



Many scientists scoff at Stephan Riess's idea of an endless supply of "primary water" for San Diego. Riess just points to the water gurgling from the wells he's discovered.

Just three weeks ago an octogenarian, who is either truly brilliant or merely skillful. moved down from Ojai, southeast of Santa Barbara, to trural Escondido. His name is Stephan Kiess. He's claimed the ability to tap unlimited supplies of water from deep inside the earth. He moved to the ard San Diego area, which imports the majority of its drinking and irrigation water from hundreds of miles away, because, he says, "Most of my water interests now are here, in the tail end of the system". The system" is the state water pro "The system" is the state water pro-

which they allege exists in vast quantiord the system."

"The system" is the state water proinclude the system is the state water proget, which Riess ridicules as a multibillion dollar hornswogde. "Water is
the biggest political corruption in the
world." Riess thunders, his basso
voice clipped around the edges by a
time-worn German accent. "Politics
and woter are a racket, every home,
every household is controlled by politicians through everyones complete
dependence on water." Riess is an angree vid man, given to estimates in





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Just three weeks ago an oetogenarian, who is either truly brilliant or merely skillful, moved down from Opial, southeast of Santa Barbara, to rural Escondido. His name is Sephan Riess. He's eighty-seven, and for fifty our began the claimed the ability of the punished the earth of the majority of leatined the ability of the punished the earth. He most not the arid San Diego are arth. He most not the arid San Diego are arth. He most not the arid San Diego are arth. He most not the arid san University several to the superior the majority of the hundreds of miles sway, been some the claims the water restress now are here, in the tail end of the system."

"The system" is the state water project, which Riess ridicules as a multibilion doullar formswogels. "Water is the biggest political corruption in the world." Riess thunders, his basso voice clipped around the edges by a time-worn German accent. "Politics and water are a racket; every home, every household is controlled by politicians through everyone's complete dependence on water. Riess is an anagy old man, given to outbursts in which he labels politicians "idots"



Holed Up

I didn't know APBA Baceball ("Sports," May 30), was still around! My little brother David used to play AFPA in the 1900.
He'd hole up in his room with it for hours, while I was out playing the real thing. Now David has a Ph.D. in statistics and a National Science and the playing the control of the accepted a tenured position at Tel Aviv University. I, on the other hand, never did furfill my dream of being not only the first girl, but the first ten-year-old, in the major first ten-year-old, in the major Amic Scientific and the played AFDA with David. used to play APRA in the 1950s Janice Steinberg San Diego

Back To The USSR

This letter is in reply to Ninotchka Siderova from Kensington, pertaining to her letter entitled "The Name of the letter entitled "The Name of the Great Tehakwaky" published in the May 30 issue of the Reader. How dare you claim to be a "loyal member of the U.S.S.R." and come ower here and critical and come ower here and critical us." If you are such a "loyal member," then what the bell are you doing here? Go back to your country where you are suppressed and not allowed to say anything.

LETTERS

The Reader welcomes letters for publication. Address them to Letters to the Editor, Box 80803, San Diego, 92138. Please include your name, address, and telephon number. Letters may be edited for length and clarity.

All you aliens are alike

All you alters are althe-arrogant, edic entered, and hyperites. Was came to the U.S.A. seeking freedom and the American dollar, and all you do is complain. You just wanted to write because you wanted to criticize our freedom of speech, not because in Technicosaly. Not everyone likes classical music. Some people don't understand. It for one lone Technicosaly, Bachmaninoff, and So. Miss Sideron, if you are so unhappy, get out of our country and go back to your U.S.R. M.L. Rich Son Diego.

Ode To Berlin

s of immortal fame, ongs will live when rock

Join such Kids as Quiz and Cisco. Should be assumed long since stone cold Simply because he's somewhat

So would you please tell young Jeff

And those who check your text for That "This One Is Holstered"

Implied what is in fact absurd
With "if he were alive For IRVING BERLIN, I'm glad to

STILL LIVES! — a happy truth

the press Confirmed when recently, no less, He had a birthday in New York With many a candle, if fewer of

cork.
Since he is in his nineties, which, Though actuarially quite rich, Does not seem moribund to one Whose own late youth has just begun. Ted Melnechuk

Irving Berlin does live indeed Forgive us the gaffe, we earnestly plead

Fisher Man?

- are they also unfit and disreputable? Walt Whitman said, "Whoever

Walt Whitman said, "Whoever walks a farfore swithout synaphly walks to his own (fueral dressed in his shroud," While Whitman gave money quietly to the poor, the sick, and the agod, he san jin his vene of his love for everyhody. Fisher may never be able to recognize he is part of markind. Natunnel Haschner would have said Fisher was guilty of the "unpardonable sin." I would say that a person who does not use language to promet. language to promote communication, understanding, and respect has become as meaningless as his words. Richard W. Amero San Diego

as the "root cause."
The AMA would be just another group of self-aggrandizing cronic if it weren't for the "in" they and

Someone has to pay for that "free lunch," and each April 15 will remind you who it is! High medical fees and physician shortages will still exist; the cost will merely be hidden.

godlike sheen from medicine and treat it as any other profession. Remove government barriers to education and practice, and let each physician he responsible to his patients for the quality of care Innavation would flourish, as wimess the success of the "nonapproved" artificial heart. Competition would control the cost of both schooling and care, and insurance and bonding companies could help protect patients.

to become more informed, perhaps a more constructive niche for the AMA or Ralph Nader. Either would certainly be and well so far

The error was in the editing

Eschew Of The

(May 30) expressing his contempt toward San Diego's "homeless" gives me the idea that Fisher is a selfish person. Perhaps he is a young run. Someday he may look back on this letter as the most foolish he has written in his life. In a world in which a few get ahead by abusing, starving, and killing others, Fisher's hatred of he unfortunate me, make some It.

the unfortunate may make sense. It must give Fisher a thrill when he refuses to give money to panhandlers; but why stop there? Why should be give anything to anybody? His school, his church, his children, his mother and father

Perhaps A More Constructive

Niche
Tagree with Howard Barlow's
dissatisfaction ("Letters," May 16)
with the medical education with the medical education
"industry" in this country, as
reported in your May 9 cover
article "So You Want To Be a
Doctor." However, I think he's
being misled again in identifying
the American Medical Association

If a wern't for the "in" they and pharmaceutical companies have with local and federal government. Who clays each medical school to accept students" Who is considering a loss in limiting ductors' who is extracted to a support of the considering the interview because a group (AAA) considers that service "mounthools" Who decides what drings are "safe" or revokes a person's right to practice medicine at all" Only one entity has that power; government.

Instead we must remove the godlike sheen from medicine and

patients.

Consumers would be prompted

Brother." "He" hasn't done very Daniel G. Kuttner San Diego

old neena-neena

There's Water Down Below Stephan Riess believes that San Diegans have a limitless supply of water right beneath their feet. By Neal Matthews City Lights The Gaslamp Quarter vs. AMMO, war of the harbor cruise ships, two Irving Gill buildings in Oceanside may come down, and more. Straight from the HIp Although on caffeine this week, Matthew Alice calms down just long enough to give readers the The Inside Story The making of Ty Reid into a politician. and the Mission Beach woes of Touncilman Mike Gotch. By Paul Krueger The Weed Eaters San Diego County is full of wild edibles, if you only know where to look. By Jeannette DeWyze Theater Jonathan Saville finds the South Coast Rep's production of Athol Fugard's Master Harold . . . and the boxs brilliantly acted but lacking imagination Movies Duncan Shepherd catches up with three of the major Music Seventy-eight-year-old violinist Stéphane Grappelli played plenty of "le jazz hot" last week in La Jolla. By John D'Agostino.

Highlights of Upcoming Events Barbershop Quartets at the California Theater, another round for local boxing, and an exhibit of the works of forty self-taught artists

Events Listings Dance, film, music, lectures, radio/television, sports, specials, for kids, galleries.

Quarter Notes The William Hall Chorale at the Civic

Guide to the Theater

Music Scene Upcoming concerts, clubs, and performers . Current Movies Capsule reviews and complete directory.



Index to Specialized Display Advertising

Life in Hell Should you really have a baby? By Matt Groening Ernle Pook's Comeek Hula memories. By Lynda Barry. 31 The Reader Puzzle Receivers. By Don Rubin 33

Off the Cuff What did you attempt that you should have left to the experts? By Lin Jakary



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JUNE 6, 1985 3

City Lights



Gill People

Oceanside's politicians appear determined to build a new city hall and civic center Council members last month

will soon discuss whether their current city hall and fire/police should be demolished ined and incorporated into the new municipal complex. This mundane debate will be enlivened by a small but tenacious group of historical

the works of architect Gill designed a handful of the county's architectural

landmarks, including downtown San Diego's Horton Plaza and its fountain, the La Jolla Woman's Club, the Bishop's School, and the Marston house on Seventh Avenue near Balboa Park. The threatened destruction in 1978 of another Gill masterpiece — the Klauber house on Sixth Avenue across from Balboa Park — sparked the formation of the Friends of Gill. The Klauber house, with its open terraces and sunlit central staircase, was demolished, but the preservation effort brought attention to Gill's role as one of America's first "modern" architects, a designer who favored clean, bold design and airy patios instead of hand-carved Victorian gingerbread. The Oceanside civic

buildings were among Gill's last creations, designed and built between 1929 and 1931, just five years before he died. Bruce Kamerling, a Friends of Gill founder, says the two buildings show both Gill's continued simplification of the California Mission design and his embracement of current trends. Gill's attraction to 1920s art deco and moderns for example, peeks through in the fire/police station, with its square tower and long, narrow

Though the city hall's Though the city half's interior space has expanded to fill in the building's Spanish-style arches and promenade, Kamerling says "architectural historians from around the country would urge the city of Oceanside to keep both those buildings." The curator of the University of Virginia's art gallery will inspect them both

council has a more compelling reason for saving the buildings the existing inventory of Gill's later designs is dwindling. An Oceanside kindergarten building — one of the first built with French doors opening onto a playground — is abandoned and in disrepair. Another Gill-designed school building formerly housed on



this summer during a visit here to review some of Gill's work for possible inclusion in an upcoming Boston Museum of Fine Arts show on "Design Reform in Twentieth-Century America." Kamerling relishes the scholastic appreciation, but argues the Oceanside city

Nevada Street in Oceansio was moved to Escondido where it was later destroyed. And only the chapel and a few of the twelve cottages Gill created for the Barona Indian Reservation in the early 1930s

Battle Of Embarcadero

Visitors who plan or including a harbor cruise in their summer travel itineraries may want to guard themselves against gushing hydrants, falling ticket booths, and other signs of war between the two ightseeing firms offering bay ours to the public. Ever since Invader Cruises two years ago broke San Diego Harbor guided one- and two-hour cruises around San Diego Bay the two companies, operati right next to each other on imbarcadero just north of Broadway, have been engaged in increasingly heated competition for customers. The latest round began more

than a month ago, when San Diego Harbor Excursion, after negotiating a new lease agreement with the San Diego Unified Port District, erected a second ticket booth thirty feet north of Invader Cruises headquarters on Harbor Drive between the Broadway Pier and the B Street Pier. The new booth, says Invader's Eric Lund, sandwiches in his firm's office with his competitor's original ticket booth, a hundred ds to the south. In addition located just four feet from the loading gangplank of Invader's



Showboat, one of two hoats his firm employs on its daily sightseeing jaunts. To further exacerbate the situation, on the night the second booth was erected, Lund charges, movers knocked over a fire hydrant. causing a stream of water to gush directly into a group of passengers just as they wer debarking from Invader Cruises' second ship, the Invader, after a dinner cruise The next morning the ticket booth was lying on its side, and while Lund denies any responsibility, San Diego Harbor Excursion ma promptly complained to port officials, "trying to blame us [Invader Cruises] for knocking it down, apparently to draw booth under cover of darkness." Lund says. Lund. too, complained to the port

about the new booth's location and proximity to the Showboat but was told the location was part of San Diego Harbor Excursion's new lease agreement with the port and therefore nothing could be

"Obviously we're very irritated about it," Lund says
"It makes things very confusing for people trying to figure out for which boat they are buying a ticket, and they [San Diego Harbor Excursion] ave done nothing to help. When people mistakenly buy tickets at their new booth, thinking they've bought tickets for our *Showboat*, the Harbor Excursion ticket sellers refuse to give them refunds. So we

boat for free just to keep them

To fight the loss of business he feels has already resulted from San Diego Harbor Excursion's second booth, Lund says, Invader Cruises may have to intensify the "price war" tactics it began in May. For the last two years. both firms have been charging the same for their daytime cruises: eight dollars for the two-hour tours, \$5.50 for the hour-long trips, with children under twelve boarding at half price. But starting May 1, Lund says, children have been allowed on the two Invader tours for free, and on June 15 he plans on cutting the adult price for Showboat rides "by at east two dollars " "We're trying to wait it out a little ger to see if the port is going to do something about it [the erection of the second Harbor Excursion booth!

Lund says. "But if nothing happens — and that's the way it appears — there's a chance prices may drop to half what they are now for both our All this doesn't rest very well

with San Diego Harbor
Fxcursion's Ron Dribben.
Dribben says that while Invader
Cruises only has one office on the Embarcadero, "they've go six ticket windows, and they really shouldn't have any problem with us having two small kiosks with one ticket seller apiece." Dribben add that while the hydrant was. indeed, knocked over by his movers, "it wasn't done maliciously, and in any event when they left, the booth was in place. But when we arrived re the next morning to ope up, it had been knocked down - and we certainly didn't do that." As for Lund's allegation about misrepresention, Dribben says, "That's totally untrue. We don't try to force anybody onto our vessels, although we do suggest tha our boats were designed and built for harbor cruises instead of converied sailboats or sternwheelers built as umber-pushers - and therefore you have viewing from wherever you sit, as opposed to the competition's. Dribben also refutes Lund's accusation that Harbor

City Lights



Mr. Derezinski's Neighborhood

The neighborhood feud began in 1983, shortly after Polish immigrants Maksymilian Derezinski and Maria Protic moved into their small house on Elm Street, between Thirtieth and Pole in small house on Elm Street.

between Thirtieh and Dale, in
Golden Hill. Today, none of
their four sets of neighbors on
the quiet street are on speaking
terms with the newcomers, and
the police, who have been
called out by Derzimski
tweeny-seven times, have told
the neighbors that the situation
is explosive. The neighbors all
say that Derzimski vew operalong home improvement
bught on the neighbor houd,
but Derzimski and his live-in
"partner." Maria, look up at
the two-room structure and see
beauty. "It's patalogical

the two-room structure and see beauty. "It's patladojical jealousity, that's what it is," the sixty-four-year-old Derezinski says in heavily accented English. "They wish they had a house like this." Actually, they wish no such thing. "We don't care if they build an addition, we really don't care," explains Barbara Coe, the next-door neighbor to the east. "But it shouldn't devalue our home. And how devalue our homes. And how could it take this long to build two rooms? You could build a whole bouse in this length of time." The neighbors across the street have their house up for sale, and they say that everyone who has come to lool at it casts a wary eye toward Derezinski's place. They fear that the unsightly vard and the

half-completed two-story addition will decrease the selling price of their home. All the neighbors have complained to the city zoning department, the health department, the fire denartment city building. department, city building inspectors, City Councilman Uvaldo Martinez, Assemblyman Pete Chacon, Assemblyman Pete Chacon, and the police. "I called the health department about the rats living in the piles of junk they had," says Barbara Coe, "and you know what the health department did? They came out and gave me a box of rat poison and said, "Put it under your bottes"."

house."
There is no law against building what some people consider an ugly structure on your own property. Derezinski, who says he worked as an engineer in Poland, Germany, and Italy, drew up the plans for his house addition, got them approved by the city, and has a valid building permit. Building inspectors have examined some of the work (mainly the foundation) and found it satisfactory. (It hasn't yet been inspected for structural integrity.) Derezinski can't understand why his neighbors
"try to stop me from fixing my
own property." He says he has
called the police because his tires have been slashed, his vans (which he parks on the street) have been vandalized, his gate has been damaged, the trenenes he dug for his foundations were repeatedly flooded by the neighbors, and people have thrown rocks at him. One time he told the police that his neighbor, Neal Coe, threatened him with a

gun. "I have friends all over world," Derezinski says. "Everywhere I live people very good to me. But not here." Neal Coe says he doesn't own a gun, and that when the alleged threat was supposed to have taken place, he and his "Ge were in Reno." Every time we watered our yard, he called the police," says Coe. When those condos caugh fire on Coronado last year, I was standing out in the street by his car looking at the flames. Rick from across the flames. Rick from across the street came over too, and [Derezinski] called the police because he thought we were doing something to his car." The neighbors say Derezinski simply views every little incident as a threat to his

project.
The neighbors' complaints haven't been completely ignored. Derezinski's fence, a makeshift patchwork of wire, dilapidated fiber glass siding, and old wooden planks, violates local zoning ordinances because of its ordinances because or its height. But he was able to get a temporary variance. When the variance expired, the zoning department referred the case to the city attorney, who sent
Derezinski a letter last fall
demanding that he clean up the demanding that he clean up to piles of lumber, dry wall, railroad ties, and other used building materials he'd been stockpiling in his yard. The materials have been moved to the back of the lot, and come

compliance.

But the feud has no end in sight. Two attempts by the police to get Derezinski and his neighbors into informal mediation have failed. Derezinski and Protic say they're too busy working on the house and staving off the harassment to go into mediation. All the neighbors are ready to mediate, but say Derezinski will never agree to it. "I retire in five years," says Neal Coe, "and I honestly believe they'll still be working on that house then. And what will I be able to get for this place if I want to sell?" Other neighbors have more immediate concerns. "I'm embarrassed when people embarrassed when people come to my home," says one. "I even overhear people walking by saying, "How can they get away with building that thing?" "But as the deputy city attorney monitoring the case explains, "There's no law against bad aesthetics."



