAL

*ANNIVERSARY RAFFLE *



FREE AFTERNOON CONCERTS

Wednesday, 600 800 pm - BOB LONG BAND

Finday, 530-500 pm CHICAGO SIX
Sunday, 430-630 pm FIVE CARELESS LOVERS & BAD HABITS HORNS
with HOLLYWOOD FATS & STEVE SAMUELS

FOR INFORMATION CALL 481-9022

232-6358: Forward Motion, Top 40 dance music, Thursday through Saturday, live music, Sunday and Monday, call club for information; Sandee and the Ram Band, variety stage show. Tuesday and

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

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

Cafe del Rev Moro, 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: Oh! Ridge, comedy and music, Tuesday through Saturday: Bill Brackett, comedy and music, Sunday and

Dookies, 4225 El Cajon Boulevard, East Sun Diego, 283-6581: Paul Gregg, piano bar, Wednesday through Monday: Patti Glenn, piano bar, Tuesday.

Drowsy Maggie's, 31st and University, North Park, 298-8584;

Rocket to Stardom Night, various

performers, Thursday; Two Magicians, Irish music, Paul and Carla Roberts, folk, Steve Gibson, Carls Mokerts, fols. Steve Calborn
beebe string and disk gatter fringer
picking, and other performers, call
dush for information, Friday; Calbory
Curts, fols, blues, and originals.
Tom and Judy Carlstrom, hammer
dukcimer and guitar, Pegge Walson,
folk and blues, Fullerion and
Gaarment Band, folk, popular, originals,
Tomas and Calbory
Calbor originals. Wednesday. Early Evening Shows: Tom Cahoon, folk, Saturday; Rick Saxton, popular music and originals, Wednesday.

The Escape Lounge, 421 Universit Avenue, Hillcrest, 295-8282: The Walkin' After Minight Trio, Jazz and music of the 40s and 50s, Thursday, Friday, and Sunday brunch: Carolyn Gaines and Jerry Johnson, Jazz and show tunes, Saturday and Sunday, Barbara Casler, piano, organ, and vocals, Monday through Wednesday. Fat City/China Camp, 2137 Pacific Highway, downtown, 232-0686: Harvey and the 52nd Street Jive, jazz, Friday and Saturday.

Imperial House, 505 Kalmia Street, Hillcrest. 234-3525: Wayne Juré and Hank Young, jazz, Friday and

Hotel San Diego, 339 West Broadway, downtown. 234-0221: Harry's Bar: Gloria Kay, contemporary, Thursday through

contemporary, Thursday through Saturday; Iree music, Sunday through Wednesday, call club for information; Joe Azarello, jazz, Monday through Friday happy hours. Continential Room: Ive music, Sunday, call club for information. Afternoon Tea Dance: The Al Cabbs Band, Big Band dance music, Friday.

"The Invader," at the dock at 1066



Jack Costanzo

Band

Jockey's Night

me and meet your favorite jockey Jockey's Dance Contest

Boys' Night Out

WE'RE DEALING

MUSIC VIDEO

LIVE ROCK

TUESDAY THROUGH SATURDAY FROM

8:00 PM NIGHTLY PLUS DOUBLE GIANT SCREEN

WELCOME HOME PARTY

FREE T-SHIRTS to first 70 before 9:15 pm

\$200 CASH PRIZES Free tank tops to co

3093 CLAIREMONT DRIVE . SAN DIEGO

& ANY DRINK IN THE HOUSE 75C TILL 9:00 PM

& ANY DRINK IN THE HOUSE 75¢ TILL 9:00 PM

Adjacent to Clairement Book • Doors open 8:00 pm • Must be 21 with proper I.O. 276-0301 • 276-2240 • 276-3437

BIG FUN ROCK WEEKEND

5 LINES UP Last 3 nights

Thursday, August 30 LADIES' NIGHT SPECIAL MIDORI MELON BALLS 2 FOR 1 ALL & DR. PEPPERS 2 FOR 1 & ANY DRINK IN THE HOUSE 75¢ TILL 9:00 PM

OPENING TUESDAY,

Frank Sinatra & Judy Garland Ladies' Night vers for ladies & well drinks \$1.00 for everybody Weekend Warm-Up Party **Super Sunday Jam** The best in Rhythm & Blues Special guest stars every Sunday 1309 Camino del Mar Del Mar 481-0414



BLONDE BRUCE BAND San Diego area Concert Opening Band 8-10 pm—well drinks & bottle beer \$1.00.



"The Beat Farmers may be the best 'country-rock-blues' hand to come down the pike since Creedence Clearwater Revival." —Billboard Magazine

"The Beat Farmers are one of the 10 best bands in the world." —Los Angeles Herald Examiner

Now featuring the all new Country Dick stocked juke box. 8-10 pm—well drinks & bottle beer \$1.00.

THE JAM Starts 4 pm until ?—Bring your own instruments.
FREE BUFFET with all night drink specials.

londay & Tuesday, September 3 & 4 THE CHOICE

ppy Hours: Midnight till 2 am—well drinks & bottle beer 75¢

THE LONE RIDERS

6149 University Avenue - 583-5700

North Harbor Drive, downtown. 298-8066: The Invaders, contemporary music for dancing, Tuesday through Sunday.

Jolly Roger, 807 West Harbor Drive port Village. 233-4300: Night Manager, contemporary, Tuesday through Saturday.

Le Maison Fifth Avenue/The Gallery Five, 3681 Fifth Avenue, Hillcrest, 298-0119, Peter Sprague, jazz, Thursday, Stu Shames, jazz piano, early evening, Friday and

Mandolin Wind, 308 University Avenue, Hillcrest, 297-3017: King Biscuit Blues, blues and rhythm and blues, Thursday through Saturday, Dago from Diego, rhythm and blues and Top 40 dance music, Tuesday, the Look, 568 rock, Wednesday.

Mona 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. 298-0133: Mary Adams, harp music, early evening Saturday and Sunday.

Old Town Galleria, 2459 Juan Street, Old Town. 692-3240: Jack and Diane, contemporary, early

Market Street, downtown. 239-9839: Dining Room: Mel Goot, jazz piano, lunch time and early evening Friday and Saturday.

Patrick's II, 428 F Street, downtown. 233-3077: Fro Brigham's Preservation Bar early evening Thursday;

283-7448: Lori Bell and Friends, jazz, early evening Thursday; Fred Benedetti, classical guitar, early evening Wednesday and Friday; Walter Clark, classical guitar, early evening Saturday. Lori Bell and Shep Meyers, jazz, early evening Stunday

Reuben E. Lee's, 880 Harbor Island Drive, Harbor Island, 291-188 Fortune, Top 40 dance music, Tuesday through Saturday.