Man Stalks Salary

When Michael Schuefer asks a question, it's smart to come up with the answers Schuefer up with the answers Schuefer and the state of th When Michael Schaefer asks

Schaefer's polite but persistent writter queries to Scfton gained him a private conference with the presiden and top executives of the \$1 billion bank, but vielded him no information. (Schaefer says the bank even had one of its directors, former Congressman Clair Burgener, lunch with him to probe his motive for seeking the salary figure.) Then Schaefer learned that all corporations with more than 500 shareholders must divulge the salaries of officers paid more than \$60,000 annually. San Diego Trust has just 350 shareholders and is exempt from that disclosure obligation, so Schaefer advised the bank of his plan to give a share of stock to each of 150 tenants who live in apartments he owns, thus increasing to 500 the number of shareholders and crossing the disclosure threshold. (Each share was then valued at sixty-five dollars.)

Before taking such drastic action, the lawyer and former city councilman did more research and turned up a section of the state section of the state Corporations Code which allows shareholders to inspect corporate records regardless of the number of shareholders. The bank's legal counsel disputed Schaefer's reading of the code, but rather than continue the year-long letter writing campaign, offered to



Behind The Nice New Coat Of Green Door

More than five years have passed since the Gaslamp Quarter Council declared was on the fourteen "adult" on the fourteen "adult businesses operating within its south-of-Broadway redevelopment district, but so far the council's attempts to close down the various theaters, peep shows, and bookstores have been largely unsuccessful. And with the August opening of the Horton Plaza shonning center fast that he and other

become increasingly eager for any sort of solution that would at least lessen the visibility of the adult businesses.

Three months ago, it appeared just such a solution had been found — proposed, ironically, not by members of the Gaslamp group, but by the adult-busis themselves. Bruce Ingram is president of the year-old Adult Merchants and Movie Organization (AMMO), which represents most of the nearly thirty adult businesses citywide, including twelve of

STRAIGHT FROM THE HIP By Matthew Mice

Dear Matthew Alice:

Dear Matthew Airce:
As a metering inspector for SDG&E, I receive all kinds of unsolicited greetings, if
you know what I mean. Recently in an
Italian neighborhood I ran into a new one: they place their fingertips on their throats, then flick their fingers out from under their chins. Somehow I don't think it means "Have a nice day." There must the thousands of ethic gestures that are obscene, formal, et cetera. Could you dig up a couple of examples? Mike Gleeson

Mike Glevon
Som Diego
Some cultural stereotypes are true. Italians love to eat — and why not, since their cuisine ranks in the top three on this planet. But even more difficult to imagine than an Italian who doesn't eat and drink with gusto is one who doesn't talk with his hands. Books could be written on Italian body language. Still, the gesture directed at you is not exclusively Italian. In fact it is found in France, Belgium, Yugo-slavia, Tunisia, all across Europe. Which brings us to lesson one: a gesture may change meaning from one culture to another.

other.

No better example can be found than this gesture, known to gesturologists as the chin flick. In France it's la barbe (the beard), and may be left over from the days when men wore long beards: the flicking of the beard at another was an insult that expressed disinterest or annoyance. Frenchmen and northern Italians understand its meaning as such today, but a problem in communication arises in southern Italy, where the chin flick indicates a simple "no," like shaking the head does

to us.

A far less ambiguous gesture is the good old neena-neena, as those in Malta call it. In Italy it's a marameo, in France pied de nez, or in England a cock-a-

I never clown

around when I

buy diamonds.

I shop at

Classic Designs
Your one-stop jewelry shop

ction of contemporary &

For Dad--ix ring mounts using your diamond or ours.



snook. Most of us know it as thumbing one's nose. Wherever it's done, the act of placing one's thumb on one's nose, extending the fingers upward, and wiggling them conveys mockery. It goes back at least to the Fiftenth Century in Europe.

Just as ancient, but slightly more alloguous, is the familiar "oka," sign, in the state of the Fiftenth Century in Europe.

Just as ancient, but slightly more activities. The sign can be used universally withs some caution: in some cultures it is understood to represent an orifice of the body, and it's not a friendly sign to make. Both meanings are found in the same locations throughout Europe, so you never know quite how your okay sign will be reactions throughout Europe, so you never know quite how your okay sign will be reactions throughout Europe, so you never know quite how your okay sign will be reactions throughout Europe, so you never know quite how your okay sign will be reactions throughout Europe, so you never know guite how your okay sign will be reactions throughout Europe, so you never know guite how your okay sign will be reactions throughout Europe, so you never know guite how your okay sign will be reactions through the manufacture of the same hours and the same hours and the same hours are sufficiently as the same hours are sufficiently a

book, Gestures, that lists many other examples of ethnic hand jive. I'll just mention three more of my favorites. In most of the Mediterranean, touching one's star lobe means you are saying someone is effeminate. But in Portugal, and only in Portugal, it as sign of praise. Similarly, in Italy one can praise someone or some-

one's cheek and rotating the hand — but watch it, because in southern Spain the same sign is used to indicate a man is a homosexual. Finally, everyone knows the V-for-Victory sign. But be careful flashing the sign in Begland, because if you turn your palm inward, you've just suggested that someone do something obscene to themselves or others.

Dear Matthew Alice:
My one hundred percent freeze-dried coffee boasts it is "97 percent caffeine free."
How much caffeine is in regular coffee,
and how do they freeze dry it?
Toby Dunn

Toby Durn Linda Vista — perhaps addiction is more accurate — of coffee drinkers is truly assounding. Especially to someone such as me, who stays awake for two days just from walking into a café and inhaling the fumes. Example: around the year 1600 the ruler of Constantinopte ordered the coffee houses of that city closed; the penalty for drinking an illegal cup of cof-

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the second offense, the coffee lover was

the second offense, the coffee lover was sewn into a sack and thrown in the river. Coffee drinkers just drank on the sly until the edict was rescinded. Perhaps it's the cafeline that creates such fancties. Caffeine content depends upon the beans and the brewing method used, but the latest FDA figures indicate the average five-ounce cup of American-style coffee contains eighty-five milli-grams of caffeine (the drip method can produce 180-milligram brew, and a cup of

style coffee contains eighty-five milityrams of caffeine (the drip method can produce 180-milligram brew, and a cup of instant can be as weak as thirty milligrams). Decaffeinated coffee has a much narrower range, and averages about three milligrams per five-ounce cup — quite a reduction in firepower. (A can of cola has about a hundred milligrams of caffeine, and a checofale but about eight of caffeine control color of the case of the color of the care of the color of the care of the color of the care of t

grains of coffee extract remain.

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

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THE INSIDE STORY

TY REID. PRESIDENT OF THE SAN DIEGO POLICE Officers Association, is walking a political tightrope as he leads his 1350 fellow cops in contract negotiations with the city council. Reid has emerged this year as one of the brightes of the city's potential Republican officeholders. The thirty-nine-year-old police sergeant caught the attention of campaign consultants Dave Lewis and Jim Johnston last fall when they drafted him to

star in a TV ad endorsing Supervisor Susan Golding. "Ty was very forceful, and it Golding campaign," says consultant Johnston, "I figured. This guy can walk and talk, maybe he's a candidate. "But Johnston's optimism was dashed when h learned that Reid was a registered Democrat. After discussions with county Republican Party chairman Bob Schuman and state Assembly man Larry Stirling. Reid switched parties, and he's now considered a prime seat vacated by Dick Murphy who was Monday appointed to the Municipal Court. (That Assemblyman Stirling would encourage Reid to join the

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GOP and consider seeking the council seat is ironic, since Stirling aide Judy McCarty is also interested in the position. Reid's important role in the police salary talks will

complicate his possible appointment or election to the

Johnston says even speculative talk of a police walkout or job action could destroy Reid's political future. "Anything that macks of heavy-duty unionis just doesn't fly in this town," Johnston warns. GOP chairman Schuman isn't so alarmed. He acknowledges that "if the police strike, [Reid] will be hurt badly, possibly terminally," but he figures that voters support wage hikes for police and firefighters. Schuman believes Reid can emerge from the pay negotiations with more name identification and public approval, especially if he helps persuade council members to avoid a tax increase by boosting police pay only after cutting other spending.

City Councilman Mike

Gotch's unwavering support of commercial development at the old Mission Beach Plunge has cost him friendship and relitical support in his beach-area district. While council



arguing that Gotch is "rampantly disregarding the [beach] community's priorities" by helping persuade

a council majority to approve architect Paul Thoryk and

developer Graham MacHutchin's \$12 million

commercial redevelopment of the historic plunge area at the foot of West Mission Bay Drive. "Mike should be

concerned about parking, traffic jams, and the transient and rowdies at the seawall," says Hamel, who recalls that

beach-area merchants and

citizens "almost ran Thoryk and MacHutchin out of

community meetings" when the two lobbied for their project, which last week was

temporarily alienate their allies. Gotch has shattered his previously beneficial relationship with Dan Hamel, a popular Mission Beach popular Mission Beach merchant and stalwart Gotch supporter. When Mission Boulevard storefronts were boulevare socroins were knee deep in water and mud during the 1983 floods, Hamel converted his bike shop and sports store on Ventura Place into an emergency center, serving food and coffee to volunteers, television pros volunteers; television news crews filmed Gotch filling sandbags, and Hamel kept Gotch's name in the newspapers by stringing across his storefront a fifteen-foot banner reading, "Thank You Mike Gotch."

approved by the council.
"Mike's just not speaking for
us any longer," says Hamel,
who surmises that the
councilman is backing Thoryk and MacHutchin because of their considerable influence in city politics and their ability to help Gotch become "mayor, assemblyman, congressman, or whatever higher office he wants. There's a lot of [campaign] donations coming from those two." (MacHutchin's wife, Nancy, is one of the city's most accomplished fundraisers. Her clients include Assemblyman Larry Stirling and Mayor Roger Hedgecock, for whom she raised impressive sums las year, despite Hedgecock's criminal indictment.)

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Hamel is also miffed that he no longer has easy access to Gotch. "I've tried to talk to Gotch. "Twe tried to talk to him on this, but I can't even get an appointment. Anything I say has to go through his aides." Hamel says he and his beach-area business allies, including real estate agent Brian Wagner, plan a blirt of negative of real estate agent Brian Wagne plan a blitz of negative press they hope will turn Gotch around on the plunge development. They'll start in two weeks by detailing community opposition to the project and publicizing an

August, 1981 letter Gotch sent to Mission Beach merchants outlining his arguments against commercial development at the Mission Beach shore. Gotch states in that letter that "no matter how well intentioned when conceived, the combined commercial/parkland concept must be stopped now." The councilman shrugs off

Hamel's criticisms of the plunge development and points out that Hamel has said publicly that shops and restaurants in a renovated

plunge building would be "ruinous competition" for Ventura Place merchants. Hamel's contention that Gotch s ignoring the concerns of business owners is wrong, the councilman says, noting that the former and current presidents of the Mission Be. Town Council endorse the Thoryk/MacHutchin project. "And no one's given more time, day and night, to improving living standards in the beach area than I have,"

says Gotch.

As for Hamel's allegation that Gotch is pushing the Thoryk/MacHutchin project in part because of the developers' political ties and influence, Gotch says, "Dan Hamel is naive. I've received all of twenty-five bucks from Thoryk since I've been elected to the council." Gotch says he's not worried about Hamel's plan to worried about Hamel's plan solicit public support in overturning the council's approval of the plunge projec nor embarrassed by his 1981 letter that pledged to keep

commercial development out of the area. "My letter referred to a 140,000-square-foot project that was out of hand. The current proposal has half that much space, will restore the roller coaster, plunge, and pool, and add public walkways, lagoons, and landscaping. It's the best way to rid the beach of low-lifers and drug traffickers As for his personal relationship with Hamel, Gotch says he's as accessible as ever. "Dan's the one who doesn't call anymore the councilman says



INTERNATIO

universally accepted as the source of all water on the planet. Riess says that there's no need to move water to San Diego through the state's astronomically expensive system of canals and pump stations; all the water we need, he insists, is right under our feet

This theory is so contrary to accepted tenets that it is utterly preposterous to most scientists, engineers, and water district administrators. It bucks the standard doctrine that all waters now on the earth were originally part of the primordial material that covered the newly formed planet five billion years ago. Riess's ideas also contradict the basic assumption of laws governing the distribution of water - namely, that all groundwater is derivative of precipitation. As a result, public policy in California has entailed moving colossal amounts of water from wet areas to dry areas; deep drilling has never been consid-

In 1982 Riess and a young associate named Morad Eglabal approached the San Diego County Water Authority and suggested that it allocate funds for some deep-well drilling. Riess argued that all the water San Diego needs can be tapped in fracture zones beneath the bedrock, and that this water constitutes a pollution-proof, drought-proof, never-ending supply. The Wa-ter Authority spends more than \$60 million per year (supplied by taxpay-ers) on imported water, and it has long-term commitments to continue uch purchases and to help pay off the 1961 bonds that financed the state wa-



ter project. Directors of the Water Authority rejected Riess's idea as un-proven, but told him that if he wanted to pay for the drilling himself, they might buy any water he found. Riess left empty-handed. Now, however, he has returned to San Diego County and with a local entrepreneur, is do ing his own drilling. He is just begin ing his own drilling. He is just beginning to supply water from deep wells
to the Valley Center Water District.
This is the only project wherein a private individual is selling water to the
public agency throughout the Water
Authority's HOO-square-mile jurisdiction. Riess sees the tide turning his

Stephan Riess is a Bavarian-born mining engineer and geologist who was educated at the pre-World War I German Naval Academy and at the University of Tuttlingen, just north of the Swiss border. He says he has drilled more than 800 wells around the world, most of them tapping "rock fissure aquifers" where pri-

"The low-cost vacation/Spanish study

course to the sea. Two local examples of his work are the wells at the Sparkletts water bottling plant near Lakeside, and those at supermarket magnate John Mabee's Golden Eagle thoroughbred horse ranch on High-way 78, east of Ramona.

In 1955 Burton Arnds, president of Sparkletts, read press accounts of Riess's success in finding water in the previously dry Simi Valley, northwest of Los Angeles. One article in particular, appearing in Collier's magazine, inspired Arnds to contact Riess and ask the water developer if he could help locate water at the struggling Lakeside plant. Arnds already had eight shallow wells there, each be-tween thirty and sixty feet deep, but their water levels were declining and the water itself was of increasingly questionable quality. Riess conducted extensive geological analyses on the site, surveys which determined exactly where the different types of rock

Riess, who doesn't charge his clients if he doesn't find water, explains that he looks for "restricted faults," which don't reach the surface. Yet he almost never digs below the surface during is analyses. "Whatever I can't excavate with a pick, I'm not interested in," he explains. He eschews the highly detailed geologic cross-section charts painstakingly drawn up by geologists, preferring to determine self the specific local geology.

After his ground studies at the Sparkletts plant, Riess told Arnds ex-actly where to drill. A diamond-core drill rig dug through the soft earth and hit solid granite at 400 feet. For almost 500 more feet the drill de-scended, and then it struck water where Riess had predicted it would Wells in the Lakeside area are generally between fifty and 150 feet deep, and although wells of 600 or 700 feet. such as Riess located for Sparkletts, are not unheard of in the county, almost all of them are drilled in porou sedimentary formations, not solid granite. "In the name of accepted ge-ology, it was ridiculous to drill there,"

Riess says. "But I knew I was right."
That first well continues to produce about eighty gallons of water per min-ute, water with a fairly high mineral content, but extremely low in tritium, a hydrogen isotope produced natu-rally by radioactive bombardment of the earth from deep space. The trit-ium content of the Sparkletts water is so low, in fact, that it is used by UCSD geochemists in their lab exper-iments, according to Hans Suess, a geochemistry professor there. In the years since the development of the hy-drogen bomb, worldwide tritium leving it difficult to find water with sufficiently low levels of the isotope for scientific research. Tritium has a half-life of approximately twelve years. The low tritium count in Sparkletts water means it hasn't been on the earth's surface for at least one hundred years. Riess contends that the low tritium content is one indication that the water has never seen daylight But geochemists say the tritium count only means the water is old; it would take analysis of other elements in the

water to date its origin.

In 1962 Riess located a second In 1962 Riess located a second well at a depth of 960 feet for Sparkletts, which produces about 200 gainons per minute. (The company needed a well with more flow, and when the second one was completed, the first was put on standby as a backup well.) Bob Jurgensmeier, the water processing technician at the plant, says the company has been

pumping out 30,000 gallons of water per day from that second well since 1962, "and the water level always stays the same. I don't think it's groundwater that's seeped down through the rocks," Jurgensmeier inrough the rocks, Jurgensmeier maintains. "The water table never varies, even during droughts, and the [chemical] analysis sheet never changes. A lot of people have tried to say it's water from the [nearby] San Vicente Reservoir, but the analysis is really different." really different "

John Mabee, founder of Big Bear John Mabee, founder of Big Bear supermarkets and owner of the 400-acre Golden Eagle horse ranch, also believes the water Riess located for him is of curious origin. "It's not sur-face water," Mabee contends. "I be-lieve Riess is correct. It's primary wa-ter." In 1972 Mabee read an article beart Biese in Meter passarine a for about Riess in West magazine, a Los Angeles Times supplement. He asked Riess to try to find water on his ranch.

"Others had said forget it, there's no water there," Mabee recalls. "I'd sent engineer out with experts, and they all said the land was dry. I heard about Riess and asked my engineer to check him out. Riess had drilled for Sparkletts, and they pump millions of dollars' worth of water each year out of that well. They bow down to the East to that guy. When he spotted a place for us, we drilled it. Right through blue granite. He said that at 525 feet we'd hit water, and we did! And it's real good water, low in solids. We could bottle it. He made the farm,

We could bottle it. He made the farm, no doubt about that."

Mabee says that three of the wells Riess located (out of five) are now pumping about 1500 gallons per minute. One need only drive past the ranch, whose pastoral greencry stretches off toward the San Ysidro Mountains, to see why Mabee vener-

any respectable people, how-ever, ridicule the man's ideas. Orthodox geologists and hy-drologists say they have demonstrated that all but an infinitesimal amount of the earth's water is locked up in the hydrologic cycle, and is "meteoric' (related to the atmosphere) in nature As almost everyone learns in school, this entails the evaporation of water from oceans, lakes, and rivers, the movement of clouds over land, the dropping of the water in the form of rain or snow, and the return of most of the water to lakes, rivers, and, finally the oceans, through runoff. Much of the water that doesn't return percolates down to underground aquifers. which can contain immense amounts of water and are usually underlaid by hard, impermeable rock, such as granite. This is exactly the kind of

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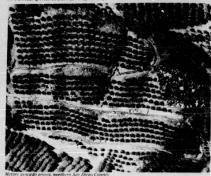
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commonly drilled, into the deeper zones where hydrologists believe little

The hydrologic cycle also involves meteoric water that is absorbed into the roots of plants and trees, which either re-enters the atmosphere through "evapotranspiration" from the leaves, or is broken down in the photosynthetic process into organic plant matter. Riess says that on a global scale 600 billion gallons of water a day are actually lost in photosynthesis. (Hy drology texts measure this water in tons, generally accepting an annual figure of 180 million tons per day.) In two and a half million years, if the water consumed by plants weren't re-placed, all the earth's water would be used in photosynthesis," Riess argues.
"Where does the replacement water come from? It doesn't come from outer space." Hydrology authorities confirm the time figure of two and a

come from? It doesn't come from outer space." Hydrology authorities confirm the time figure of two and a half million years, but they say experiments have proven that all but a tiny fraction of the water consumed in photosynthesis is returned to the atmosphere by the animals and small organisms that eat the plant matter, and oxidize it back into carbon dioxide and water. In this way, sy the scientists, global equilibrium in the water supply is maintained.

Scientists acknowledge that the earth does indeed create water, but only in minute quantities, as a byproduct of the cooling of molten lava into rock. They say there simply isn't enough oxygen bound up beneath the earth's crust to create water in large quantities. 'As far as we can tell, all waters are derivative of meteoric waters,' explains Robert Poreda, a geochemist at the Scripps Institution of Oceanography. 'Even the origin of waters at, say, the geysers of Yellowstone, is still meteoric. The water originally seeped down from the surface. The only place we see juvenile water [u-bar Riess calls primary] is in

water [1-7af Riess calls primary] is in lava."

When Riess contradicts this theory, scientists respond by asking him to publish his own, with suitable testing, in reputable journals. Riess refuses. "There's no sense in publishing," he grouses. "They immediately hit you back with 'The book says this, the book says that. They can call me a phony, but I'm a phony with 800 producting wells."

ducing wells."

The disputed theory, which was first proffered centuries ago by a few maverick scientists, including Leonardo da Vinci, and was widely accepted until the Eighteenth Century. is this: at the lower edge of the earth's crust, where magma is cooling to form hard rock, gases are continually rising through fissures along the lines of least resistance. Included in these gases are hydrogen and oxygen, which through heat, pressure, and chemical catalysts, combine to form ssive amounts of water. Although the theory is archaic and was rejected by the first real earth scientists, large volumes of water are found all over the world in deep rock of igneous origin, such as granite, and Riess cannot bring himself to believe the scientific explanation that this water originated on the earth's surface. "So he's very

good at finding fractures," says an unimpressed Robert Poreda of Scripps. "We know that meteoric water percolates down several kilometers into the crust through faults and fractures. All he has to do is find the fractures."

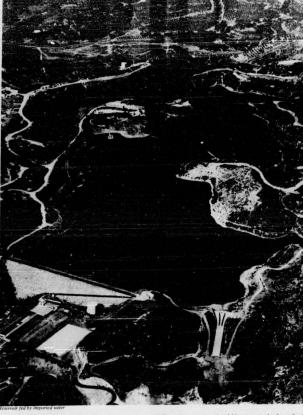
he has to do is find the fractures."
Riess planted himself firmly outside the realm of scientific dogma a long time ago. Born in 1898 and reared first in Germany, then in Switzerland when his father retired from the German military, Riess says he became interested in the sources and dynamics of water when he was fourteen. A university professor named Dr. Bergenbach lived down the street from the Riess family in street from the Silver and young Schefhausen, Switzerland, and young Riess took numerous trips to the mountains with the professor and his two sons. They often visited castles on the Rhine and the Danube rivers, most of them built a thousand years before. Professor Bergenbach pointed out to the boys that the castles were always built above a good water supply, usually high atop a mountain, up to 3000 feet above the rivers. To the professor's mind, this was an odd place to find water. "These wells were dug by hand, some of them to 800 feet, in solid igneous-origin rock," Riess ex-plains. "They were drilled with water and fire. Where the rock became un-breakable, they'd build be for breakable, they'd build hot fires and get the rock red-hot, then pour water on it to crack it. The castle at Ruedesheim on the Rhine had a well that took eighty years, three generations of well diggers, to drill between 640 and 700 feet." Riess drank the water of these wells and listened to the professor explaining his doubts that suc, water originated from rain and snow. "He woke me up. I became

very, very interested in water."

Riess entered the German Naval Academy, where he spent most of World War I studying metallurgy, mineralogy, and chemistry. The academy's motto was, "Say not This is the truth, but say 'This it seems to be to me as I see the thing I think I see," He never studied hydrology and, in fact, has avoided formal study of the subject, the tenets of which he considers basically incorrect.

which he considers basically incorrect.
Riess came to the United States in 1923, bought a two-seat Buick in 1923, bought a foro-eaross the country to Los Angeles. After almost a year of just enjoying himself with the \$15,000 he'd brought over from Europe, Ries headed up to the California gold fields to look over the mining operations, as a mining consultant. He found that the dozens of small, family-run gold dozens of small, a family-run gold consultant to milling procedures and the chemical from ore, and he had no lack of embowned.

In addition to his knowledge of mining engineering and milling procedures, Riess also developed the ability to locate the underground water necessary to operate mines of all types. In the late 1920s he traveled through South America as an independent mining consultant, and one of the first hard-rock wells he dug was for the guano (bird excrement) miners in the Tarapaca Desert region of Chile, one of the driest areas on earth. Eventually he went to work for the Selection Trust Mining Company, founded by Herbert Hower, which was one of the biggest mining outflis was one of the biggest mining outflis in the world. He worked primarily as



a metallurgist until World War II, when gold mining was halted by President Roosevelt, according to Riess, because it was irrelevant to the war effort.

Riess's mining knowledge won him an exemption from military service and he took a job with the Metals Reserve in the War Department. He traveled all over the West, advising where and how to mine lead, zinc, copper, and other war-related metals. He was provided with all the gas-rationing tickets he needed, was well paid, and was able to work at something he enjoyed. "It was a great job," he says, drawing deep on one of the cigarellos he chain smokes. His narrative is interrupted by a rumbling, gurgling couch.

During his travels, Riess was often either fighting water or searching for it. Deep in some of the mines, huge streams of water would commonly burst through a fresh blast hole 4000, 5000, 6000 feet down. Riess knew that such tremendous streams of water, usually associated with faults or

fissures along two different intersecting rock formations, had confounded miners for centuries, and were explained away by scientists as merely surface water that had seeped down along cracks. Two of the biggest silver mines ever worked, the Comstock Lode in Virginia City, Nevada, and the Tombstone mine in southern Ar-izona, were lost to flooding before they could be mined completely Most mines are flooded out long be fore they're worked out." he explains. The quantities of water Riess encoun tered in the mines were so great, and the location of the mines was often so high in dry desert mountains, that it made no sense to Riess that such waters were originally produced by rain or snow. He became convinced that this water was being continually created within the earth, and could be

tapped for public use.

After the war, Riess settled in the Simi Valley and became a professional water developer. His success at finding water in large quantities in that arid region, and his confronta-

tional bluntness in the face of scientific and governmental critics, made Riess a natural subject for newspaper and magazine writers. His fame spread. Testimonials were widely circulated from cestatic well owners who had contacted Riess as a last resort. "Anytime I hear of a place with fifteen dry holes, that's for me," Riess explained in one magazine story. "When little people have been beaten to death by the drillers and the experts, I work for nothing."

As detailed in the book by Christopher Bird, The Divining Hand, bydrogeologic experts from the California Department of Water Resources (DWR) were sent out in 1944 to investigate some of the wells reportedly tocated on Riess own land in Simi Valley, and other nearby wells. The resulting report dismissed the wells as tapping into nothing more than rain and runoff water, and concluded that they would eventually run dry. Owners of those wells that Riess had located in the Simi Valley area thirty years ago couldn't be contacted for



this story, but other wells dug by Riess have reportedly dried up. For example, Riese is often credited in print with locating the wells for California City, a retirement community in the high desert just north of Edwards Air Force Base. But Dean Stewart, city engineer for California City, asys that the two wells Riess located in hard rock have been abandoned. "The wells in that area just didn't pan out." Stewart says. "One of those wells was used for a number of years, but it went practically dry." Stewart adds that the five wells the city depends upon were located by other people in the carly Fifties, and they tap "just another alluvial groundwater basin."

n 1957 the state Department of Water Resources issued its land-mark California Water Plan, commonly described as the biggest watermoving project ever undertaken in the history of mankind. Riess became an immediate critic, and was a frequent guest speaker at rallies and meetings opposing the Feather River project. The cornerstone of the whole state vater project, the proposal to dam the Feather River near Oroville and channel the water to Southern California. seemed to Riess to be utter folly. "I told Governor [Pat] Brown that he was the rottenest, crookedest crook there was," Riess recalls, still angry. "I said seventy-five percent of the legislature ought to be in jail for passing the Feather River project." Riess sees a conspiracy of politicians, scientists, and bankers, bent on furthering what he considers to be the false notion that water is in short supply in Southern California because it only comes from

need on page 14)



commonly drilled, into the deeper zones where hydrologists believe little water exists.

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phony, but I'm a phony with 800 pro-The disputed theory, which was first proffered centuries ago by a few maverick scientists, including Leonardo da Vinci, and was widely accepted until the Eighteenth Century. is this: at the lower edge of the earth's crust, where magma is cooling to form hard rock, gases are continually rising through fissures along the lines of least resistance. Included in these gases are hydrogen and oxygen, which through heat, pressure, and chemical catalysts, combine to form massive amounts of water. Although the theory is archaic and was rejected by the first real earth scientists, large volumes of water are found all over the world in deep rock of igneous origin, such as granite, and Riess cannot bring himself to believe the scientific explanation that this water originated on the earth's surface, "So he's very

good at finding fractures," says an unimpressed Robert Poreda of Scripps. "We know that meteoric water percolates down several kilometers into the crust through faults and fractures. All

he has to do is find the fractures. Riess planted himself firmly outside the realm of scientific dogma a long time ago. Born in 1898 and reared first in Germany, then in Switzerland when his father retired from the German military, Riess says he became interested in the sources and dynamics of water when he was fourteen. A university professor named Dr. Bergenbach lived down the street from the Riess family in Schefhausen, Switzerland, and young Riess took numerous trips to the mountains with the professor and his sons. They often visited castles on the Rhine and the Danube rivers. ost of them built a thousand years most of them built a thousand years before. Professor Bergenbach pointed out to the boys that the castles were al-ways built above a good water supply, usually high atop a mountain, up to 3000 feet above the rivers. To the professor's mind, this was an odd place to find water. "These wells were dug by hand, some of them to 800 feet, in solid igneous-origin rock." Riess explains. "They were drilled with water and fire. Where the rock became un-breakable, they'd build hot fires and get the rock red-hot, then pour water get the rock red-hot, then pour water on it to crack it. The castle at Ruedesheim on the Rhine had a well that took eighty years, three genera-tions of well diggers, to drill between 640 and 700 feet." Riess drank the wa-ter of those multi-water by the ter of these wells and listened to the professor explaining his doubts that such water originated from rain and snow. "He woke me up it became

very, very interested in water."

Riess entered the German Naval Academy, where he spent most of World War I studying metallurgy, mineralogy, and chemistry. The academy's motto was, "Say not "This is the truth," but say "This it seems to be to me as I see the thing I think I see." He never studied hydrology and, in fact, has avoided formal study of the subject, the tenets of which he one wide he had to be a companied to the which he one wide he had to be a companied to the subject.

which the considers basically incorrect Riess came to the United States in 1923, hought a two-seat Buick in 1923, hought a two-seat Buick in Florida, and drove across the county to Los Angeles. After almost a year of just enjoying himself with the \$15,000 he'd brought over from Europe. Riess headed up to the California gold fields to look over the mining operations, in the hope of securing work as a mining consultant. He found that the dozens of small, family-run gold mines "were really behind the times." when it came to milling procedures and the chemical extraction of metals from ore, and he had no lack of employment.

In addition to his knowledge of mining engineering and milling procedures, Riess also developed the ability to locate the underground water necessary to operate mines of all
types. In the late 1920s he traveled
through South America as an independent mining consultant, and one
of the first hard-rock wells he dug was
for the guano (bird excrement) miners
in the Tarapaca Desert region of
Chile, one of the driest areas on earth
Eventually he went to work for the Selection Trust Mining Company,
founded by Herbert Hower, which
was one of the biggest mining outflish
whe world. He worked primarily as



a metallurgist until World War II, when gold mining was halted by President Roosevelt, according to Riess, because it was irrelevant to the war ef-

Riess's mining knowledge won him an exemption from military service and he took a job with the Metals Reserve in the War Department. He reled all over the West, advising where and how to mine lead, zinc, copper, and other war-related metals. He was provided with all the gas-rationing tickers he needed, was well paul, and was able to work at something he enjoyed. "It was a great job," he says, drawing deep on one of the cigarellos he chain smokes. His narrative is interrupted by a rumbling, gurgling cough.

During his travels, Riess was often either fighting water or searching for it. Deep in some of the mines, huge streams of water would commonly burst through a fresh blast hole 4000, 5000, 6000 feet down. Riess knew that such tremendous streams of water would be searched with finite or water than the control of the search water than the search water that water than the search water that water than the search water the search water that water than the search water that water the se

fissures along two different intersecting rock formations, had confounded miners for centuries, and were explained away by scientists as merely urface water that had seeped down along cracks. Two of the biggest silver mines ever worked, the Comstock Lode in Virginia City, Nevada, and the Tombstone mine in southern Ar-izona, were lost to flooding before they could be mined completely. Most mines are flooded out long before they're worked out," he explains tered in the mines were so great, and the location of the mines was often so high in dry desert mountains, that it made no sense to Riess that such waters were originally produced by rain snow. He became convinced that this water was being continually cre-

After the war, Riess settled in the Simi Valley and became a professional water developer. His success at finding water in large quantities in that and region, and his confrontational bluntness in the face of scientific and governmental critics, made Riess a natural subject for newspaper and magazine writers. His fame spread, Testimonials were widely circulated from cestatic well owners who had connacted Riess as a last resort. "Anytime I have for a place with fifteen dry holes, that's for mc." Riess explained in one, magazine story, "When little people have been beaten to death by the drillers and the ex-

perts, I work for nothing."

As detailed in the book by Christopher Bild, The Diviting Hand, bydrogeologic experts from the California Department of Water Resources,
(DWR) were sent out in 1983 to investigate some of the wells reportedly tocated or Riess's own land in Simi Valley, and other nearby wells. The
resulting report distrinsed the wells artapping into nothing more than rain
and runoff water, and concluded that
they would eventually run dry Owners of those wells that Riess had located in the Simi Valley area thirty
years ago couldn't be connacted in



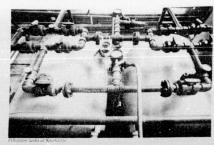
this story, but other wells dug by Riess have reportedly dried up. For example, Riese is often credited in print with locating the wells for California City, a referencial command of Edward, and the state of Edward, and the state of Edward, with engineer for California City, says that the two wells Riess located in hard rock have been abandoned. "The wells in that area just didn't pan out." Stewart says. "One of those wells was used for a number of wells was used for a number of wells with the state of the

an 1957 the state Department of Mater Resources issued its land-mark California Water Plan, commonly described as the higgest water-moving project ever undersken in the history of mankind. Riess became an immediate critic, and was a frequent guest speaker at railless and meetings opposing the Feather River project. The cornerstone of the whole state water project, the prinposal to dair the Feather River near Oroville and channel the water to Southern California, seemed to Riess to be unter folly. "I to the contract of the work o

the sky. In October of 1959, Riess testified before the U.S. Senate Select Committee on National Mater Resources, which had convened in Los Angeles, and explained what he thought was a simple and inexpensive way to supply Southern California's water needs

According to a transcript of his tecimony, Riess told the senators, "Here in our West, all of the water programs in the past have been temperary and short-lived. Dams sit up and large arcas of land have been and are becoming denuded. Behind Hoover Dam, Lake Mead is filling with sit at the terrific rate of more than 137,000 acre feet annually. The dams associated with the proposed Feather River program will result in even faster siltingup. These problems do not seem to concern the proponents. The answer that I get nine times out of ten is; Well yes, but we won't be here. This answer contains the same fatal error that resulted in the demise of so many, ancient civilizations and may well spell out the doom of our own.