Salerno's, 3102 University Avenue, North Park. 280-6163: The Art Resnick Trio, Jazz. Thursday and Tuesday, Ive jazz. Monday and Wednesday, call club for information; Arna Bjarnson, Herman Salerno, and gluests, opera highlights, pop. and show tunes, early evening Priday. Saturday, and

Sheraton Harbor Island, 1380 Harbor Island Drive, Harbor Island, 291-2900. Signed, Sealed, and Delivered, contemporary, Thursday through Saturday, the Ducktall Revue, vintage rock, Thursday and Friday happy hours; Tim Reed, music video show, Monday, the Mar Dels, vintage rock, Tuesday and Wednesday.

Sheraton Harbor Island West, Sandpipe: Lounge, 1590 Harbor Island Drive, Harbor Island. 291-6400: Peter Robberecht, piano

Labor Day Weekend Bikini Bash Club

ILLUSTRATED MAN, Saturday, Spiri evening Friday and Sunday

Our Place, 2424 Fifth Avenue, Hillcrest. 232-1773: Live jazz, Friday and Saturday, call club for information.

DIEGO'S

Miss California Pacific Sunday, September 2, 6 pm

Wear a bikini and all your drinks are \$1.00 Must be 21 to enter. Prizes include Bic sailboard.





the =OLD===

dancing, early evening Friday and Saturday; the Booze Brothers, rock, comedy, and rhythm and blues, Tuesday, the Sy Rainey Trio, jazz,

King Biscuit Blues Wednesday 9:30 pm-1:30 am

Restaurant Employee Night

4287 Mission Blvd., Pacific Beach 270-7522



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MONDAY NIGHT FOOTBALL Dallas Cowbovs

> Los Angeles Rams Draft & a dog for only \$1.0

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Siers Bros.

Also playing thru Saturday, September

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 ***** Specials *****

> Thursday-\$1.00 Night \$1.00 draft, wine, & wells ALL NIGHT Friday & Saturday

> > 50¢ draft, wine, & wells Sunday \$1.50 Ice Teas ALL NIGHT

Monday Draft & a dog for \$1.00 Tuesday

Wednesday (7:00-9:00 pm) 25¢ draft, \$1.00 wells







Sunday through Wednesday.

Soledad's, 425 West B Street,
Soledad's, 425 West B Street,
Goorntown, 222, 7888; The Most
Valuable Players, jazz, Thursday
through Saturday.

Tom Ham's Lighthouse, 2150
Harbor Island Drive, Harbor Island,
201-9110; Dasty and Meissen,
Goorntompouray, Wednesday through
Contempouray, Wednesday through
Contempouray, Wednesday

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Triton, 6011 El Cajon Boulevard, East San Diego, 583-3240; Ella Ruth Piggee, jazz and blues, Thursday through Saturday.

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070: The Us Band, rock, Thursday through Satruday, live rock, Sunday and Tuesday, call club for information; the Blitz Brothers, rock, Wednesday.

Tuba Man's, 2551 University Avenue, North Park, 295-9426; Live music, Friday through Sunday, call club for information.

Tuba Mani No. 2, 7149 El Cajon Boulevard, East San Diego. 698-6042 Sumynitles, pop. rock, and party music. Thursday; Ole Train. bluegrass, Friday, Fra Cobb's Jazrbo, Diveland jazz, Sturday; Rick Saxton, popular music and originals. Tuesday; the Tobacco Rosd Jazz Band, vintage jazz and boogie-woogie, Wednesday.

Upstart Crow and Company, 835 C West Harbor Drive, Seaport Village, 232-4855; Torn Cahoon, folk, early evening Friday.

Viscount Hotel, 1960 Harbor Island Drive, Harbor Island. 291-6700: Jarrett, oldies and newies, early evening Tuesday through Saturday.

Words and Music Bookstore, 4th and Robinson, Hillcrest, 298-4011; Scott Baldwin, classical guitar, Thursday evening

East County Alex II Restaurant, 6360 El Caion

Alex II Restaurant, 6360 El Cajon Boulevard, 265-2006: Arabic music and belly dancing, Wednesday through Saturday.

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

Baxter's, 1025 Fletcher Parkway, El Cajon. 442-9271: Kicks, rock, Tuesday through Saturday.

Black Angus/El Cajon, 1000 Graves Avenue, El Cajon, 440-5055; Live rock, Tuesday through Saturday, call club for information.

Blarney Stone Too, 7059 El Cajon Boulevard, La Mesa, 463-2263: The Hintons, Irish music, Tuesday through Sunday.

The Bondocks Restaurant, 8320
Parkoop Drive, La Mesa. 465-3660:
Danny Lopez, contemporary,
Thuroday through Saturday; Bruce
Robbins, contemporary, Sunday
and Menday, Jim Moore,
contemporary, Tuesday and
Wednesday.

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

Calypso Lounge, 975 Greenfield Avenue, El Cajon, 440-9526; Ron Morin, contemporary, Friday and Saturday.

Carlton Oaks Country Club, 9200 Inwood Drive, Santee. 448-4242: Darrell Ray, piano variety, Friday and Saturday.

Circle D Corral, 1013 Broadway, El Cajon, 444-7443: Country Casanova, country, Tuesday through Saturday, Inve country music, Sunday and Monday, call club for information.

The Crown Room, North Second









Wednesday-Saturday, September 5-8
BLITZ BROS.

BANDS WANTED

VIGHTLY SPECIALS

Sunday—Tequila Sunnse \$1.25 Monday—Bourbon well \$1.25 Tuesday—Wear Trojan Horse T-shirt or hat— 50¢ off any drink Wednesday—Long Island Leed Teas \$1.25

Harvey & the 52nd Street Jive

Harvey & the 52nd Street Jive is San Diego's premier swing-jazz group. Featuring dynamic lead singer Harvey Williams, the group plays knock 'em-dead medleys from the '30s and '40s. Thursda's 8 pm-12 midnight, Friday & Saturda's 9 pm-1 am.

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phone 232-0686 Pacific Highway & Hawthorn HAPPY HOUR

Kamikazes 650

contemporary, Friday and Saturday.

Don's, 13321 Business Highway Eight at Los Coches, El Cajon. 443-2444: Danny Michaels and Big Sky, country, Priday and Saturday, jam session, Sunday afternoon.

Don's West, 5286 Baltimore Drive. La Mesa. 462-0533: The Smith Brothers, country, Tuesday through Saturday, jam session, Sunday afternoon.

Flinn Springs Inn., 15505 Highway 80, El Cajon. 443-9568: Free Rein. country, Friday through Sunday.

Four Seasons Restaurant, 8888 La Mesa Boulevard, La Mesa. 462-2352: Sasaki Tatsuo, marimba, lunch time, Monday.