Riess went on to explain his success in drilling for hard rock aquifers all over the world, including the Hanegev Desert, near Elat in Israel, as well as the deserts of Mexico. Egypt, and the Sudan. When asked about the economic feasibility of producing such water. Riess said. "Although the hydrostatic pressure of the waters flowing through rock-fissure aquifers is not often sufficient to make the wells flow, it does in almost every instance



force the water up to levels that makes pumping costs entirely economically feasible. Gentlemen, it is certainly far more economical to pump water verticulture of the companion of the control of the control of the control of the control of the target of the control of the control of the control of the target of the control of the co

In conclusion, gentlemen, I trust that you completely understand that the above presentation has been only a mere summary of the subject. I only request that you challenge me to further document this concept and all of the statements which I have made to you."

Rather than stimulate interest in a possible alternative to the \$1.75 billion reather River bond issue, Riess's testimony helped mitiate a counterattack by the state Department of Water Resources. The director of the DWR sent out an official information buller to thirty-three state offices, as well as the state director of finance, the board of registration for civil and professional engineers, the state attorney general, and the assistant chief of the state bureau of criminal identification

and investigation. As reported in asserted that Riess's theories were based on "specious and utterly speculative" arguments, and referred to Riess as a "gruported scientist, geologist, geochemist, and philosopher." The bulletin also pointedly stated that the concept of "primary water" wasn't included in "any standard glossary of geological or hydrological nomenclature." In response to that last statement, author Bird, an unabashed believer in Riess, wrote, "The same could have been said for the word blitzkrieg," which became acceptable to French generals, who could not find it in any of their standard military glossaries, only when they were overwhelmed by the reality

the word represented."
Riess and his followers use battle
metaphors frequently, and they foresee the day when the scientific world
stops scoffing. "It's going to be a war.
Primary water is the future of water
supply, if it can be managed prop-

explains Peter Britton, chair man of the Riess Foundation, founded in 1984 and currently based in Washington, D.C. The nonprofit foundation was established for the purpose of providing the financial wherewithal to drill deep holes; it can cost as much as \$250,000 to drill a well dean to 2000 feet. "If you or I owned a hundred acres of oranges or avocados, that's too expensive to drill. We could never get our money back," Riess says. "So the foundation is going in and collecting money from people I drilled big wells for. I have \$14 million committed. First I prove that the water is there, then the local group of farmers get a four-and-a-half percent federal loan to finish drilling and install pumping equipment." So far the foun ation has done no drilling in California, but Peter Britton says it has drilled three holes on the East Coast. one of them to 3000 feet. "We look at ourselves as a priesthood," Britton says. "We have to help people see the truth. There's plenty of water available in rock fissure systems in San Diego, but a lot of vested interests aren't necessarily friendly to having rock wells provide water to Southern California. Who can deliver water to the avocado and citrus growers of Southern California at a price they can afford? And will there be a politi cal constituency that can force this water onto the market? It's going to be a fact of life. It's going to be a war.

The initial assault has already taken place in Walley Center, a few miles northeast of Escondido, but the Ries priesthood bast encountered any resistance. The Valley Center Water District, which is part of the twenty-four-member San Diego County Water Authority, has signed a contract to purchase water from deep wells dug by a North County flower grower and

entrepreneur named Vern Meyer. Riess and Meyer have their own separate contract. Riess determines where of the dig, and Meyer invests the money in doing the digging. His contract with Valley Center says that he'll sell them the water he finds for water district property) at a cost that's twenty percent lower than the cost of water from the Water Authority. Right now the district is paying \$207 an acre-foot for water that's brought down through the state water project and administered by the Water Authority: Meyer's selling price will be about \$156 per \$100.

Vern Meyer doesn't want to encourage competition from other entrepreneurs who might try to jump into the North County water business, so he declined to discuss his drilling project. But Charles Dacus, director of the Valley Center Water District, says Meyer has drilled four wells near the district's Cool Valley Reservoir, and one well on Paradise Mountain to the east. Ail of the wells approach 2000 feet in depth. "We've taken samples from three wells, and it appears to be good water," says Dacus. The tritium level in the water is also quite low. Da-cus says it tests at about 350 parts per million, while "normally up here well water contains about 500 per parts million of tritium." Meyer reportedly has about two million dollars invested

in the drilling project.

District executives say Meyer told the district board he'd be tapping primary water, but the district isn't overly concerned with the water's origins. What's needed is a large volume of water at a good price. "The contract doesn't go into effect unless they can produce a thousand gallons a minute from each well." explains Jerry Gerald, the district's director of finance. "We haven't reached that point yet,

but we'd probably take whatever water they can pump."

Ninety percent of the district's water goes to agriculture, mostly avocados, and the cost of water is the single biggest expense for the avocado farmies, and the most critical. The farmers pay between \$140 and \$50 an acre-foot, devending upon what water district they buy from and the elevation of their land. Darwin East is in charge of a Disney Corporation subsidiary that has planted \$50 acres of avocados in Valley Center, and water costs him about \$475 an acre-foot.

"We'd need it to be \$250 an acre-foot or grow avocados profitably," says East, "If somebody doesn't come up with something, we'll drill our own wells." The problem is, it costs about thirty dollars per acre-foot for every hundred feet the water has to be raised from a well, according to the North County Avocado Growers Association. So if the hydrogeologist East has hired can't find water shallower than 900 feet, East growe is in trouble.

This is where Riess and Meyer believe they come in "I know where the
water is down here," says Riess, getting up slowly out of the sun on his
back porch overlooking the avocado
country of Valley Center. "Four hundred farmers want that water, and we
can supply it to them for half of what
the state charges. That's why I moved
down here." Riess says he and Meyer
have permits to drill for water on federal land in the area, and they plan on
selling this water directly to the
farmers. If they succeed, it won't matter to the farmers if the water is primary or meteoric. But if it is someday
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SUMMER RECREATION SPORTS PASS

Includes unlimited use of gym, pool, weightroom and tree tennis court reservations May 28-Aug 23. All hours are subject to change. Please call Rec Check for hours, 265-5512.

Fee:	Daily	Month
Spring/Summer SDSU students Active alumni General public	\$.50 .75 1.00	\$8/m \$10/m \$10/m
	1.00	\$10/m

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days in advance by calling 265-6492.
May 28-Aug. 23.
Monday-Thursday 12-9 pm
Friday 12-8 pm
Safurday/Sunday 9 am-9 pm
Fee. Fee: SDSU students (Spring/Summer) SDSU faculty/staff Active alumni General public

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Courts may be reserved up to two days in advance by calling 265-6492... Courts available same hours as racquetball courts.

SUMMER SWIM LESSONS SUMMER SWIM LESSONS
Group and individual swim lessons, as well as recreational swim and structured workouts.
\$25/2-week sessions
Session I: June 17-June 28
III: July 15-July 12
III: July 15-July 26

Times: Monday-Friday (All sessions) 1:15-2:00 pm 2:15-3:00 pm 3:15-4:00 pm 4:15-5:00 pm

SUMMER SOFTBALL

Men's and Co-Rec Leagues
Choice of Leagues:
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Tues, & Thurs. afternoons
Sun. morning & afternoon Sun. moming & allemon Entry Fee: \$165.00—Student teams \$175.00—Non-student teams Entries Due: Tues, June 11 Call 265-6424 for more info.

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255-554
Summer Bowling Leagues:
Monday – Mixed Irlo League
Tuesday – Family League
Wednesday – Family League
Wednesday – Filo League
All leagues begin al 6:30, and only
cost \$4.00 an evening and the first
week of June will be a Pre-Sweepie
event. 12 noon-2 pm Monday-Frida

Summer Youth Discount Pass: Includes unlimitled use of bowling, billiards, or table tennis. Age limit 8-17 yrs. Fee: Daily \$3.00, weekly \$10.00

THE LEISURE CONNECTION

Rockclimb Workshop 7/13, 7/27	
Temecula Wine Tasting	
Bike Tour 6/24, 7/22, 7/27, 8/10	
California Whitewater River	
Tour 8/3-8/41, \$279.00	
San Francisco to Santa Barbara	
Bike Tour 8/16-23. \$115.00	

NON-CREDIT CLASSES	
Ballet 6 weeks starts 6/25	*\$25.00
Ceramics	ó weeks
starts 6/25	. *\$40.00
Massage	5 weeks
starts 6/24	
Photography	
starts 6/24	

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starts 6/24.

ARTS & CRAFTS, SWIMMING

Session I	June 24-July 5
M-F 12:30-4:00 pm	\$70.00
Session II	July 8-July 19
M-F 12:30-4:00 pm	\$75.00
Session III	July 22-Aug. 2
M-F 12:30-4:00 pm	\$75.00

ADVENTURE BOUND CAMP 12-14 YRS. 265-6994 RAFTING, CANDEING, HIKING ROCK CLIMBING

ROCK CLIMBING
Session I July 1-July 10
Ten days straight
Session II July 15-July 24
Ten days straight \$373.00



OPEN AIR THEATRE



DATE	TIME	EVENT
June 25	8:00 pm	The Smiths
July 9		Tears for Fears
July 13	8:00 pm	Randy Newman
July 23	8:00 pm	Grover Washington Jr
July 28		Santana
August 8		UB40
August 11		Al Jarreau
August 13		Sting
September 6		Jazz Explosion
September 7	8:00 pm	Dire Straits
	6.00 pm	2-0800 (714) 740-2200

GENERAL STORE



The General Store is SDSU's natural food store. The store provides the community with a wide selection of which the community with a wide selection of which the condition of th

Summer hours: Monday-Friday, 10:00-4:00, Saturday & Sunday, closed.



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Summer hours are in effect May 22-August 22 (The Center is closed July 3-4): Monday-Filday 8:00 am-7:00 pm Saturday/Sunday 8:30 am-6:30 pm

SUMMER SESSIONS

Session I May 28-June 10 (2 weeks) Session II June 15-June 28 (2 weeks Session III June 29-August 2 (4 week (Closed July 1-7) Session IV August 3-August 30

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DATES: There will be 9 one-week DATES: There will be your descriptions sessions beginning June 24 continuing through August 30.

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THE WEED EATERS





Monotong round

In the control of Walked through Los Peñasquitos Color Damyon with an expert on local plant edibles. In the course of two house I always a few hours, he showed ne at least twenty different wild plants, most of which I tasked on the spot. A few days late, while walking down an alley near my house in Pacific Beach. I noticed a task emerald growth I suddenly recognized as female, an herb editivated by the ancient Egyptains and Bonans, the Hindus end the Chinese to San Diegos county fermit grows wild! I haven't set plucked any office although one day some recipe will be able to head for the alley and pinch of what for the content of what I noted. Female, like the other wild edibles hereabout, is pleasing in a way unlike any ornamental flower or shrub, it is a free food, the kind of flood that ence sustained local Indians, a natural bounty to which most San Diegans are oblivious.

Some people, however, are

afficienciales of foraging, people like Larry Beck, my gastronomic tour guide through Penasquitos Canyon Beck, at https://doi.org/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1006/10.1



six years ago, and since then has actively supplemented his diet with local wild plants. He has also periodically taught foraging both in his courses at San Diego State and through the ACCESS adult education program. Beck said there are more than 200

Beck said there are more than 200 useful plants in California, and probably at least fifty in San Diego County. Each time he takes a group of students out to Peñasquiot Canyon, he points out twenty to thirty plant varieties, depending on the season. "I sense that most people end up really remembering about eight to to end out of those."

Surely one plant that nearly everyone must remember is the sumy yellow flower to which Beck led me, just a few paces inside the preserve. Amone who has ever driven along San Diego's freeways in the spring has seen wild mustard, splashing yellow amid the native greenery and coloring the hillsides.





chartreuse. This year, Beck says, the nustard began blooming in February, and patches in some of the higher, cooler parts of the county will linger into early fall. In additioncan be used. The raw leaves (the tender young ones are tastiest) can be used in salads or chopped up as flavoring in a dip; they can be creamed in soup, or boiled and seasoned. The unopened flower pods can be eaten like broccoli. Beck also tosses the mature flowers into salads; the vellow blossoms add not only color but also the spicy taste of mustard powder. After the flowers ripen to become fruit and dry out, the long stiff pods yield mustard seed, which can be ground

Beck also led me to wild radish, a close ceasin of the mustard. Belonging to the same biological family, the radish plant has similar leaves, but its four petaled flowers range in color from whate op urple. The fruit is also similar in shape, the fruit is also similar in shape, the fruit is also similar in shape, the following the form of plant. The first is also similar in the first in the same of the first in the same of the first in the flowers, too, but a did then in the flowers, too, but a deed then in the flowers, too, he added

Both the radish and the mustard are relative newcomers to California; the radish originally came from China, and the mustard was introduced by Spanish missionaries, who first arrived in 1769 and who sowed it as a colorful form of trail marking. Later the mustard extensively to replant burned-out areas. Also relatively new is a third common edible recognized by most people in its sear, dead form — tumbleweed, or "Russian thistle." Young tumbleweed shoots bear short green needle-thin leaves, and Beck pinched off a finy portion growing from one clump. Uncooked, the plant resembles the herb rosemary in its texture, but tumbleweed shoots taste even better than rosemary when cooked. "I fry them up in butter and to me they taste a fittle like a cross herween Swiss chard and bacon." Beck said. Related to spinach, the Eurasian plant also makes a good base for soups, and Beck recommends a recipe for creamed tumbleweed, included in Edible and Charlotte Bringle Clarke. The book

Beck caregorizes the mustand.





radish, and Russian thistle as "useful weeds" — plants (many available throughout the year) that 'take" and flourish on ground that has been disturbed or previously cleared. Also in this grouping he places the sweet fennel (called anise) that grows in my alley. A delicate, feathery, green plant. fennel gives off the unmistakable aroma and taste of licorice, and adds a distinctive flavor when the fluffy tops of the plant are mixed with a salad of fruits and nuts. "It's not nearly so strong tasting when it's mixed with other things," Beck advised. However, one danger associated with the careless foraging of fennel is its resemblence to the fatally toxic hemlock plant. But, Beck said, hemlock can be listinguished from fennel by the purple splotches on its stem, and it lacks fennel's unmistakable licorice

trate and smell.
Not far from the cleraps of fennel, Beck bent down to examine yet another of the useful weeds, the filteree, whose gangly appearance believes its polarability. This plant is commonly known as stork's bill because it roses output aumbel of flowers grows into a fruit with a long beadlike structure anothered in a base of free needs. Foragers don't gather young heaven the structure of the polarability of the p

from Saleway for my next dinner party. On the other hand, it seems untair to compare the wild plants with cultivated produce. There are some notable exceptions – fennel, for example — but most wild foot is subtly flasored, and while such edibles are nutritious (wild plants generally contin in more vitamins and minerals than their culti-saled counterparts), they remain as far from popular palatability as unprocessed grains are from Wonder bread. Foragers like Beck emeede that much of the allare of foraging comes neither from the purely gustatory qualities of the wild edibles nor from the money saved by gathering it for free, but from the adventure of identifying and appreciating this part of the natural environment. Furthermore, to forage is to understand something about how our Indian proceedessors here survived.

here survived. "Try to convey to my students, that when the native Americans lived here, their supermarked was the hillsde. If was also their drugstore." Beck said. Out in Perlinquistor. Beck said out in Perlinquistor. The supermarked in the properties. There is horehound, with woodly seargreen leaves and dense balls of little flowers climbing up a sturyl stem. Though bitter tasting, horehound is supposed to soothe coughs and sore throats: the leaves can be made into a tea or a candy According to Be the other throats the leaves can be made into a tea or a candy According to Beck the Indians also made tea from the fragram black sage, its effect was that of a nerve-calming tranquitzer.

By Jeannette DeWyze

THE WEED **EATERS**

medicinal applications: a iotion used to soothe poison oak inflammation. a headache tonic, and a poultice for sores. A tea made from boiled wild buckwheat flowers was a natural

he Indians' food-gathering practices followed the cycle
of nature, and in that cycle few things were more important that the various oak trees found throughout San Diego County. With the appearance of the first acorns each fall, Indian families began gathering hundreds of pounds of the nuts to serve as a stockpile throughout the coming year. Acorns require careful preparation since the raw nuts contain a bitter tannin, which is harmful if eaten. One Indian solution to this drawback was to shell and grind the nuts, then place them in a basket which, in turn, was submerged in a river for a day or two, while the rushing water flushed out the toxin. Once the nuts were leached in this manner, the Indians prepared a thin gruel from the mush; alternatively, the pasty mush was sometimes cooked into hard cakes on heated rocks.

Beck said authorities estimate that acorns constituted at least fifty percent of various tribes' diets. supplemented by rabbit, deer, and other meats, and by additional plants, which varied from month to month. In the spring the brodiaea hyacinth) bloomed, pretty violet-blue flowers riding atop tall stiff the corm, buried several inches Canvon Beck identified a few late blooming brodiaea swaying in the breeze. "The Indians held celebrations when these blossomed, and they'd make their harvest. Here you really need some kind of a digging tool to get to the corm; in ert, on the other hand, it's can eat them fresh or you can roast them. They're kind of like water With summer came a

plethora of berries - wild elderberries, blackberries, boysenberries, and manzanitas, as well as important seeds, such as those of the white sage, found in

oastal chaparral.

Beck and I saw no acorns on our walk through the canyon, though the many this fall. As did the native gatherers must leach out the tannin One popular method is to boil the



nuts, changing the water until the acorns have lost their bitter taste. An alternative is to grind them in a blender with water, then strain the mush, repeating the process until the mush tastes bland. Beck said he even knows of one woman who dumps her acorns in the tank of her toilet, allowing the repeated flushing to

remove the water-soluble tannin. Even with no acorns available. Beck pointed out the ingredients for a substantial, albeit green, meal. In the shade of an oak grove we the shade of an oak grove we discovered a large patch of miner's lettuce, a semisucculent herb whose high vitamin C content saved many of the forty-niners from scurvy. Miner's lettuce is one of the local wild edibles that could compete favorably with supermarket produce; in fact the tender, delicately flavored plant, whose leaves grow into lily-shaped cups, is one of the few indigenous California plants that have been introduced elsewhere in the world, including parts of Europe, where it is cultivated and known as winter purslane. In San Diego County miner's lettuce tends to peak around

March, although this varies with the plant's locale and the amount of rainfall. To a salad of miner's lettuce, one could add wild onion. radish, and mustard. A little farther up the path, Beck found several other wild ingredients to complement the salad. In the shade of a stand of eucalyptus and willow trees, a mature prickly-pear cactus flourished. Introduced from Mexico by the missionaries (who often



cactus pads are tasty, cooked in a variety of ways. (Later in the summer the local prickly pears will produce a bright pink fruit, commonly called "tuna" and prized

for its sweet, pearlike flavor.)

Beck also paused at a sturdy shrub
bearing clusters of misshapen
berries covered with a whitish, wetlooking fuzz. In my mouth they gave

off the tart taste of citrus.
"Lemonade berries!" Beck exclaimed. "The early pioneers and native Indians would cook them up and have hot pink lemonade. Or you can just mix them with water and strain out the little hairs." A few moments later Beck walked across the canyon bottom and climbed up the gentle slope of the canyonside to point out another important native plant, wild buckwheat. "This is the plant I love to use in making bread. he said. For each loaf he gathers a cup of the small white-to-pinkish wers, which are just now coming into widespread bloom; he mixes them with yeast, flour, dried wild sage, and other ingredients. "And it

doesn't matter if the buckwheat doesn't happen to be in flower just then because you can use the old, dried-up flowers. You get kind of a nutty, crunchier taste to the bread, although if the fresh flower is wailable. I prefer that because the Wild oat and common barley are

also plentiful in many parts of the county, and both were gathered by native Americans for their seed.

Beck said he had never attempted the tedious task of threshing out the oak or barley seeds from the chaff and grinding them into flour, although Charlotte Bringle Clarke, in her book, describes a modified version of the Indian method, which she claims will produce enough barley flour for one loaf of bread in thirty minutes. What one forager might reject as being too tiresome, another might enjoy. Similarly, the very question of just what is edible and what is not varies from person to person. Illustrating the point, Beck plucked a lime-green plant shaped somewhat like an acorn, and remarked on its sweet aroma Known as "pineapple weed," the plant is not generally presumed to be poisonous, but neither is it considered edible. "But that all depends on your taste," Beck warned. "Oscar Clarke [Beck's teacher] was eating things that other people wouldn't touch and he'd get away with it. His rule of thumb was if you want to taste something and it isn't listed as being poisonous, take just a little bit, munch on it, and if you don't get sick in twenty-four hours, double what you ate. Next, triple it, quadruple it, and so on. If you reach a point where you can eat you'reach a point where you an ear a fair amount and you're not getting sick, well, then the plant, as far as he was concerned, is edible.

Meaning that you can stomach it."

p at Wilderness Gardens

Preserve, ten miles west of Mount Palomar in the Pauma Valley along Highway 76, resident naturalist and ranger Torrey Lystra explained further. "If you go from one person to another who thinks he knows about edibles, each one's going to tell you a little different story, based on what he's done and what he's been able to eat. Leat the top of the bracken fern. It tastes really nutty. It's a nice addition to a salad, although it's a little bitter. But if you eat too much, a lot of

people would tell you, it's poisonous. . . You really have to be careful when you're explaining edibles to people, because somebody who hasn't eaten edibles may have allergies he doesn't know about. He could react violently to something that tastes great to the next person

Lystra said he draws a distinction etween edibility and palatability. To me edible means that I can survive on it." He says he's gained insight into many plants fitting that definition by talking to a local "mountain man" named Bill. "He's a person whom I met, who has kept earth. Doesn't talk to a whole lot of earth. Doesn't talk to a whole lot of people. Will only tell you his first name." Lystra explained that Bill roams the back country, passing through various Indian reservations and living off the land. Although he occasionally buys foods that don't require refrigeration, the man's rule of thumb, according to Lystra, is to eat whatever his mules will eat, including the tender new growth at the top of poison oak. "He's told me about various things one could eat that don't taste too good." One example is dodder, the stringy apricot-colored growth attached to chaparral. "It's actually a parasite. Birds spread it around. It's nature's way of thinning out an area. . . . You could live on it, but it tastes kind

You could live on it, but it takes it of like a bitter spaghetti."

Lystra regularly lectures at the preserve about foraging, concentrating on the tastiest pickings to be found there, such as those from the elderberry tree. This is another plant much esteemed by ndians and early settlers, and not just for its food offerings. According to Charlotte Clarke, the Cahuilla Indians made the blossoms into a tea used for fevers, upset stomachs, colds, and flu. From the stems they carved arrow shafts, whistles, and

In May or June, elderberries throughout the county begin to burst with dense clusters of creamy lowers. Lystra gathers these for dipping in a pancakelike batter, deep-fried, and dusted with powdered sugar. "They taste almost like a light croissant with a slight elderberry taste. It's a real In May or June, elderberries delicacy!" This month, the flowers will become BB-size berries. When their color darkens to a purple or blue, they will be ripe for picking

and, although they can be eaten raw. the elderberries tend to be more appealing when processed into various jams, syrups, and wine. Lystra explained that the raw berries occasionally nauseate people and,
"like all wild berries, they tend to be a little bit pithy."

Although the county-owned preserve has been open to the public for only a year and a half, Lystra has lived on it for three years, and he moves through its chaparral, its

cattails' distinctive spikes start forming but are still green and wrapped in leaves, they can be boiled buttered salted and peppered, to produce a taste faintly niscent of corn on the cob. If left to mature, the fuzzy golden pollen from the spikes can be harvested and used like flour.

At various places along the San Luis Rey River watercress, another of the finest local edibles, grows. Lystra said it appears along county



woodlands, and along the banks of the San Luis Rey River, which flow through the property, identifying various plants with the easy various plants with the easy familiarity of a gardener walking among his vegetable plots. On a cloudy afternoon Lystra led the way to the preserve's well-developed, manmade pond, edged with a dense stand of cattails that had begun to send up new shoots in March. Tallet than our heads, the cattails looked like gigantic blades of bright green like gigantic olases of origin green grass. "This is one of the tastiest things in the county." the ranger said. Reaching down to the base of one of the plants, he tugged and strained, finally freeing a section of the whitish root, breaking it at the bottom. "I've lost the best part," he said regretfully, "There'd be another four or five inches down that one could eat." Pulling away an outer coatine of fiber, he offered me a coating of fiber, he offered me a bite: the texture was as crunchy as ar apple but the taste was mild and fresh. "Different parts of this plant are edible at different times of the

rivers each year in early spring, and generally grows until the winter rains swell the rivers and wash the vegetation downstream. But despite the plant's flavorful taste, Lystra warns against eating it raw bec of the danger of consuming a pernicious microorganism called Giardia lamblia, which pollutes virtually every river in the state establish itself in the human intestinal tract and is exceedingly debilitating. According to Lystra, the bugs are difficult, if not impossible, to purge from one's system. "I've got people who come in here and say, 'Oh, I tried some of your watercress, and I love it!' Then I'll watercress, and Hove it: Then I it tell them about the Giardia and they'll say, 'Oh no! I've been eating out of these rivers for years.' " Lystra added that not everyone who infected, but explained how, as a precautionary measure, he lightly boils all the watercress he forages, throwing away the water and rinsing the plant a final time before eating it

Besides warning about the possible health hazards, Lystra also would advise would-be foragers that no collecting is allowed at Wilderness Gardens because of its status as a county preserve. In fact, similar restrictions apply to most San Diego County land. Only the forest service permits "small incidental collecting for personal use" within the boundaries of the Cleveland National Forest. The state parks department, moreover, issues fierce warnings, including the threat of a \$500 fine for removing anything at all from its territories (which include Anza-Borrego Desert, Palomar Mountain State Park. Cuyamaca Rancho State Park, Border Field State Park, Silver Strand State Park, Torrey Pines State Reserve, and the San Pasqual battlefield).

Both the county and the city have enacted laws that prohibit the removal of any vegetation from their properties, which include city openspace areas. And private property is protected by laws against trespassing. But city and county officials concede there is virtually no policing to insure that a forager monte in the support and a torager won't gather a handful of wild mustard for the support able. Torrey Lystra suggests, however, that a greater factor limiting foraging isn't a lack of land on which to do so, but ignorance of all that's available to be eaten. Even though people can educate themselves about some of the more obvious wild food sources Lystra further laments the loss of the intricacies of foraging, information that was common knowledge in the days of the Indians.

"Say we were walking along the trail here and we ran into some bird clover. Bird clover's one thing I can think of that a lot of people wo not find very tasty. Yet some native
Americans would tell you that you
can take a couple of pieces of bird
clover and put it in your mouth and
do quite well for maybe the next four

hours, not have a real urge for food.
. . . But we Americans, being the gluttons that we are, might go up to that bird clover and figure, to survive you'd better take a cupful of it. Well, a cupful might do you in. It's all in the urge for food . . . that concept of the ecology and living close to the land and knowing which part of the plant to harvest. That's the knowledge we've lost."







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In Black and White



JONATHAN SAVILLE

Early in Athol Fugard's Master Harold Early in Athol Fugard's Master Harold, and the boys, currently to be seen in Martin Benson's brilliant staging at South Coast Rep, we are told that when teen-age Hally was a little boy, one of the black employees of his parents' Port Elizabeth tea room had made him a kite. That kite, we are told (several times) was come. we are told (several times) was constructed of tomato-box wood, brown pa-

structed of tomato-box wood, brown pa-per, and a pair of Hally's mother's old stockings. Who cares? Cliff Faulkner is the designer of the Costa Mesa production, and he shows us the St George's Park Tea Room on that raim South African day in meticulous de-tail. We see the ornate juke box, the green-checked tablecloths, the fan over the door, the Cathury adventisement, the row of teapots on the shelf behind the counter. Who cares? The man who made the kite, Sam, has served as something like a surrogate fa-served as something like as surrogate fa-

served as something like a surrogate fa-ther for young Hally, whose real father is crippled, alcoholic, and moody. There is a relationship of warm intimacy between the white boy and the black man. But when Hally finds himself enraged by the behavior of his hospitalized father, a man he both hates and loves, he turns by a familiar psychological mechanism to Sam, who is less threatening and more vulnera-

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ble, and takes out his anger on him instead. Who cares about that?

The relationship between Sam and
Hally exiss in the context of South African apartheid. Whites are privileged,
hacks are disentinachies and neopioted.
Whites are disentinachies and exploited.
Who is a good, wice, himmorous man. But
at the same time the buy is the son of his
father, a recial bigot, and the product of a
society that ham ande racial bigoty a protected institution and one of the chief
foundations of the South African social
system. When Hally expresses his displaced anger, he does no by asserting his
racial superiority. He treats Sam as a serwant, a primitive, an aborigine, and demands that from now on he be addressed
not familiarly as Hally but with proper
deference as Master Harold. The possibilty of overcoming aparthed, represented. deference as Mater Harold. The possibility of overcoming apartheid, represented by the mutual affection of Hally and Sam, is destroyed by the persistence of authoritarian and racist ideas, passed on from father to son. The good will and natural decency of the boy, who admires great social reformers, are not strong enough to defeat the system, which remains in force, diminishing the digitary of both backs and whites. Who cares about that?

The answer to question through the displaced anger, the insult that cannot be recalled, the agony of growing up — we all recognitions.

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nize these as part of ourselves, and when they are accurately and powerfully represented on stage (as they are in the SCR production), we are bound to feel them and identify with them. Robert Machanghorn's Hally is a wonderful study in the conflicted emotions of adolescence the ardor, the tension, the rapid shiftings of feeling, the awkwardness, the insecurity, the desperately exaggerated attempts to establish a firm identity. Even when he is standing still use in the were four parts. rity, the desperately exagerated attempts to establish a firm identity. Even when he is standing still, as in the very long pasters of the control of the co Sam, when the less articulate Willie can do nothing to express his anguish at what has gone wrong in this heretofore happy "family" but hang his head and weep, the emotion stabs out through the theater with the poignancy of a grief not simulated but the poignancy of a grief not simulated but actually felt. The acting is so good in this production that we cannot help but be-lieve in the characters and care about what

they are going through.

The particular South African condi-tions of these universally recognizable sit-uations and interactions are also elements uations and interactions are also elements virtually everyone in the audience cares about. Apartheid is deplotable. It grossly inhibits the freedom of the oppressed, it destroys the soul of the oppressed; it destroys the opperation of the oppressed of justice; it shows us humanity in one of its most diagnating as pects. American antaggoism nown of Souline poets, and the oppression and antagent soul and Souline operation of the oppression opposition to apartheid and of sensible, some of them less so — of ex-pressing opposition to apartheid and of helping to undermine it. SCR's produc-tion could not be more timely, and it is particularly useful in that Masser Hamble shows us the human consequences, in the lives of particularized individuals, of what politrical speeches and confronta-tions tend to reduce to generalizations and heteric. But at this point I must begin to be critical of this morally admirable play-wright's art. wright's art.

Fugard's moral earnestness and the jus-tice of his cause are beyond dispute. The truth of what he tells us about South Africa has the undeniable quality of con-creteness, directness, and persuasiveness. Wisely, he does not raise complex politi-cal and economic issues, such as corpocal and economic issues, such as corpo-rate disinvestment or stockholder divesti-ture, on which there is a great deal of controversy, speculation, and uncertainty even among persons of impeccably anti-racist credentials; there is no uncertainty even among persons of impeccably anti-resist credentials; there is no uncertainty about the truth of the characters and feel-ings that make up the play. But in convey-ing his moral message — however good and true it is — Fugant in a bit to much and true it is — Fugant in a bit to much and true it is — Fugant in a bit to mach basic problems of apartheid as a way of life; he communicates that understanding to us through characters, actions, situa-tions, speeches; but it is all too clear, too articulate, too pointed in its intentions, too much like a salutary educational expe-rience. Matter Harold lacks the open-tions, and the salutary of the control of an ambiguity or real life and of theatrical and smightly or real life and of theatrical and smightly or real life and of the plays by bose nor Chekhov, equally con-cerned with vital social issues, and using similar methods of relating the forces of history and social institutions to the desti-nies and sufferings of concrete individ-uals, but so much more suggestive, so much more aware of the mysteries of life, so much less single-minded in attempting to establish a thesis.

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I am by no means saying that Master Harold is a propaganda play, whose political message is more important than its human content. The chief virtue of this numan content. The chief virtue of this play, sa an instrument of thought, is pre-cisely its integration of pollitical message and human truth so that the two are indis-soluble. But for all its human truth and nobility of purpose, Master Harold is too much like a conclusive demonstration, a logical argument that leads, step by calculated step, i. on, unassible prefix. logical argument that leads, step by calcu-lated step, to an unassailable verdict. Chosts and The Cherry Orchand are not like this, though their authors too had firm moral convictions, great compas-sion, broad social and political concerns, and deep psychological understanding, nor could you find a character like Sam in those plays of liben and Chekhov. Just as Fugard as a playwright is soo clear, too certain, too logical, so Sam as a character understands the sisues too thoroughly, ex-plains them too articulately, functions too circling the sizue of the playwright's sooksesman plains them too articulately, functions too evidently as the playwright's spokesman. Mr. Hibbert, who acts this role at SCR, is not at fault here he utters Sam's impeccable analyses of the psychological and soo much in character, that they seem to come cital issues with such passion, and so much in character, that they seem to come directly from Sam's center of being. But that center of being, and the mind that goes along with it, are unrealisticately idealized, so that in spite of everything the actor does to counteract this effect, Sam's speeches become predictable and even boring. In the theater, earnestness and truth are not enough; we also need a demiration of the control of the con

onstration of the impenetrable messiness of things and of the inadequacy of the in-tellect to reduce that messiness to a total, lucid order.

There is, in addition, something boring - to my tastes - in the excessively de-tailed realism of this play. Questions one tailed realism of this play. Questions one and two, you may remember, had to do with the building of a kine and the decor of the tea room. The kite itself has dramatic significance. Sam built it for Hally to take the boy's mind off a humiliating experience with his drunken father, to give him a sense (for the kite is a poetic symbol) of the capacity of the spirit to wart. Sam also had to leave Hally alone with the kite for he could not join his employer's so no a "white sonly" bench. ployer's son on a "whites only" bench. The kite 'hus embodies a great deal of emotion-laden material: the relationship between the boy and his "fathers" (real and surrogate) and the degradations of apartheid. A good dramatic symbol — but who cares about the tomato-box wood, the brown paper, and the old pair of stockings? Just as who cares about the fan above the door and the poster advertising chocolates?

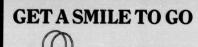
above the door and the poster advertising chocolates?