George Joe's Restaurant, 9586 Murray Drive, La Mesa, 469-6158: Live contemporary entertainment. Thursday through Saturday, call club for information.

Horseshoe Tavern, 7664 Broadway, Lemon Grove, 469-6344: Patsy and Prime Time, contemporary, Friday and Saturday.

Hungry Hunter/El Cajon, 402 Fletcher Parkway, El Cajon, 442-0517: Mariner, contemporary, Thursday through Saturday.

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

Lakeside Hotel, 9940 River Street, Lakeside, 443-5591: Red Lane and Ramblin' Fever, country, Friday and Sunday, Legends, 2754 Alpine Boulevard, Alpine, 445-5545: Full Circle, contemporary, Friday and Saturday.

contemporary, Friday and Saturday. Lorenzo's, 596 Broadway, El Cajon, 442-9696: Pitch 'N' Woo with Gerrie Woo, contemporary, Tuesday through Saturday, Fro Brigham's Preservation Band, Dixieland jazz. Sunday and Monday.

Magnolia Mulvaney's, 8861 Magnolia Avenue, Santee. 448-8550: Crystal, rock. Thursday through Saturday.

Mama's Mink, 533 East Main Street, El Cajon, 442-5573; Mark Lashlee and the Pony Express, country rock, Wednesday through

Mr. Bill's Backroom Saloon, 399 North Magnolia, El Cajon. 447/4500 Gary D. and Sherry and the Pop and Oldies Show, contemporary, pop, and oldies. Thursday through Sunday.

Nite Owl East, 667 North Mollison Avenue, El Cajon, 447-3854: Triangle, contemporary, Tuesday through Saturday, live music, Sunday and Monday, call club for

Our Favorite Place, 8646 Mission Gorge Road, Santee, 449-6240; 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, 9816 Campo Road, Spring Valley, 469-9616. Center Stage, country and music of the '40s and '30s, Tuesday through Thursday, Alton and the Ox Bow Country Lads, country, Friday and Saturday.

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

Pine Valley Restaurant, 28944 Old Highway 80, Pine Valley, 588-6133: Window Rock, contemporary, Friday and Saturday.

Sexton's, 7353 El Cajon Boulevard. La Mesa, 460-1500: Aria, contemporary, Tuesday through Saturday.

Silver Spur, 7941 Mission Gorge Road, Santee, 448-4882: Jerry Base and a Touch of Country, country, Wednesday through Sunday







Turquoise Lounge, 5975 Severin Drive, La Mesa. 465-1525: Status, rock, Tuesday through Saturday.

Van Winkle's, 10055 Mission Gorge Road, Santee, 449-0060: Crossfire contemporary and country rock. Friday and Saturday.

South Bay

Bavarian Inn, 1410 Broadway, Chula Vista. 425-4000: The Gene Dewez Polka Band, polka music,

Black Angus, 707 E Street. Chula Vista. 426-9200: Cycles, Top 40 dance music. Thursday through Saturday: live music, Tuesday and Wednesday, call club for

Bull N Stick, 608 Palm Avenue, Imperial Beach, 429-5330: France, rock, Thursday through Saturday; live rock, Wednesday, call club for

China Five Restaurant, 569 H Street, Chula Vista, 426-5951; Juan

Country Bumpkin, 1862 Palm nue, Imperial Beach, 429-1161 Gail Lee and Firecreek, country, Tuesday through Saturday.

Dance Machine, 1862 Palm Avenue, Imperial Beach. 429-1161: Tranzaction, rock, Thursday through Saturday, live rock, Sunday and Monday, call club for information; Ipso Facto, rock, Tuesday and Wednesday.

Dock's Cocktails, 317 Third Avenue, Chula Vista, 422-1566; Tito and Augustine, contemporary, Wednesday through Saturday.

Hungry Hunter/Imperial Beach, 1344 Palm Avenue, Imperial Beach, 423-0953: Jeff Williams, contemporary, Thursday; Gina Robles, contemporary, Friday and

Hutch's, 1463 Palm Avenue. Imperial Beach. 423-3479: Country Comfort, country, Friday and

Joey's, 415 Broadway, Chula Vista. 420-4828: Loose Change.

contemporary and Latin, Thursday through Monday; Tapestry, country Latin, and blues, Tuesday and Wednesday

La Maze, 1441 Highland Avenue National City, 474-3222: Bruce Robbins, contemporary, Tuesday through Thursday; East Coast. contemporary, Friday and Saturday.

Landmark Cocktail Lounge, 25!1 Sweetwater Road, National City, 475-7313: Frank Dixon and Country Night Life, country, Friday and

The Lantern, 1322 Third Avenue, Chula Vista, 427-4200: Monday, rock, Thursday through Saturday Marisol, 1680 Broadway (at Mair Street), Chula Vista, 429-8045:

Colour, Latino, Thursday through Sunday.

The New Trophy Lounge, 999 National City Boulevard, National City, 477-5753: Vergie and the Orient Express, contemporary, Tuesday through Saturday.

Oasis Bar, 1121 Third Street Chula Vista. 426-2977: Four Star Country, Friday through Sunday. Old Bonita Store Restaurant, 4014 Bonita Road, Bonita, 479-3537: Bill Brackett, comedy and music, Thursday through Saturday.

Chula Vista, 427-5889: Ron Tabor country, Wednesday, Thursday, and Sunday; the Goodall Boys, country,



Contemporary/ **Top 40**

Jim Allen: Dock's Landing Judy Ames: Henry's

Andy and Donna: Sandtrap Lounge Aria: Sexton's Arnie and Lou Anne: Hotel

Baja Strings: Holiday Inn/Mission

Valley John Barker: Hungry Hunter/ The Big Sky Mudflaps: Islands

Lounge Terry Brabson: Smuggler's Inn Ron Branon: Hotel Escondido Jerry Burchard: Dock's Landing Carmen and Carmen: Acapulco

Lighthouse The Cruisers: El Rico

MUSICAL MAGIC

FREEDOM GUITAR

San Diego's Original Discount Music Store

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BACK TO SCHOOL SALE

Rent to own band instruments arinets. flutes & trumpets w/case \$189

\$45.00 \$55.00 \$65.00 \$145.00 \$145.00 \$160.00 \$165.00 \$175.00 \$175.00 \$175.00 \$200.00 \$285.00 \$185.00

1053 8th Ave. Downtown San Diego BUY-SELL-TRADE-RENT 235-6664

Fender Vibro Champ Gibson Thor Yamaha JX 25 Acoustic G20-II0 Fender Bandmaster Reverb

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Peavey Mace
Combo IsO Watt
New Vox AC-30
Acoustic 360 Bass
Sunn Collseum w/Z-18*
Crate PA Gear
Anvil Cases from

Tubular Guitar Stands
Microphones
Microphones
Nady Wireless Systems for
Guitar
All Ovation, Guild, and Ricker
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Vox Guitars
Guitar Strings
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\$85.00 \$100.00 \$120.00 \$125.00

\$169.00 Rickenbacker 40% OFF 50%-70% OFF \$1.50 set \$99.00 \$24.95

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Free T-Shirt with p

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Drumsticks
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Below Wholesale Prices!!
4-Piece Drum sets
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Chinese Gongs
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Gultars
Classical Gultars from
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Gultars from
Electric Gultars from

Electric Gultars from 5-String Banjos from Peavey T-15 w/Amp Fender Music Master Gretsch Gultars Kramer Gultars Ovation Electrics Musicman Sting Ray C.F. Marrin Vega Vox Tear Drop Bass Gibson J-40 1957 Strat w/case





DANCE

OF THE

Cocktails • Dinner served 'til midnight 517-519 First Street, Encinitas 436-5001

Appearing Tuesday-Saturday

OH! RIDGE \$1.00 drink specials



All shows from 9:00 pm-1:00 am

BILL BRACKET IS BACK!



Bill will entertain you with his comedy every Sunday & Monday night through Labor Day

2051 Shelter Island Drive in the Shelter Island Marina Inn East Coast: La Maze Feelan': Monk's Jimmy Fontaine: Airnee's Forecast: Old Del Mar Cafe Valerie Formost and the System: La Haceland Contina Fortume: Reuben E. Lee's Forward Motion: Anthony's Harborside, Bahla Hotel Psinadhire Cilback Crecktall

Rancho Bernardo Inn Gil and Linda: Gilbey's Cocktail

Friendship: Gilbey's Cocktai.

Lounge Full Circle: Legends Fundi and Good Company: Aztec Skip Garcia: Holiday Inn/Mission Valley
Jim Gates and Sound Investment:

Carmen and Carmen: Acquire Restauron: Bull N Bear Joey Chess and Stevie Adams: Mission Rose Norman Ciliford: Victor's Columbus: Alémits Jack Costanzo: Paricho's Costa V: Tio Leo's Mira Mesa Donna Cote: Tom Ham's Liabites

The Cruisers: El Rico
Cycles: Black Angus/Crula Vista
Dago from Diego: Mandolin Wind
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Products are included by one to have start and an active and the products and threat and active active active active active and active active

Another Country — Moscow, 1983. Wheelchair-bound Guy, Bennett (modelled on homosexual British defector Guy Burgess) settles in front of a tape recorder to tell his story to a reporter from the West What can have caused him to sell out his country? This question is a heavy load to place. caused him to sell out his country? This question is heavy load to place on a portrait of Cambridge University in the 1930s. The portrait, rendered in the 1930s the portrait, rendered rooms, is rather heavy to begin with We are plunged without guidance or guidelines into a hierarchical system ruled by. Phelecist's and Gods' (in their patherned wasteriosal) perpetu. Jest control of the properties of questioned ori, by a lone and lonely Marxist (Colin Firth). The look of the place is quite convincing, down to



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Ronald Firbank). And we do get girmmerings of insight ento the Cartaborg-ian litestyle, in a voyeurstia and cavesdropping sort of way. But actual comprehension is another matter. And comprehension of the motives of reason is allogather another move. Adapted from his own stage play by Kanneckas. 1884. "(Guild)

Bed Street — Youth mascul, a set exhaust proceed and wholesome as an old damand Rosensy selected about a control of damand Rosensy selected about a control of damand Rosensy selected about 20 percentages and the proceeding selected and sel

Blue Thunder — Laziis, plotted parancid thriller. The main instrument of paranolas a crowd-corrol combal leticopter that can see and hear through sold walls. But the technol-ogy-crazy movemakers can't hide their ambrashence about this. They seem to feel that such a Big Brother warron's ame all right is sone as if so consent in the control of the control o seem to feel that such a Big Brother weapon is quite all right as song as it's in the right hands (not the United States Governments, of course, but rather those of a maverick daredevil in the LAPD, tormemed by remembrances of Vietnami. The half-hour aernal dopplort that closes out the movie attains an almost stapstick.

quality in its disparity between high property damage and low human casualities. Roy Scheider, Malcolm McDowell. Warren Oates, Daniel Stem, Candy Clark, directed by John Badham. 1983.

* (Aero Direc In: Escondido Drive In: from 8/31)

18-31)
The Bounty - Mulary therein Vising Processor that it summone were going to bother to make a third version of the famous and inflamous overies about at 14th 35 Bounty, they must be about at 14th 35 Bounty they are about at 14th 35 Bounty they must at 14th 35 Bounty they must at 14th 35 Bounty they are about at 14th 35 Bounty they must at 14th 35 Bounty they mu

Century Tein, 54th and El Capon Blod. (582-7660; Theater 1: The Adventures of Buckarno Genue and The Alapsets Take Menhattan, from 6:31 Theater 2: Sheena and Conen the Deatmyer, from 6:31

Cinerems, 5889 University Ave. (563-6201) Bolero, from 6-31

diege, 6303 El Cajon Blvd. (296-1455) Call theater for program information

The Second U.S. Erooc Fem Featival. B-31 91 The Grey Fox and Butch Casaidy and the Sundance RSI, 92 The Thin Man and After the Thin Man. 9/3 Saymon and Forms, 9/4 The Right Stuff, 9/5

Ace Drive In, 8000 Broadway, Lernon Grove (469-5328) Romancing the Stone and Shreena

Sentee Drive In, 10980 Woodside Ave., Sentee (485-7447). (Rolero and The Last American Vige. from 6:31. Theater 2 C.H.U.O. and Ohldren of the Com

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to be no shortcul around all the con-apiratorial glances and cyrical grances, not around the Land for grances, not around the Land for an experiment of the control of the grant grante grist the greater por may to Tain of the Australian direct for Roger Donaldson, has resulted num-bers and a single dreamy montage coughe of tenced production num-bers and a single dreamy montage softing more), or around the From sort this step? and There will be no some group and no more shorter leaves nor around the floragings and run-ture around the floragings and run-tup to the step of the step of the You food Noy 1 lengths flow to the step of the step of the You food Noy 1 lengths flow to the property of the top of the step of the Land Noy 1 lengths of the You food Noy 1 lengths flow to the Control of the Step of the Control of the Control of the Control of the Young 1 lengths of Young 1 lengths Young 1 lengths

Breakin - The only, and ample, rea-son to see this is the danking. And even that as develed by John Scheng is other badly framed and parcelled out in mere sandhes rather than fully formed sequences. One such se-quence in which a discress identified as Michael - Boggaloo Shrimp. as Michael Boogaloo Shrmp Chambers performs a pas-di-door with a broom Inot the first serps-chorean in moves to use that impe-cion and the service of the con-perfectly, the effect of stop motion animation that unless break dancers with such margical figures as King Fring, George Bas Fupperson chara-acter, Jasper, Art Cikesy Guntby and nothing subshimation Presurably and nothing subshimation Presurably the firm to enhance the effect. The increase transports is basically a terthe film to enhance the effect. The narrative framework is bascally a ter-rible embarrassment designed to accommodate a slumming white girl-ler proselytism from the dance studio to the sidewalks would seemingly have been an excellent chance to in-diate the audience, in perfect step

with the heroine, into the mysteries of this subculture. Not only, though it they chance allowed to zip past, but the girls actual dancing after her matriculation scenery clarifies the definition of the art form. With Lucinda Dickey and Adolfo "Shabba-doo" Quinories. 1984. (La Paliona).