The answer is: the playwright laden down with the methods of theatrical naturalism, a century-old way of representing reality on stage which has produced some great theater, but which has by now found its true home in the movies. We may need some bits and pieces of things to establish the environment of the physical and emotional action, both past and present, but a

subtler modern playwright will be eco-nomical in his use of these naturalistic fragments of matter and memory. Fugard gives us too much of them, far too much, to the point of having Hally reproduce from memory every detail of the room where he used to visit Sam and Willie. where he used to visit Sam and Willie-lang with the corridors leading to that room. The method, as he uses it, does build up a solid sense of environmental reality, the countless objects that surround our experiences, but it becomes exceed-ingly thresome, especially since we know and quicker. A large portion of this ninety-minute, single-act play is given and quicker. A large portion of this ninety-minute, single-act play is given over to the patient, dedious, relendes pii-ting on of details, which in part are merely the traditional paraphernalis of an out-moded theatrical convention. As for Mr. Faulkner's set, this skilled designer has quite understandably followed the de-script. But in actual fact, the only thing that really counts in this set full of accu-rately observed, chosen, constructed, and that really counts in this set full of accurately observed, chosen, constructed, and placed objects is the rain beating on the windows of the ear own, the shifting patterns and sounds of which surrounds the dialogue with an expressively dreary atmosphere, the way apartheid surrounds the aspirations of South African individuals, black and white, toward love and

Another reason for the excessive natu-ralism of *Master Harold*, aside from its adherence to a set of old-fashioned con-

ventions, is the play's autobiographical quality. Point for point — the tea room, the alcoholic father. Sam, Willie, the boy's shameful humiliation of his black boy's shameful humiliation of his black friend—the play reproduces the facts of Fugard's own youth; not even the names have been changed (Fugard's inckname as a boy was Hally). The human truth of Master Harold derives largely from its status as a painful and loving reminis-ence and an exorcism. To deal with his own guilt toward the real Sam Semela at the real St. George's Park Tea Room, a guilt which the playwright generalizes to signify the guilt of all white South Afri-cans toward the huge black underclass of that unfortunate country. Fugard has obthat unfortunate country, Fugard has ob-sessively re-created his past, down to the tomato-box wood and brown paper of which his kite was made. He recounts all those details more for himself than for us. like the patient on the couch bringing his past sufferings to vivid life so that he can confront them and lay their ghosts. Yet whatever the personal, psychosnalytical, confessorial effects this method may have confessorial effects this method may have produced for the playwright, he is really not at his best as a naturalist or as an autopiographical writer. His most artistically achieved play is the objective, ridiculous, satirical Sizvee Banzis 15 Dead, a work full of what Master Harold so conspicuously and damagingly lacks: imagination. Master Harold ... and the hoys is a fairly weak play by a sensitive and courageous man who only occasionally in his career has found his true theatrical voice.





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DUNCAN SHEPHERD

Comfort and Joy, much as I had hoped, proved to be a gentle splashdown, a sort of gradual re-entry, for a film critic just back from two weeks in Scotland, three weeks altogether in what we familiarly call "the U.K.." and I think I was right to call "the U.K.," and I think I was right to have passed up an earlier chance to see it in the Orkney Islands. Similarly, Mike Newell's Dance with a Strunger, those last few days in London, had preved a painless resumption of moviegoing after three week's total abstinence, surely my longest dry spell since infancy. But further comment on that ... the factual store. nent on that - the factual story of the last woman to be hanged in England — can wait until it arrives locally, as

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it undoubtedly will barring some sudden petering-out of the post-Chariots of Fire fascination with the British. To get back, fascination with the British. To get back, however, to Confort and Joy; numerous people had warned me, along with all oller fans of Bill Fortysh, to be braced for disappointment, including Rick Geary in these pages last week. (And here is my chance, like Johnny Carson re-taking the "host" chair from Bill Costy or some-body, to thank him for filling in and to ask reteriorally whether he didn't do a terrification. job, let's hear it.) Such warnings had in fact been so numerous that my expecta-tions were finally lowered to where they

tions were intaily lowered to where they could hardly help but be surpassed.

One of the frequently reiterated quib-bles about the movie has to do with its alleged slightness. Why? What jumbo movies have all these observers been spoiled on? A character who gets dumped by his

girlfriend at middle age, seizes the oppor-tunity to take stock of his life, finds it to unity to take stock of his life, finds it to be without serious purpose, and begins to cast about for some such, is surely a candidate for, if not Everyman, at least Manya-man, and seems to me a substantial subject for a work of flection. To put it like that, of course, makes the work sound heavy in ways it certainly insti. That the character in question should be a foreign to be care of most of the care of the car als for infirity rops, Minty Chews, and the like; that his notion of something worthwhile should be a "documentary" with the working title of Brid's-Eye View; that the issue which presents itself for such should be a commercial war between the Mr. Bunny and Mr. McCool ice-

cream vendors - all this is a virtual deficream vendors — all this is a virtual ceri-nition. if I recall, of burlesque, and is a fair sample of the Forsyth sense of hu-mor. And in a year with an already im-pressive bonor roll of screen comedies, Comfort and 20y can stand shoulder to shoulder, and at neither end of a lineup in corter of diminishing stature. arranged in order of diminishing stature, with Desperately Seeking Susan, Lost in America, and The Purple Rose of Cairo. The chief problem with this comedy, it The chief problem with this contecty, in any worth mentioning, is not that it is not serious enough, but that it is not funny enough. And yet what makes this (for me) not worth mentioning is that wherever the funniness runs thin, the underlying seriousness preserves a firm footing.

Both qualities were present, and in

equally bone-crushing amounts, in the scene in which our hero can't quite get the right opening line for his projected docu-mentary: "Ice cream is not something mentary: "Ice cream is not something that many of us give a great deal of thought to ..." Nothing outside of a similar opening-sentence struggle in Wal-lace Markfield's novel, To an Early Grave, has been better calculated to cause a writer (or, I suppose, any other creative type) to bury his head, as well as his pen, in share Unfortunately in my case with vacation bills sure to roll in any day now —shame is not a sufficient deterrent. Nor is the hard fact that the rest of the movies waiting for me here afforded a rather ruder welcome home. This just goes with such other hard facts of Southern California life as brown grass, jog-ger's faithions, and the continuing cat-fight between Shrirey Jones and Stephanie Grant of the state of the stat

other than by its box-office receipts. Even the likes of those do not seem nowadays to be a prerequisite to a sequel. The only such prerequisite is the lack of any other ideas for a movie. Which would appear to be very much the case with Rambo. From the rather new territory edged into by First Blood, with its relentless boring-in on the feelings of betrayal in the Vietnam veteran, we have here moved into territory already occupied and overpopulated; the post-war MIA rescue operation. And from the relative seriousness of the earlier film (whose director, Ted Kotcheff, went on to make the first and most serious of the MIA rescue movies: *Uncommon* Valor), we have moved into pure

Still, at the risk of being branded deca-Still, at the risk of being branded deca-dent, callous, a Communist sympathizer, or something. I cannot fully take part in the collective indignation on behalf of ac-tual Victam veterans. It may relevantly be recalled that when the Second World War was still on the front page, America's most moralistic film critic, James Agee, used to want to spray machine-gun bullets an inch and a half above the heads of an inch and a half above the heads of Hollywood producers, or better yet be-tween their thighs and shins, to give them a salutary tast of real combat. And fair enough. But ten years after truce, one the part of someone who could work up-might have suspected a bit of posturing on the part of someone who could work up-mont about every formula WWI fifth ween to be an inadequate tribute to the actual participants. Inadequasey its a common enough attainment in such tributes, and seldom merits as colding. An element of enough attainment in such tributes, and seldom merits a scolding. An element of posture might currently be suspected in some of the moral huffing-and-puffing roused by Rambo, too. Commentators who were disturbed throughout the Vietnam War at Hollywood's conspicuous lecriness of the subject now have the chance to be disturbed at Hollywood's meeticious treatments of it. But they meretricious treatments of it. But they asked for it. You do not get to deep water without passing through shallows. And I don't know that such formularized treatments are not healthy and healing, a natu-ral and active part of the psychological

processing of the experience, or at least a sign that such processing is taking place. I can't see, in any case, that a mevie like Runbo can do any real harm, except maybe to someone prone to apoplexy at any cinematic war memorial short of The Birth of a Nation or Burleship Processin. There can hardly be greater institut to Vietnam veterars, or any other group, than to reall them as a monosithic bloc. Some offel them as a monosithic bloc. Some offel them as a monosithic bloc. Some feel in Runho that they couldn't have said the better themselves. Some, I imagine, will experience vicarious satisfaction, evil experience vicarious satisfaction, even envy, at its hero's "confirmed kill" processing of the experience, or at least a even envy, at its hero's "confirmed kill" even envy, at its hero's "confirmed kill" statistics (fifty-nine at the outset, easily doubled or tripled in the course of the action), although his resolute sullenness will hopefully discourage satisfaction turning into delight. Some, perhaps the same as some of the above, will even be able to make the distinction between real life and fiction, and will take the whole thing with visible.

lite and fiction, and will take the whole thing with the appropriate prinches of salt.

More and more of these will be required as the movie goes along. At first it is palatable enough au naturel. Its immediate advantage over the more serious Unicommon Valor is its swift story development, with the hero pried loose from his sledgehammer and plucked out of a rockpile prison camp ("I've seen worse"), having been selected by computer as one of the three men most apt to carry off a of the intee inen most apt to carry off a reconnaissance mission to locate and pho-tograph MAs (but not to engage the en-emy) in North Victnam: "Sir, do we get to win this time?" But with the photo-graphic equipment quickly lost in a hair-raising parachute snari-up, he is soon encough plunged into lively action scenes, helped along by Jervic Voldsmith's thun-dering music and Jack Cardiff's [Jeaning dering music and Jack Cardiff's gleaming photography. At times seriousness is ap-proached, even nudged. The look on the face of the liberated POW when he gets an answer to his question, "What year is it anyway?" is a priceless demonstration, unexpected in this context, of the power of understatement. And the privotal mo-ment when the rescue helicopter abandons our hero amid a tightening circle of Viet Cong is a marvelously economic

war, never mind how simple-minded that

This moment also marks the spot at which the movie begins its artistic nose-dive, with the emergence of a stock whiteoliared, black-hatted American bureaucrat and a stock suave Soviet torturer ("You will talk, yes?"). The reduction of the Vietnam experience to a personal affront to our hero and a subsequent pererans, immures the movie in fantasy. As the action grows increasingly incredible (how, with Rambo on our team, did we thow, with Rambo on our team, did we fait to win the war in the first place?), it also grows increasingly innocuous, hading no more relation to the real war than did, to an earlier war, such DC Comies as Sur-Spungded Mit Stories and GL Combar, wherein everyone had a five-o'clock shadow and gernades were called pine-apples and went "Whumpfl" Sylvester Stallone's body-builder's physique, along with the fetishistic treatment of his head hand, Samoon-cayue hair, good-luck amwith the tetishistic treatment of his head-hand, Samson-esque hair, good-luck am-ulet, and James Bond weaponry, fits in well with the comic-book ambience. So do, in the villain's role, the beady eyes, tilde-shaped brows, lantern jaw, and cigar-parted lips of Charles Napier (whose comic-book possibilities were first appreciated, in another sort of comic book, be, Russ, Movert, And directors. hook, by Russ Meyer). And director hook, by Russ Meyer). And director George Pan Cosmatos, perhaps calling upon his Mediterranean heritage, gives the spectacle something of the monumen-talism of, if not quite Michelangelo's Re-bellious Slave, at least Steve Reeves's

Hercules. Speaking of comic books and of James Bond weaponry, A View to a Kill has now checked in as the umpteenth or so 007 adventure — but who's counting? Whoever is, will probably also know, among other trivia, whether or not the standard approximation of the country of th announcement in the closing credits that "James Bond Will Return" has ever be-fore been made without an accompanying title. The title here, scraped up like those of Octopicssy and For Your Eyes Only

perhaps the one literate note in a script that, even by the declining standards of this series, is abrupt, sketchy, and presumptuous - qualities bound to creep in as formula tightens its grip. The only no-table changes from movie to movie would seem to be Roger Moore's age and the identity of the "guest villains." Inasmuch as the latter here — two "steroid kids" from the laboratory of a monocled Ger-man scientist — are a couple of fashion-magazine types, Christopher Walken and Grace Jones, the conflict appears to have evolved from East vs. West into Youth vs. Age. Moore, surely, establishes himself here as the screen secret agent most reli ant on his stand-in since Dean Martin's Matt Helm. Jones, while more interest ingly dressed and coiffed, actually had bigger and better role, though not a big ger and better press, with Conan the De-stroyer. Walken, meanwhile, with his psychopathic nonchalance, is rather re-freshing, if hardly a formidable foe. Othrewise, rice things to say are hard to find.
Bond demonstrates a good method of
staying alive underwater in a submerged
car—something that Ian Fleming himself might have thought of (and perhaps actu-ally did, for all I know). But apart from that, the viewer will have to be content with the irrepressible giggles to be had from Tanya Roberts (still a blonde). whose placement of emphasis is that of a high-schooler just introduced to metrical verse: "That truckload of explosives should last them for months." Some laughs can be had, also, at the climax, with the getaway blimp foundering atop the Golden Gate Bridge and the hand-tohand combat spilling down the suspension cables. But one does not have to be a 007 trivia expert to remember when you could laugh at a Bond movie with greater certainty that the filmmakers were intending

sought, are still scarcer in Brewster's Mil-lions, a remake and update of the 1945

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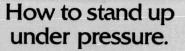
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months, if he was to collect the bigger inheritance, the current figures are thirty million in a month. We would hardly have expected a Walter Hill movie to be funny (the Rick Moranis character in Streets of care kick Moralis character in Sireets of Fire was the funnier for being un-expected), but we — or those of us who have been occasional allies of Walter Hill have been occasional allies of Walter Hill—would have expected it to be something. Well-made, for one thing. But frenzy is no substitute for energy, and a hard-driving rock score (by Ry Cooder) is no substitute for pace. The train track that cuts through the our field of the Hackensack Bulls' baseball stadium, with an actual train soon to follow, is an efficient shorthard statement. shorthand statement of just how minor this minor-league team is (perhaps carry-

> COS-TOM PICTURE FRAME

ing also a misleading suggestion of the Ring Lardner era), but any comedy that goes through three entire expository scenes before it finishes with the credits has something to learn about comic tempo. I cannot think about laughing while I am waiting to find out that the direction of photography, for example, is Rewitted that the direction of photography, for example, is Rewitted that the direction of photography, for example, is Rewitted that the direction of photography, for example, is Rewitted that the direction of photography, for example, is Rewitted that the direction of photography and the direction of t the first shot, looks as if it has been run through the washing machine too often, or left out in the sun too long, or something. The central plot problem — how to spend thirty million without acquiring any assets, or destroying anything of value, or donating more than five percent to charity — is the sort of thing to engage the viewer's imaginative participation, provided he is able to memorize the head-

spinning recitation of conditions, caveats, illustrative examples, and so forth. But the central solution to the problem — throwing it away on a New York City mayoral campaign — is utterly disengaging, no matter how great an appeal is made to popular sentimentality: all politi-

made to popular sentimentality: all politi-cians are corrupt, etc.
Richard Pryor and John Candy, who seem to have peculiarly few chances de-spite being continually on screen, come off as ingratising rather than actually amusing: the comic copitation of a dis-commendation of the control of the con-commendation of the control of the con-commendation of the con-trol of the control of the con-trol of the con-trol of the control of the con-trol o

haps out of fear that Collins would be mistaken for Cary Grant: "Now, that was a real asshole." And Reni Santoni (dig-ging deep, now, for something to praise) makes a good New York Yankee play-by-play man, with a voice like Marv Albert's tat seems to be trapped in his The cage. It is not difficult to hunt up an excuse for Walter Hill. When one of his most per-should last summer have had so dismal a commercial faile, it is natural and under-standable for him to try to reverse the pro-portions of "personal" and "comstandable for him to try to reverse the pro-portions of "personal" and "com-mercial," and to hope that Richard Pryor might do for him here what Eddie Mu-phy did for him in 48 Hrs. Under-standable, sure. But it was easier, somehow, to bestow sympathy last summer.



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REA

The World in His Strings



JOHN D'AGOSTINO

One just can't say too much about jazz violinist Stéphane Grappelli, although considering the reams of critical praise that have been heaped on the maestro over the years, certainly many analysts have tried. And with justification. As a cofounder in 1943-35 of the first important European jazz group, Le Quintette du tot Club de France, Grappelli synthesized the radical violin techniques pionered by jazz first two fiddle virtuosi-Joe Venuti and Eddie South—eventually oqualing and, some would say, surpassing occupation and, some would say, surpassing the standards of excellence set by those early inventors. In the decades since, Grappelli has performed and recorded with so many of the giants of music, and

a would-be biographer could go nuts try-ing to chronicle the man's musical associ-ations. Due largely to his endearing personality, the magnificence of his playing, and a performing schedule that would tax a much younger man, Grappelli's name has in recent years become synonymous with jazz violin. In view of his contribu-

with Jazz violin. In view of his contribu-tions to the art of jazz improvisation, es-pecially as it pertains to string instru-ments, it can be said without risk of stretching the term out of shape that Grappelli as "living legend".