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Treater 8 CANALD.

Carrison (792-7147)
Theater 1. The Aunga Book and Splash
Theater 2. Red Dawn
Theater 3. Gramming and The Newteending
Story.
Theater 4. Ghostbusins
Theater 5. Footbode and Cloak and Clagger.
Nov. 8.

Crest, 102 N. Freeman, Oceanside (722-6561) Spanish moves

Power HII Chemas, 263 Via du la Valle, Del Ma (755-551) Theater 1: The Woman in Red Theater 2: Ghostbusters Theater 3: doesn, from 5/31

La Paloma, 471 First St., Encretes (436-7469) Breaker' and Purple Rain

Oceanaide 8, 2617 Vista Way, Conanaide (339-7038) Theater 1: Dreamscape and The Karser Kig Theater 2: Plastycent, from 8/31 Theater 3: Indiana Jones and the Temple of Loor.

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Thesion 4 States, from 6:31
Thesion 5. The Woman in Red
Thesion 5. The Woman in Red
Thesion 6. The Codecide and Purple Rain from
Thesion 7. Tighthops
Thesion 5. Cafford Stude

Escondido Ortve In, 635 West Mission Ave. (745-2331) Flashpoint and Blue Thunder, from 6:31

MOVIE DIRECTORY

Autoc, 665 5th (239-9239) Call theater for program information Balboa, 4th and E (233-3326) Bolero and The Lest American Virgin.

Center 3 Cinemas, 2120 Carrino del Rio North (207-1988) Theater 1: Chostbusters Theater 2: Revenge of the Nords Theater 3: C.H.U.D. Cinema 21, 1140 Hotel Circle North (291-2121) And Dewn Bijou, 5th and G (235-6084) Tightrope and Dety Harry

Guild, 3827 Str. Hillorest (216-2000) Another Country

Cove, 7730 Girard, La Jolia (459-5404) Les Comoéres Fine Arts, 1818 Garnet, Pacific Beach (274-4000) Careful, He Might Hear You pettier Drive In, 3601 Michway Dr. (223-5635) Theater 1: Tightrope and Sudden Impact Theater 2: Cr U.D. and Children of the Com Theater 3: Footbooks and Greenins, from 6/3

Brand, 4950 Newport, Ocean Beach (223-3141) Sheans and Bear Defense, from \$/31 State, 4712 El Cajon Boulevard (563-8050) Chinese movies

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Islinemont, 4140 Clairemont Mess (274-0901). Theater 1: The Jungle Book and Spissh, from 6/31. Theater 2: The Adventures of Buckeroo Benzal and Footbooks, from 6/31.

Theater 4 CH JLD.

When kines Chromass, 8118 Mire Meta (Red. (506-1972) Theater 1. Ster Trick Rf. The General Air Spoke and The Last Chriftyfolder.

The Air Chriftyfolder Christian Christian and Theater 1. Sterend Air Christian Air Christian and Christian and Christian Christian Christian Air Christian Ch

he Rocky Horror Picture Show. Pink Royd, the Well, and Kentucky Fried Movie, 8:31 and 9.1 midnight SOUTH BAY

Fleeta Twin, 475 Ser. Chula Vista (422-5287) Theater 1: Footbose and Fleshstance, from 8/31 Theater 2: Call theater for program informatic

makes a Passpool, from ad, imperial Beach (429-2727) Theater I Ghostbusher and Ahasballi Part II Theater 2: Rissingoint and a second feature Theater 3: Tightrope and Sudden Impact, from 831

Surfigure Service and one fall Surfigure (See 200 See Am. Chuke Visita (45-700 See Am. Chuke Visita (45

Village, 820 Crange Ave. Coronado (435-6161) The Homan in Red and Henry and Son, from 8-31

Bijou, 509 East Grand Ave. Excondide-Spanish moves

Theore 2 Greenins
Privacy Thacks, 1986 Founy Na., Penny
(748-750)
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Theore 2 Residence 1985
Theore 3 Residence 1985
Theore 6 Residence
Theore 6 Stern, hore 631

Star, 402 N. Hill. Oceanside (722-2895). C.H.U.D. and Deathstaker Vineyard Twin Cinemas, 1509-22 East Valley Parties, Escondid: (740-1222) Thealer 1: Indiana Jones and the Tompie

Wiegand Plaza 8, 220 North El Camino Real Encertas 1942-5544

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Wegand Plaza 8)
Cloak and Dagger — An over imaginative eleven year-old (Perry Thomas), with a superhero named dack Fack as he maginary playmate, substitutions year in a superhero named dack Fack as he maginary playmate, substitutions year in a substitution of the properties of the control of the properties of the control of the contro

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Dirty Herry — Clint Eastwood and his favorite director. Don Sieget, took over this project from Frank Sinatra and Irvin Kershner, and the result is yet another halfway sharp, halfway shoddy Siegel cop movie, with vast

stretches at barrey monitorial and borrey connected dashing around puncting and guestry, disconting and there is a contract of the property of

spoiled by its ill use fere. We should be book desconcetted in contended to be a supported by the conception e.g., the President of the
United States plaqued by nightly
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Flashdance — What a feeling! Something between amused exasperation and outright derision. A graphic document, in any case, of what life is not like for a female weder in a fixth burgh steel mill who works rights as a been hall dancer and who would really rather be a ballerina. With Jennifer Beals: directed by Artinat Livra 1883.

• (Fiesta Twin: Santee Village 8, from 83.1)

Flashpoint — Centemporary action drama with Kris Kristofterson and Treat Williams as Texas Harmer, directed by William Tanner (Apro Drive in, Escondido Drive in, Fashion Valley, Oceanside 8. Plaza Bonita, Rancho Bernardo 6. South Bay Drive in Sports Arena 6. UA Cinema 3. University Towne Centre, Wiegand Plaza 6. from 8/31)

Wegane Plaza e. from 431). Footbook = Thorpus studied the demographics, calculated their end, and decided to lack out their necks on the bet that the movie audience contains more teampers than Moral Majority members. The basel lines are with turnivary of colds are fit from the pulge. If the sint testing us, how do you account for the profession of their took and not music? (164yah, the explanate to the dispet or a provide a proper midd and bodies.) Thouble states to be one readed when you have the people's medis and bodies. Thouble states to be one readed when you was the people's medis and bodies. Thouble states to be one readed when you was the people's medis and bodies. Thouble states to be one readed when you was the people's medis and bodies. Thouble states to be one readed when you was the people's medis and bodies. Thouble states to be one readed when you was the people of the p people's minds and books. I Trouble starts to their a reamest when an up-to-date Chicagoan (Kevin Bacon) moves to this Nicksville. Which is somewhere it he Bobe Beb, but might move to the start of the somewhere it he Bobe Beb, but might concluded. And trouble soon percolates into a determined campaign for a serior prior. Mogust all the way to Town Council, where in a strick worthy of Clarence Darrow, the Dorcupier harest hero demonstrated worth of Clarence Darrow, the porcupier harest hero demonstrated private like a measure of how do its private like a measure of how do its serior private like a measure of how like a measure of h



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Oxford Blues — Rob Love as a Yark at Oxford, with Ally Sheedy, directed by Robert Bors. (Carousel Cinema 6, Fashion Valley Oceanside B. Sweenwater 6, UA Cinema 3, UA Glasshouse 6, Uni-versity Towne Cetter, from 8.31, We-gand Plaza 6.

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Purple Rain — Even though this is only he first inside zeck that Prince is only he first make zeck that Prince is only he first make zeck that Prince is not exhausted by the as show the distance of the prince is the contract and the prince conducting the prince zeck that the purple is the contract that prince zeck is a conducting sexuality. He is not developed a first that the prince zeck that the prince zeck is the prince zeck that the zeck that Red Dewn — Reviewed this issue With Patrick Swayze C Thomas Howell and Lea Thompson, directed by John Milus "(Carouset Ciriema 6, Cinema Plaza 5, Ciriema 21, New Valley Drive In)

Romancing the Stone - The sweaty Western action, for openors, is not everyone's mental image of a 'ro-mance novel' - more suitable one-might think, for Spicy Western va. 1937. (The accompanying strains of Afred Newman's HOW THE WEST

by Felin. The characters may be galt, as usual, who camps. The fille beauties and the gross (types, and before year, even as though they are revolving on a Lazy Stann. The protection is undentably impressive for its consideral tack of contegoridence is excessful tack of contegoridence is excessful tack of contegoridence is encugh, and too much is do much in on the present of the presence of the carnelly the first protection of the understand the presence of the understand the presence of the understand the presence of the understand the und

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Sheena – The name of David Newman and Lorenzo Semple. It as scriptorares, to say nothing of that of graceful threasted Tariya Roberta as the state lets and to expect too much the state lets and to expect too much the rober handled by Trever Themas and John Forgeham we get a couple of respectable villams a coof but opened through Affician prince (and bearing the state of the state

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course monkeys, etc. are oddly shaqipsh with led Wass, director by John Gullerman. 1984. [Acc. Drive In: Century Twin, from 8:31, Mira Mesa Cinemas, from 8:31, Studio 3 Cinemas, from 8:31, UA Chula Vist i 6).

neety as a symbot or affire unraned scenethings which one partner in a re-tationarity worties that the other won't tolerate. It's a Thome Smith-ian prem-ses, but without any real feel for fan-tiesy (as the casting of a Miss Cali-tornia Bland Daryt Harmah-would indicate). The blase urbanity in would indicate). The blase urbanny in is place is a pleasant enough sub-stitute (the easygoing Tom Hanks is opiesentative there). But all this is undone by the Steven Spietberg-lan-finate, with the fovable after having to eluce the coercive forces of the U.S. Government. Who wouldn't trade that reside exercise, from the moment the Government. Who wouldn't frade that critie sequence, from the moment the memad as taken captive, for a few more examples of the kind of English language an innocent immigratur might learn from felevision? With John Candy, Eugene Levy, directed by Ron Howard. 1984. "(Cenem Plaza 5, Cleiremont, from 331, Parkway).

Devis Stradis Incur ricip their finals forgerough reyer to welk of the visite of II, despite all that there is any consistency of the strategy of the would put be that the firminghers have made finings too days on themselves (and on the howy-metal fame in the precipiously and pitfully in decline Heavy-metal fame will be able to necessary for the masic and the broad badness of the masic and the broad ness of much of the humor, are neces-sary for the participation of metal of the properties of participation of the participation of the participation of the properties of properties pr

(Chemia Piaza S. Clevernort, from (S.1), Parkway.

Star Thak III: The Search for Spock.

Star Thak III: The Search for Spock.

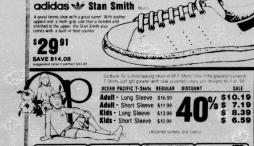
As sequelty on the pairs much more didatace between steel and its prediction of the control of the contr fans on the other hand, or fans of parody in general, will feel guide jush-sably that no such precautions were needed. It is easy enough for the fai-ter of course, to laugh whenever they want to at the bona full: heaviers' or MFV. But that's a costor and tonelier "(UA Glasshouse 6, 8:31 and 9:1 midright). Tightrope — Reverwed this issue With Clint Eastwood and Geneviere Buyold, written and directed by Richard Tugge — (Byou, Fashion Valley, Frostler Drive in Grossmort Malt New Valley Planch Bernards Bernards Service Valley Rench Bernards & Service Valley Resch Bernards & Service Valley Rancha Bernards & Service Valley Rancha Bernards (Environtly) Jove Centre Weggand Plaza 6) Area a 6. University lower Centric Weigard Plaza 6.