On the fiftieth anniversary, then, of his ground-breaking alliance with the late gypsy guitarist, Django Reinhardt — the other key member of Le Quintette — Grappelli could be expected to spend some quiet hours cutting cake with friends and musical peers and reminiscing

in his soft Gallic burr about the heady days when he and Reinhardt gave birth to Continental swing, Instead, the seventy-eight-year-old musician spent the better part of last Thursday evening performing "le jazz hoit" for slack-jawed audiences that gave him several standing outsions. If Grappelli's concertizing were to serve no other purpose, it would be remarkable for its providing hope and encuragement to musicians who fear the effects. If age on their skills, Musicians must constantly guard against both the diminishing of their abilities and a form of eative obsolescence forced upon them minishing of their adhittes and a form of relative obsolescence forced upon them by younger, hotter, ambitious players. But Grappelli rendered moot any consider-ations of advancing years with his two concerts at La Jolla Museum of Contem-

Grappells renored most any constant actions of advancing years with his two concerts at La Jolla Museum of Contemconcerts at La Jolla Museum of Contemgrappells playing has always been marked by its engaging insouciance, an ability to execute the Anotities playes he always been marked by its engaging insouciance, an ability to execute the Anotities playes he alappy tune on the way to a favorite fishing hole. Amazingly, Grappelli has lost none of the spirit of fun and capriciounces that made his carliest work in Paris so irresisting the contemporary of the spirit of fun and capriciounces that made his carliest work in Paris so irresisting the contemporary of the principle of

Ably accompanied by French guitarist Marc Fosset and Dutch bassist Jack Sew-Marc Fosset and Dutch bassist Jack Sewig. Grappelli presented an airight argument that age may in fact be an advantage
in the performing of music that requires
emotional involvement and interpretation.
If you listen to rare recordings of Grappelli's early work (for example, his incandescent, 1937 duet with Reinhardt on
"Alabamy Bound," or a recording of
with Le Quintente, what you hear is a
twenty-nine-year-old fiddler whose unbri-

dled enthusiasm and apparent desire to keep up with the charging Reinhardt pro-duce virtuosic fireworks, but occasionally at the expense of nuance and subtlety. As seep up than the through extended the control of th

between-song patter that Grappelli has lost none of his regard for the genius of his late comrade Reinhardt, or the music they once made together. Without dipping his late comrade Reinhardt, or the music hey once made together. Without dipping into cheap sentiment, Grappelli made several references to his "very dear friendt," earlier and the series of the ser



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QUARTER NOTES



SAN DIEGO SYMPHONY

Last week's San Diego Symphony program inclu two familiar works of the

toward the Hebrides Overture, Classic-Romantic repertoire while internally consistent and beautifully shaped, proved to (Mendelssohn's Hebrides Overture and the Beethoven Violin Concerto) and a mode be relatively restrained and undramatic. The tempo seemed slow, and the general air of work new to most members of the audience, Sisyphos by the twentieth-century Swedish composer Karl-Birger Blomdahl. Considering how benign relaxation was no seriously disturbed by the loud much Lusually enjoy David Atherton's approach to Classical and Romantic music l

Classical and Romantic music was rather surprised to find myself a bit bored during the performance of the Hebrides Overture. This is a symphonic movement of great scope and dramatic power, one of its composer's finest

achievements: at once program music (suggesting the turbulent seas around and within "Fingal's Cave" in the

Hebrides) and a powerfully shaped composition in sonata form. Maestro Atherton is

making sense of things while giving moment-by-moment sensual and emotional pleasure. Strangely, his attitude

europe's

best kept

budget secrets

and climactic moments.

The conductor's approach to the Beethoven Violin Concerto was just the opposite. Here is a work of cheerful serenity, in which Maestro Atherton succeeded in discerning unexpected dramatic tension The orchestra, under his direction, offered a taut performance full of hidden performance full of hidden energies, and played with great precision and clarity — it was a performance as engrossing as that of the Mendelssohn had been indifferent. The soloist, Mayumi Fujikawa, was equally engrossing; her reading of this extremely familiar music constantly analyse the listener to constantly awoke the listener to new possibilities of meaning. This was in considerable part the result of Miss Fujikawa's rather idiosyncratic use of vibrato. To a greater degree than most violinists, she varies

the rapidity and amplitude of symphonic fusion of the samba and the conga. It was pleasurable not only to listen to this music but also to watch Maestro Atherton holding its the vibrato according to the shape of the phrase and the emotional expressiveness of the passage, from a moderately slow, wide vibrato (though complex rhythms together with such clarity and authority that the orchestra had no trouble in responding with the greatest never gypsylike) to an almo vibratoless "white" sound. These "white" tones sometimes gave the impression of being just a trifle under pitch, which I found precision to his direc

'classical," and uneccentric

Blomdahl's Sisyphos, a

precision to his direction.

Perhaps the greatest pleasure
of all, however, was to witness
the tremendous ovation this
"modernistic" piece drew from
an audience notorious for its
suspicion of modern music.
The greating membrish of the pitch, which I tound disturbing, but even that disturbing quality contributed to the sense of the fresh, new, and unexpected, which characterized the texture of a performance, that was otherwise traditional, "classical." and uneccentric The growing maturity of the Symphony's audience must be attributed in part to Maestro Atherton's insistence on programming twentieth-century works and to his ability to get the orchestra to perform Blomdahl's Sisyphos, a "choreographic suite for orchestra" related to the composer's ballet of the same name, is a compelling work, deeply influenced by Stravinsky (above all, The Rite of Spring). Its rhythmic tension, its divring momentum, and its syncopations make this music them so persuasively. It must also be said the Blomdahl's Sisyphos displays the least disturbing aspects of modern music, in that its dissonances (which some concertgoers still find disagreeable) serve the immensely exciting motoric pulse of the music, a pulse it would be hard for any but the syncopations make this music sound ideal for dancing; in the concluding section there is even what sounds like a

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resist. In any case, one may hear watered-down versions of this kind of music — tense, driving, threatening, "primitive" - as background to numerous commonplace novies and television dramas so that, at long last, the idiom of Stravinsky's Rite has become familiar fare even to those who care little about "ciassical" music. The Rite of Spring was first performed in 1913; Sisyphos, which in places sounds so remarkably like its model and is in no way more advanced in its technique or musical ideas, was first performed over four decades later, in 1954, by which time the musical world had heard far stranger and more disconcerting kinds of music in the compositions of Webern, Varèse, and Cage, to mention only a few; and another three decades after that, when there has been total serialism,

aleatoric music, musique concrète, electronic mus computer-generated music, and minimalist music, an audience of music lovers, most of whom still prefer to hear Mendelssohn and Beethoven, Mendelssohn and Beethoven, can nevertheless accept, enjoy, and be authentically stimulated by a style of music invented seventy years ago. This is progress, indeed; but when will the music of Boulez, Sessions, Stockhausen, or Carter produce that effect? It may take

WILLIAM HALL CHORALE

a century or two.

Community Concert Association, San Diego's greatest musical bargain, are generally no different from concerts that cost a lot more The artists tend to be relative young, in the early stages of their careers, or lesser-known individuals and groups, who for one reason or other will accept the fees the association can afford to pay. But the concerts are thoroughly traditional; a violin recital will offer a sonata by Beethoven or Brahms, a piece of dazzling display work, some familiar or less familiar encores, just as though you were hearing Perlman or Zukermann at

thirty dollars a seat.

The concert of the William Hall Chorale at the Civic Theatre was of quite another sort. The twenty-one-voice Chorale is a thoroughly professional group, with classically trained singers, occasionally as soloists on the occasionally as soloists on the program, revealing skills of a high order. In works of Renaissance polyphony or modern serious works for chorus, they are the equal of creample — the Robert Shaw Chorale for suawity of tone, accuracy of intonation, precision of attack, and expressiveness of phrasing. Their conductor, William Hall himself, demonstrates great musicianship, giving shape and meaning to each phrase, each line, each section. His ine, each section. His conducting — and the Chorale's singing — of such a piece as Victoria's "O Magnum Mysterium" was exquisite in its lucid textures, its flexible rhythm, its expressive beauty.
But the program as a whole had a strong air of condescension to it as though a
Community Concert audience
were incapable of understanding serious works of choral music without whole program devoted to the highest products of the art. Along with the Victoria and various other substantial works, there were large works, there were large sections of the program devoted to folk songs and musical comedy excerpts. All these were sung with the same technical and musical excellence heard in the performance of the "classical" part of the program, and, of course, it is always a pleasure to hear polished, professional performances of anything. simply for the sake of the craft involved. But Mr. Hall underestimated his audience in supposing that a full evening of serious choral music would have appeared too much to them, and that art had to be leavened with a very large admixture of entertainment I also found his spoken introductions inappropriate and annoying. An engaging man with a strong, resonant, well-modulated voice, he would entertain a bit before each



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piece, telling an anecdote praising the piece and its composer, or trying to integra the music into the audience's supposedly limited musical experience by pointing out that they must have sung such a hymn or heard such a text in church. Mr. Hall tried to create the atmosphere of a down-home choral entertainment, at a church picnic, for example; but one does not hear performances of such high quality at church pienies, and one does not need a running patter at a concert where the audience is perfectly willing to listen to unadorned good

The potpourri at this concert song!), and a fluffy thing by Offenbach. These excerpts were semistaged, with the chorus, in their evening clothes, suddenly converted into an opera chorus, moving around, gesturing (in the overacting style of opera choruses almost everywhere). and otherwise feigning to be involved in a dramatic action. The Verdi and Bizet selection of the Chorale itself, who sang well if not sensationally — though I still cannot figure out who would go to a concert of choral music in order to hear the "Toreador" song. The most interesting music

on the program was from the

scting by Norwegian composer Egil Howland of the story in Acts about the conversion of Saint Paul, and Benjamin Britten's Biblical cantata, Cantata dramatizing the parable of the good Samaritan (which you will remember from church). The Britten work is scored for tenor and baritone soloists. small chorus, and string orchestra with piano, harp, and timpani; in the performance here the accompaniment was reduced to a piano, diminishing the color of the orchestration. but in no way interfering with the work's dramatic impact. The wounded man and the Samaritan are impersonated by the soloists, while the chorus narrates the parable and, at the same time, forms an audience, experiencing the story and learning from it, as we the listeners are expected to do. The musical setting seeks the dramatic values in the text. calling attention more to the story and its message than to its own devices, but it makes use. in its more modest way, of the techniques of vocal and orchestral characterizatio Britten had developed in his operas (the work dates from 1963) The Contata Misericordium is a masterpiece of its kind, and it was

performed. like everything else on this curiously miscellan program, with the utmost dedication and skill.

Twentieth Century: a dramatic

City Lights

Embarcadero

to grant refunds to confused customers. "They're the onc who don't have a refund policy it even says so on their tickets — while we've always had the policy that if someone buys a ticket from us and wants to go on the Imader or the Showboat, we'll gladly refund the money." Dribben counters. "Besides, we always point out where we are: our booths are blue, our boats are blue, and his allegations are simply a bunch of B.S."

Salary

divulge Sefton's salary if Schaefer agreed not to publicize the figure. Schaefer consented, and last month he learned the amount. True to his word, Schaefer is not telling. though he says Sefton's salary is "consistent with banks ou size," citing as an example the \$176,000 yearly salary of the chief executive officer of billion-dollar Ameribank, Inc. Schaefer also notes that Sefton gets annual bonuses and dividends of two dollars per share, or \$438,000.

"He's a very good man who does a lot for the community," Schaefer says of the president.
"If I didn't like him, I'd be on
his back all the time for more
information." Schaefer promises he'll quit asking questions when he learns mon about the private railroad car stored at downtown San Diego's Santa Fe depot and used to ferry Sefton and bank employees to meetings in Los Angeles. "I'm just curious in knowing the relationship between the bank, Mr. Sefton. and the train car." Schaefer

Green Door

Gaslamp Quarter, Ingram also runs the Screening Room bookstore on Fifth Avenue between Market and G streets, where his landlord is Bud Fischer, a member of the Gaslamp council. In a casual conversation the two held in late February, Ingram says, he suggested that instead of continuing to battle each other in the courts, the two groups "sit down and talk and see if we can work out a compromise." The premise, Ingram adds, was simple: under the direction of AMMO, the adult businesses would voluntarily clean up their own storefronts in accordance with Gaslamp council wishes, such as eliminating explicitly sexual window displays and signs.
And in return, Ingram says, the
Gaslamp council would curtail
its ongoing fight to drive the
adult businesses out of

cohorts, and within several weeks representatives of both groups sat down in Fischer's office and agreed to attempt such a compromise. "We basically talked about some of the problems we had with each other," Ingram recalls, "and I think they found we are pretty willing to work within the Gaslamp framework and give them essentially what they want: a little lower profile."
In a letter dated March 21,

the Gaslamp Quarter Council formally laid out its formally laid out its requirements for compromise. Owners of adult businesses would agree to "eliminate all visual displays from windows and doors"; provide screening devices for doors and windows, devices for doors and windows, such as curtains, paint, or doorway baffles, "to prevent visual contact with the merchandise from the public right of way"; "eliminate the use of explicit language on the doors and windows to advertise doors and windows to advertise the merchanise"; and comply with Gaslamp Planned District Ordinance requirements for signs and exterior paint colors. The council's letter also asked that adult businesses" rehabilitation plans have "design compatability with other buildings in the district" and called for AMMO to submit a proposal for reduced submit a proposal for reduced

operating hours.
Under the agreement, the letter said, all nonstructural changes must be implemented within thirty days of the agreement's acceptance, and a sixty-day limit would be placed council of rehabilitation project plans for council review. In council will not initiate any legal or community actions" against complying adult businesses; if an agreement is in fact reached, the next sten yould be to schedule a walk through of all adult businesse to detail specific changes.

A week later, AMMO sent a

Both sides then agreed that a formal compromise contract would soon be drafted and would soon be drafted and signed. Nearly two months later, however, the contract remains unsigned, and Gaslamp council president Art Skolnik says his group is "continuing with our status quo of making life as difficult on them as we can—there's no on them as we can - there's no

truce."

The reason for the breakdown in talks, Ingram breakdown in talks, Ingram charges, is a perplexing situation in which various city and Gaslamp Quarter regulations are preventing the adult businesses from making many of the changes called for in the Gaslamp council's original letter. Aiready, Ingram says, a number of AMMO members in the Gaslamp members in the Gaslamp Quarter have voluntarily begun instituting some of the calledfor changes "as a sign of good faith," and almost all of them have "run into stumbling

blocks. One adult-business owner

Fraska of the Hollywood and \$10,000. Pleasureland, at Theater on G Street between Fourth and Fifth avenues. A month ago, Fraska says, he began a \$1500 facelift by and \$10,000. Pleasureland, at Fifth and E, a month ago instituted a f.fty-cent "browsing fee" designed to discourage "undesirables," a store spokesman says. The owner of the Gallery Movie Arcade and Serv Shon on removing from his theater's windows two display boxes containing pictures advertising upcoming X-rated films. "I tried to work with the Gaslamp Arcade and Sexy Shop, on Fifth between F and G, is in the process of painting more neutral tones over his council but as soon as I had taken down the boxes [council member Ron] Buckiey comes back at us, saying we have no right to build our windows like establishments' front walls, for years "a gaudy pink with black-leathered ladies in the foreground," Ingram says. And the F Street Bookstore on that," Fraska says. "I told him they were the original windows, but he said, 'Why Fourth Avenue, Ingram adds,

will soon undergo "totai remodeling" to conform with a similar renovation project planned for the entire building in coming weeks, a fate that is also in store for his own Screening Room bookstore. No matter — Gaslamp council president Skolnik remains unimpressed. "W modifications at some of the own. Nothing's been approved by us, however, because we're still waiting for a formal

answer from AMMO outlining specific changes. And until we get that, we have no

Neal Matthews

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Father's Day Special

didn't you leave the boxes your whole image is ugly."
Still, Fraska says he is going ahead with his remodeling plans — which include taking

down all sexually explicit signs and pictures and repainting the theater's exterior — and is

theater's exterior — and is behavior and is behavior of the completion date. And other adult businesses are likewise proceeding with enrowation projects of their own, adds. AdMMO president Ingram, or the completion of the comple

on Fourth Avenue between F

ago that owner Ron Umbaugh says will cost between \$6000

and G, began an expansive remodeling effort six weeks



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Section 2

Events, Theater, Music, Film

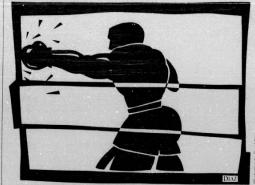
Give Us A Ring

Since 1979, when professional bossing in San Diego took a dreworth the closure of the old. Coliscum at Fifteenth and E streets downtown, local fight streets downtown, local fight which too bow suffered maghetik. With fame have suffered maghetik, With the bow suffered maghetik, which to note and holder, the fight fan has had to blue his time in a succession of rinky-dim, notice trinks, nodeo arenas, theaters, and other inappropriate venues. A once-thriving local street, and a street such as the control of the suffered to a sile street, and a street such as the suffered to a sile street, and a street such as the suffered to a sile street such as the suffered to a su

tight fan has had to bade his time in a successor of rinks drik, tollet rinks, neke arrans, the tates, and other inappropriate venues. A once thriving local fight game has been reduced to a sad series of one-right stands. But now there's hope. First of all, Peter Graham has finally relineuabled his toll nebs on on the Sports Atenus, which was advoised being some single stands of the stands o

management, mothe we'll see
boxing claim to rightful place.
The timing could not be more
unjoe tous, for the past roo
unjoe tous, for the past roo
unjoe tous, for the past roo
the past roo
been staging increasingly
competent shows, and the fight
and lence has responded. The
last few boats howe, and the fight
and fence has responded. The
last few boats how at a deep lace
at the old El Cortee Horel
to the last few boats have taken place
at the old El Cortee Horel
to the last few boats and the last
light game, and some of these
games have sold out the horel's
1500-seat Centura Balinoom.
Following the national rend,
the andience scene to be
looked well, "according to left
Lant; general manager of
Colden Star Promotions, But
thus is really a row-odeed
soate libiade. It's great for the
meeting to be expert again the
fights, but one senses that
boxing has become just another
way for the trendy, change slums
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Still, if the honchos of Golden Star (who wear tuxedos to their boxing matches) are as smart as they appear, they'll milk boxing's



new audience for all it's worth. And one way to do that is to establish their matches in one location, such as either the El Cortez or, preferably, the Sports

Arena. Another way is to present consistently good fights, which may be asking too much. It is axiom-tic in the fight game that ep-and-comers almost never tight somebody of comparable skill; ergo, most of the local fights are one-sided travesties. On a card learning eight or ter



"The Orchard," John Serl, 197;

Outsider Art

UCSD's Mandeville Gallery is currently exhibiting a collection of warks entitled. Thoraces in of warks entitled. Thoraces in Artists on the West Cases." The exhibit comprise a selection of painting, drawing, and sculpture by form West Cases residents all of whom are, for the most part, self-taught and began working far from the influence of any artists; trends, schools, or academic "shoulds" and amassed during a row-year search of small museums and private collections located through a network of worl-of-mouth recommendations.

recommendations.
Some of the contributors have been "collected" and have achieved financial success as full-time artists (Marcel Cavallo, Robert Gilkersen). Others, such as Calcus and Ruby Black

Sontoel Darling, and Romano Gabriel who created more "public" art, have received some regional and national recognition as creative personalities — perfect subjects personalities — perfect subjects television feature story. Most of the artists represented, however, have received little or matterntion because they never sought any. They worked for their own satisfaction, and in or native skill and temperament makes a person decide to pick up a paintbrush instead of a pen, and then find that they have set

off on a liferong cossession.

Many of the artists earned a living at some trade that required a related ability to manipulate materials and a certain innate handeve coordination. But each also had certain strong feelings about his life or the lives of others, such

off on a lifelong obsession

A Barbershopping Spree

Babbelog harmon some of these terms we American to these terms we American heart or the without ever mild understanding its derivation. Were familiar both with the sound of that form of singing and with the mental image it automatically engenders—that we warme verrically striped, high collar shirts, suspenders, handlebar mustches, and short hair parted in the middle. But what does muste, and specifically this kind of singing, have to do with a barbershop; have to do with a barbershop; the control of the single short of the with the condition of the wide the neighborhood barber join the blacksmith and the shoeshine man on the service industry extract or endangered species list, but there was a time when the barbershop was a solid expect for heart solid properties.

count expect to near some pretty decent live music. For free, too. Picture this: A small shop in a town in sixteenth or seventeenth-century England, where, for the equivalent of today's copper penny, a man can have his tresses attended to by a barber who doubles as a professional raconteur/minsred. Scattered around the shop are an assortment of strum-able instruments of the dar. As there are only two or three barbers on duty at any one time, the slope, busice periods will see as many as twenty villagest fell made, of course) stranding around, either chatting or killing time by plunking ort an available instrument and joining in a.



chorus of two of a popular tune. Whenever the barbers outminder these who actually continued the barbers of the barbers therefore shows the barbers themselves join in the musicians. Those barbers with their hands full invariably town wealth turnounters, occasionally uncertainty to the barbers with their hands full invariably town wealth turnounters, occasionally uncertainty their histories are particularly tricky musical particularly tricky music

That's really the way it was

important asset al center for imple as the local recent, and in a make as the local recent, and in a port, in an account of the recent for the local recent

This weekend San Diegans will have an opportunity to overdose on the sound of barbershop harmony when the San Diego Sun Harbor Chorus (continued on page 10, col. 5



READER'S GUIDE TO LOCAL EVENTS

number for public information to: READER EVENTS EDITOR, P.O. Box 80803, San Diego, CA 92138

Dance

New England Contra Dancing, the High Society Dance Band will provide the backdrop for an evening of traditional New England folk dancing tompht. Thursday, June 6, 8 p.m., United Commercial Travelers Hall, 4569 Thirteeth Street, North Park, 481-1074.

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BOOK SALE

5191. "The Space between Fingers," dracer Eller Segal takes Michelangels's famous painting of God and Adam from the celling of the Statine Chapter and the earned to the Statine Chapter and the earned as the thomes for her state at the thomes for the state of the Mones for the state of the Mones for the state of the Mones of the State Chapter Mones of the State Chapter Mones of the State Chapter Mones of the Mones and the Mones and Today of the Mones and Today of the Mones and Today of the Mones and M

"Dane Spectrum 1985," Palemar Gollege faculty and students present their amount result, with three performances this weekend. The peagar include Finitement The peagar include Finitement selection from Tchaldeody's june 7 and Soratho, June 8, 2, 7, 30 pm., at the campus cheater, Palomar College, Sun Marcoo, For secretarious and roker 11. reservations and ticket information phone 744-1156.

Annual Dance Recital, the San Diego Civic Dance Association

Sunday, June 9, 7 p.m., in the Casa Del Prado theater, Balboa Park. 236-5411.

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"Dance Works/Art Space"
Karen Cocdman's Lis Angelesbased duree company will made
at Sant Dego debut the Saturdar,
Jonne S. Sym., Quant Callers,
et et North Steet, downtown
is element of a sole performance
in selence. Stat. as sole performance
is Karen Goodman called Thome
with Blues Vasturation and
Closchmart request work, for Tiol
Vasco, Date to limited searing,
neservations are advoed. Phone
219-6502.

"Let's Dance," the San Diego Jazz Club presents two swing bands, Sundar, June 9, from 2 to 6 p.m., in the Grand Ballnom, Vacation Village Resort Hotel, Vacation Isle, Mission Bay, For information phone 454-8745.

More Scottish Dancing takes place every Monday, offered by the San Diego branch of the Royal Country Dance Society, 7 p.m., mom 202, Caso Del Prado, Balboa Park, 276-7064 or 488-2617.

"Circle Dancing," "Suft" dancing



T.V. COMMERCIAL TRAINING

Manual Dancing is conducted every Monday evening, 8 p.m., Lawrence Branch Jewish Community Center, 4126 Executive Drive, La Jolla, 457-3030.

Simpleon Orchestin, with a conductive York Alberton and greet point Clarick Obleson the Conductive York Alberton and greet point Clarick Obleson the Partic Congerton in Waterset 197(2), perform a govern that features Schmarink Pours Concerton in Almost, Rechaminus Schmarink Pours Concerton in Almost, Rechaminus Schmarink Pours and Mozari Coverton in His Rechaminus Schmidten No. 2, and Mozari Coverton in His Particle of the Par

Choral Concert, the UCSD Concert Choir, the University Community Choir, and the UCSD Madrigal Singers will all appear in a concert program teaturing works from the Sixteenth Century to jazz

Music for the Winds, the UCSD Wind Ensemble will perform works by Sainte Saiens, Holst, K.L. King, and UCSD composer Robert Erickson, Friday, June 7, 8 p.m., Mandeville Auditorium, UCSD, Free, 452-3229.

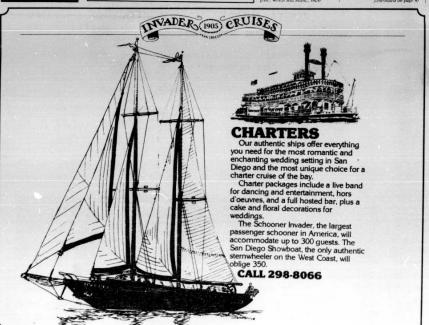
Violin Recital, the students of Michael and Irina Tseitlin will present a free violin recital, Satuday, June 8, 12-30 p.m., Sherwood Anditorium, La Jolla Missium of Caritemporary Art, 702 Prospect Street, La Jolla, 481-541

Gited Young Musicians, ranging in age from eight to innecent are featured in the concern of the Academy of Strings, works to be performed include Enginini's Captice No. 4, Bomels Canson, the second and third movements from Mendelsohn's Concerns in Elmon, Mearris Seriosale No. 6, and other performed include the Concerns of the Minor, Mearris Seriosale No. 6, and other performed in the Concerns of the Minor, Mearris Captice No. 6, and other performed in the Concerns of the Co

CCSD Free. 450-9477.
Women's Chorus, the Serra
Nader's Women's Chorus presents
annual concert, which this year
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(with choreography) and a minimusical production of Cabnet. If
all staged this Satunday, June 2,
7, N. P. m., at the Serra High
School androim, 516 Sarto
Legisland Commission, 150-30-30,
279-0574.

"Let There Be Music," the Monettes, a women's choral group affiliated with the San Dlego? Commanty College, present their amoual spring concert, Saturday, June 8, 7 3Q pm., Marston Junior High School, 7799 Clairemont Drive, Clairemont, Free, 273-4637.

Choral and Brass Concert, the UCSD Madrigal Singers and the (continued on page 4)



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READER'S GUIDE TO LOCAL EVENTS

suchs from the hosperinth and the Twent with permanent Shorodae, June 3, 8 cm., in the Groue Hallor St. Paul's Episcopal Chumb, at Fath Avenue and Nuttines Street Hallomer. 454-6871 or 452-2711.

Works for the Classical Gurac by Bartisk. Tedesco, and others will be performed by the UCSO Guitar Ensemble, Securitie, June 9, 5 p. m. notes B-210. Mandey tille Center, UCSO: Free, 452-3229.

Organ Concert, crisc injuried Fichert Planpoin will person work of Buch, Franck, Challmore Vietne, Romberg, and others. Sunday, John V. J. pm. Specials Organ Pavalion, Balbon Park, Free

An Afternoon of Russian

Guitarise and UCSD graduate student Alan Duan performs in

Bluegrass, the San Diego Bluegrass Club encourage

Contemporary Jazz, the Roadmap Quinter, planning a latin-influenced later intertains Tuesday, later II, from 8 to 10 pm. City College Theater, as Fourteenth Average and C Street, downtown. The concert will be buildeast live over KSDS-FM (S.S.).

454026.

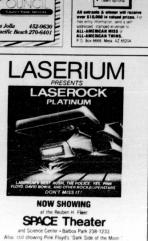
"Political Film Series," the Cotta-Ciarta film State of Stope, produced in 1973, is based on the actual kidnapping of an American "special advisors" in Latin America. The film, shown in Fench with English subtrites, will be shown Finday, June 7, 7 p. m., room 107. Their Lecture Hall, UCSD Fine: 452-4550 or 452-2016.

Two Australian Films, Pense at Hunging Rock and Ms Brilliant Carter, will be shown on Monday, June 19. The latter screens at 5.35 and 9.35 p.m., while the former runs at 7.30 p.m. only, Ken Criema, 4.60 Adams Avenue, Kensington 283-5939.

"Monday Night Film Series," the







TICKET

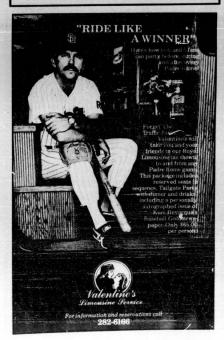


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READER'S GUIDE

Lectures

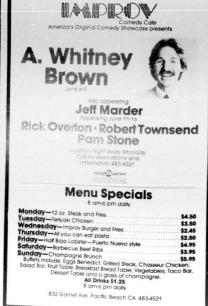
author and naturalist Norman Foberts will present a slide-ularized lecture on the natural lustory of the region, sponsored by the local chapter of the Sierra Clah Monday, June 10, 730 p.m., County Community Center, 131 Pacific Avenue, Solaria Beach, 756-4111 or 481-7420.





Renata Bratt, soloist · Thomas Nee, conductor Sunday, June 9, 8:00 pm Mandeville Auditorium, UCSD - Admission free - 452-4637





TO LOCAL EVENTS

"Kenya: Into the Bush," Robert

Space Futures for Humanity,"

"Sticks and Stones in the Meadow being Gill and the Simple House," the la [64]. Museum tree serior contact, Benald Contact, and peak or the mediates were known, I a loll a Museum of Contact place 11, Sym. Shewing of Contemporary Art. 729 Prospect Street, La [64], 454-5541.

Topical Humorist Man Sahi

Semi-Annual

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the world over offered at wholesale prices. Sri Lankan batiks, Nepalese, African, Chinese, Thai & Indian jewelry, Watercolors, oils, around the globe. Oversized,

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Wednesday, Thursday & Sunday 9 pm with \$8.00 cover charge Friday & Saturday 10 pm with \$10.00 cover charge Tuesday night—Potluck—No cover charge Tickets available in advance at the Comedy Store & through Ticketron. MasterCard & Viss accepted.

Must be 21, 2-drink minimum every evening.

For further information call 454-9176. 916 Pearl St., La Jolla CLOSED ON MONDAY.

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READER'S GUIDE

enth Street, Del Mar. No escriptions will be accepted; ickets may be purchased at the loor. For information phone 235

Amateur Comedians are invited on stage every Monday night, 8 p.m., The Comedy Store, 916 Pearl Street, La Jolla. For information on what it takes, phone 454-9176.

Radio/TV

imprecedented three-hour network program, issues of nuclear proliferation are explored by scientists and heads of state around the world. The program will air tonight, Thursday, June 6, 8 p.m., over KGTV, Channel 10.

"Altered States," William Hurt goes ape in this sci-fi thriller, Friday, June 7, 9 p.m., KGTV, Channel 10.

"The Belmont Stakes," race number three of the Imple Crown will be broadcast live, Saturday, June 8, 1:30 p.m., KFMB, Channel

"The Apprenticeship of Duddy Kravitz," Richard Dreyfuss stars in this 1974 film, a humorous look at one man's coming of age, Saturday June 8, 2.30 p.m., KGTV, Channel 10.

"The Wit and the World of G. Bernard Shaw," film excerpts from Man and Superman, Major Barbara, Saint Joan, and The Doctor's Dilemma, as well as rare film tootage of Shaw highlight this examination of his life and works, Saturday, June 8, 9 p.m. The program repeats next Friday, June 14, noon, KPBS-TV, Channe

Sanctuary, trimed in Central America, Africa, the Middle East, and the U.S., explores the plight of exile and essettlement, Saturday June 8, 10, 30 p.m. The program repeats next Thursday, I p.m., KPBSTV, Channel 15.

Police Chief Bill Kolender will be featured during the call-in hout, Tuesday, June 11, 11:06 a.m., over KPBS-FM (89.3).

Sports

Boxing, Golden Star Promotions brings heavyweights Tom Paper and Knady Davis, crusterweights Andre Smith and Chris Sims, middleweights Drafton Bonch and Tim Williams, and others together in this night of local boxing competition, tomath local boxing competition, tonight June 6, 7 p.m., in the Century Ballroom of the El Corter Hotel, 730 Beech Street, downtown, 268-3838. Tickers will also be sold at the door, which opens at 5 p.m.

Beach Volleyball Tournament, the second annual KFC volleyball tournament, to benefit the March of Dimes, takes place Saturday, June S. Seginning at 8:30 a.m., at the fost of Brighton Street in Ocean Beach, For registration information phone 576-1202.

Races continue at the El Cajon Speedway; this weekend stock cars and a destruction derby are featured, Sarunday, June 8, 7:30 p.m. Take the Bradley off-ramp at Gillespe Airport in El Cajon. 448-8900.

phone 23/6/1/0 or 479-2018.

Nature Tours through the Silverwood Wildlife Sunctuary are offered by the San Diego Audubon Society every Sunday, the sanctuary is open to the public from 9 cm. to 4 p.m., and is located five and a half miles east of Lakeside on Wildear Campon Society of the Campon Society of the Campon Soud, For derivious mile-mation on group tours call 443-2998.

Frisbee, the International Flying Disk Association hosts freestyle Frisbee workshops every Sunday, 4 p.m., La Jolla Cove Park, La Jolla, Free, 273-7441.

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

Special

the Los Peasquitos Canyon Preserve offer a bird walk thr the preserve at the ungsdly hour of 6 a.m. Satumlay June 8. The hike lasts between three and four hours. For directions and information on how many. Thermoses of coffee to tote, phone 271-6710.

Nature Walks in the northern Tijuana River estuary are conducted every Saturday, 9 a.m., spensowed by the Southorest Wetlands Interpretive Association meet at the south end of Fifth Avenue, Imperial Beach. 237-6768. Spring Pottery Sale, the San Diego Potters Guild holds its annual spring sale of cerumics and pottery, Sarundas, June 8 and Sunday, June 9, from 10 a.m. to p.m., in the partio of Spanth Village, Balboa Park. 286-5020.

Walking Tours through the historic Gaslamp Quarter are offered each Saturday, 10 a.m. and 1 p.m.; for information call the Gaslamp Quarter Council office at 233-5227.

"An Evening in Old Old Town,"

"An Exeming in Old Old Town," on Saturdas, lone 8, beginning at 6 pm., Old Town State Park will come alive as it was when the smithes still plied their cart and "ladies of the evening" were tolerated, for inservations on this trip back through time, which includes supper in the plaza, phone 237-6770 or 479-2018.

Ice Cream Social, the La Mesa

old-fashioned social, with barbecued chicken, hot dogs, chili, pics, and items for sale. Sunday, June 9, from 11 a.m. to 3 p.m., on the grounds of the McKinney Museum, \$369 University Avenue. La Mesa. 698-4320.

Coleadero, the Association de Charros Cerro San Miguel presents a Mexican Bull Tail Down, a Mexican rodeo. Sunday, June 9, from 1 p.m. until dusk. The ensemble Los Norteños del Valle

Historical Society presents old-fashioned social, with

"a fanciful comp that follows three Victorian women anthropologists as they explore the terrain of Jerra Incognita." The reasing will be held, with discussion afterward, Monday, June 10, 8 pm., Cassius Carter Centre Stage, old Globe, Balboa Park, For information phone 231-1941. phone 231-1941. Logo Contest, the Escondido Visitors and Information Bureau is sponsoring this design compertion, with a cash award of \$1000. For derails (the deadline for proposal submissions is June 14) phone 745-4741.

Olobe's play reading series winds up with Eric Ocermor's On the Verge, or The