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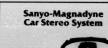
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Section 3/Classifieds

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For Sale

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RESTAURANTS

Additional Lunch Menu Selections 942-TACO



Additional Lunch Menu Selections 942-TACO

-0G II II	
1951 SAN ELLJO • CARDIFF • 942-TACO	
"Home of the Fresh Tortilla"	
WHAT'S LIGHT AND FA	AST?
1 Avocado Surprise	3.75
2 Buenos Nachos! (for 2)	3.95
3. Taco Salad (Chicken or shredded beef)	3.50
4 Ceviche Acapulco	3.95
Fresh fish cocktail mannated in lime juice. A Mexican coastal tradition!	
5 Gazpacho Soup	2.45
Come back to life with this cold vegetable/tomato based soup. Nothing as invigorating! 6. Sopa de Fideo	2.45
A chicken/tomato based broth, extra thin Fideo noodles, cheese, avocado slices, zucchini, topped with sour cream.	
7 Tostada Octavio	3.85
Quantity and lots of quality!	
8 Guacamole, Fresh Homemade Tortillas and Salsa	2.55
9 Taco Tray Monterrey (for 2) Roll your own!	9.95
10 Tacos, Tacos, Tacos	1.40 each
* Pollo (marinated chicken)	
* Ropa Vieja (mannated shredded beef)	
* Carne Asada (mannated minute steak)	
* Al Pastor (BBQ'd pork tacos)	
* Cabezón – A Yucatan mystery: Chicken and pork loin baked in a Mayan Indian BBQ type sauce.	
* Fish Tacos *Add 20x for Guacamole	
11 Quesadilla (cheese n salsa)	2.15
Comes with your choice of black costeño beans or ranchero beans.	
2 Queso Fundido	3.95
All time favorite baked cheese dish, flavored with a splash of lime juice, watercress, salt & pepper. Fresh homemade totilias and salsa Mexicana. Good for 2 people. Takes 6-8 min. to bake cheese.	
A LA CARTA	
Chile Relleno Estela (plump and fluffy)	
Enchilada Pepe (your choice of chicken, cheese or beef)	1.85

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DIAMONOS DON'T KNOW enough to get a good drail? I'll teach you everything, you decide if my low prices are your best deal Lee Harnet 281-0125. W ASHERS MCRE WASHER No more summorate Protection \$119, at guaranteed sets and singles. Cer third Appliance, 3604 Advant Avenue, 280 0601

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ENTIRE MICHAEL MORABILIA LORECTION 60's to pre-sent. Scrapbooks, glossies, autograpes, Best offer 576-0796 after 5:30.

TV. 19" COLOR PORTABLE Motorola Quasar, needs more repair 150 as is 426-3463.

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DINING ROOM SET Beautiful dark pine country style 16" round table with 5 leaves, 4 chairs and marching dry sink" buffer, 1350, 279-8686.

SAN DIEGO STATE University books Socksory, an-tropology, tercommunication, and business law, Re-sonable 278-7142. COMPLETE BEDROOM PURNETURE, in very good consistion, Quereior bed 5300-294-4329.

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street only \$140 Biochemic receives, \$200 Biochemic receives, \$240 Biochemic receiv 603 HOME ENTERTAINMENT CENTER with radio. 16" TV, buritable, all working 595. Dining table, ex-pands to 8x4, sections, 575, 560-0271.

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WEIGHT DETING bench, padded, with but ske new.

WESTINGHOUSE REPRIGERATOR 18 ou to hose-free coopertone Excellent condition, \$150, 562-5831 Week WEDDING DRESS, write: size 5, with veil and accessories, \$95, 466-2272

REFRIGERATOR 22 CUBIC FLOOT Fronties, toree door side by tide with ice maker. \$200. Electric outdoor barbecur. \$35, 453-2532 after 5 or on weekend. WICKER FURNITURE LOVESEAT 3 and tobies, illumos, square coffee table, dirette set with two chairs. Mars shape Best offer 268-3796

SOFA HIGH STILL Inenake cover un igra wood frame. Pale yellow with multi-color stopes. \$150, 721,9001. COMICS, WEIGHT BENCH, gravity michine, leather jacket (men's small), electric typewriter Best offer, 280 7734.

for Jernie Lind harwood double bed. North Carolina managany kingsor headdound Barry-twed visiture out floorump. See-2187, 296-0226. COLORTY 25 XL-100 solid state comore \$200 Coffee 8 2 end tables. Mestercinear style, \$100. Anaple buffert cherrywood, over 100 years old 5, 1/71x814521 W-1300 (88459)cms \$300, 017,0160 CIAX PARQUET TABLES, 60° k36; coffee, 2 end tubles, 28° k24° and 28° squire, 57° sofatuck, 1250 for set

EXTENSION LADDER, 2 -- 18' lengths, commess nearly duty. Modern qui finestace loss, 272-2430 TV 19 COLOR PORTABLE in very good conditi DIAMOND ENGACEMENT AND wedding ring set from gold with introductorial Nancy 753-6105 from this 5.

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Species and poster is Chair for dex 18
DINING ROOM TABLE French Provincial maps 6
(condain 30 earl 755-640)

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CAMPER SHEL for 1967-72 Cares (in 125-100 Againstern 13 Cares (in 125-100

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ALL AMERICA PLOT Does Notice metal for import black.

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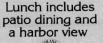
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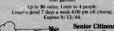


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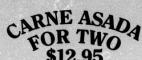
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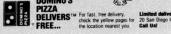
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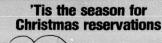
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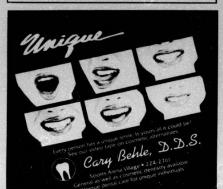
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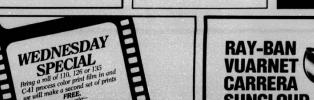
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1825 NaCE 3-bediotes, 2-1/2 bath, new University Towner Center, no pets, family only, 273-2637

Personal Fitness Trainer

One on One Workouts

FITNESS WAREHOUSE

· BMX type boys & girls bikes · 10-speeds

TUNE & CLEAN BIKE SPECIAL \$15.95

Open 7 days, 9:30 am-10:00 pm. Specializing in professional and beach bicycles—Free estimate—

Beach cruisers · 3-speeds

Remove rear derailleur and clean · Adjust all cables

PMELIJAction Sports Center

704 Ventura Place - Mission Beach (across from Belmont Park)

One-day service-Minor repairs while you wait

USED BICYCLES-END OF SUMMER CLEARANCE

Adjust brakes - Adjust crankset and headset - Remove rust - Redust front and rear derailleurs - Adjust wheel cones and bearings - Tighten spokes and true wheels

· Tandems built for two

count parking no pets 223-2225 weekday. 2640 count parking no pets 223-2225 weekday. 2640

FLOATING STUDIO 26" salboat stove lead new rating archors, \$200/month or \$3500 222-1186, x16

ONE BEDROOM RETIRED senior, newly renovated, new carpets, drapes, refragestor, slove, disposal, \$150, 45th, north of University, 282-1947 or 464-0741. 1550 PENASCUITOS CONDO, 2 bedroom, 1 dutt. umage, laundry hookup. 1500 security deposit Mr. 5282

UNILBNISHED HOLDS: FOR arts. Babou Pais Collections of anyon rail web siew. 2 bedroom 1 babs carpets, dispess, appliances, gardner, quest, clean. 3875-234-0036.

BIG BLAN MT. Macanni cates for errst, fishing/sking/ refera/prinsp; searches, beginner, fully suniored, 550 GARACE FOR IEEE Double, 575/month, Storage per rise; Call 578-6438.

HILLCRIST, NEAR ALL, Indie Deports by two bedroom, 1450, studio 1345. Hardwood floors, refsigerator, slove No pres, security and sharing depose 1150 Available now 295 1450.

PACHIC BEACH, 5000, 2 bedroom resourced consti-1-1/2 battle, show infragrator, burnly, pock catal-source barbecur new carpers, drapes, paint. No pety-leane, approximent 270–7394.

Junio 27/5 (2001)

MAXI DE promovere si
ANCONEGO E 1225 HOUSE (DUPEN) Carpetto
Sego, state entigerator. 4331-1/2 49th St. 5.D

ONE RECROSOR CONCO 1450 per morto, includes
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SMALL ARY CONDITIONED disce paine Point Editional Separate intraction, window, utilities included. \$175 month Sandry 224-3441.

Ernie Pook's Comeek



HOW I'VE MANAGED to keep this family together and have a Stimulating forbidden love affour with Scanford Phelps is a wonder



Stanford sets me on fire in a body of fair spent range a body Buford Wolldon't Anon the thing on the head from the Trans Hell Them to the head from the Hell Them to the body of But Buford is a good provider Buford morning and figure its work it. while Stanford is not exactly.



Real Estate

TO ANAHOUSE/CONDO 2 bedroom, 1-1/2 barn Mea Mesa 1250 sq ft, washer & dryer, poot Excellent con-dition first place in the area, \$70 901, 45 t Julia

UPS-UPS ALL LITERTES PREFER Continuities studion on COMPAR ALL LITERTES PREFER Continuities studion on COMPAR ALL LITERTES PREFER CONTINUITIES STUDIOS OF COMPAR ALL LITERTES PREFER CONTINUITIES STUDIOS OF COMPAR ALL LITERTES PROPERTY OF COMPAR ALL LITERTS PROPERTY OF COMPA



FREE DRAWING OVER \$3,000 WORTH OF DIVING EQUIPMENT



FIRST PRIZE

Voyager dry suit & a 2-day dive trip for two on the Bottom Scratcher or Sand Dollar and lots, lots more. Stop in and sign up. No

Divers needed for market survey, call for information and sign up at DUI's Service Center, Diving Locker and Ocean Enterprises.



SERVICE CENTER (east end of "C" St

Golden Hill 236-1061 Hours: Mon.-Fri., 9 am-5 pm Sat., 9 am-4 pm.

AUGUST 30, 1984 23

ECLLIDED 2 acre parce in Kemons on top of gentle (iii) nice for i bursty home/or hard; \$4000 covarrand (400 month; 487 JBB evening)

12kb WARKERS, KART michar nome, souted on family park in Ramonia Abuntum vince Logic pool laundry facilities, terms courts, voteyball Pets CN, 111,000 789-5280

1.BEDROOM HOUSE here North Park, 3e/5 change. Avenue: struk (10me) of 3e/3 500, 284-8000 acr.

CARSE - BLDMOOM - nar: 4444 West Point Long 725 of % pick point surve shouly building Assume 105% your 164 000 223-5835 TRADE DRISELL I acre water land Corner of Shelle Valley, 408-750-3307 or write Kube. 750 Historical Race Surreyase CA 94087

KOBEY'S SWAP MEET

SAT., SUN. & MONDAY LABOR DAY WEEKEND **SEPT. 1, 2, 3**



SWAP MEET AT THE SPORTS ARENA EVERY SATURDAY AND SUNDAY 7AM-3PM

(619) 226-0650

LOMA FORTA, A BEORDOM II Nen humaned from muje finblish beautifu yaru. Central souton real schools fluir, assumpte fruncing. 10:3/49, 17-30X. By down 22:1517.

CONDO LA MESA, by owner 1 bedroom, near new, ar conditioning, much more, good sociation, reduced price Now 149,950, 461-2701.

ESCONDIDO 4 BEDIOCOM POCE, son 2200 square feet, Crity, 1114/200, 741-6304.

CALIFORNIA PINES 1 June Los. One in the fall pressured one by the lake, \$5000 each or both for \$5000.

PRIVATE BLYCE I buy: Call the if you're brying to sell your bother, condo or units, 223-5586, x953 or

COLDEN HILL I become condo balcony, city view, preude enclosed garage. Ph. John, 5% down if you quarty. 152,000. Owner 226,6478. In CNANCE Letters Cooke, 3 bedison 2 both none Fingular large ferred year 2 car gloage Sectional Country view. Assumable FIMA toan, 589,500 462-3122.

WANTED, HIDLER by owner, North County or broken area up to 1120,000 West groat assumable from have reasonable about Send details to 1140, 199, 742, Ed-cards 93034. IV OWNER 2 bedroom, I both large lot, excellent El Capin area. 56,000 down and assure 12% VA little.

CCUNTRY LEVING. Larger 1 Indicate trace, big was problem. Free standing fregues wood jumping a recolorer. 2 ccs. fencest. 145:000 in Lake Morera systage 379:5486.

NAVESTORS CINEY Person revised 5975 Alica Mesa 2000 og ft. 4 bedrooms, 2 batts, 2 story condo. Fire-place, yand, garage. 599,900, 12% down. Charm-

CREAT FINANCING, tuly assembler 11% loan Not Rm. Mosten valley large 2 bedraam, 2 both cond attached 2 as gavage, fingsice, tenns, poor \$109.00 276, 246.

THE READER PUZZLE

Each of the figures to the right is supposed to look like one of the items described below. Or has someone been stringing us along? See if you can match them

Cat's Cradle Crab

Rabbit Scagull Lizard

Triggerfish Palm Tree Two Ptarmigan Crocodile Breastbone and

Hogan Rules of the Game Prizes for solving the Reader Puzzle will be Reader

shirts.
2. All entries in the Reader Pazzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80803, San Diego.

CA 92138) by 9:00 a.m. Friday, eight days following the issue date. 3. All entries must be accompanied by your name, address, and shirt size (S. M. 1. XL).

XL).
 Employees of the Reader and their immediate families are not eligible.
 In the event of disputes or

ties, decisions of the judges will be final, and arbitrary. We've only got five T-shirts a

We've only got five T-shirts a week to give away, so if there are more than five winners, we'll have a lottery.

6. All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or trips to our

7. One entry per person











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Winners of and Answers to Reader Puzzle #320, Blind

The portrait on the blind was of King Kong, the Eighth Wonder of the World, as seen from Fay Wray's (or Jessica

Lange's) window.
Nearly all of the 150 entries
went ape over this puzzle.
The T-shirt winners are:
1. Don Story, San Diego
2. Bert J. Eldredge, San
Diego

Diego
3. Eve Macias, San Diego 4. Keith L. Haney, Sar

Diego 5. Judy Baldwin, Carlsbad



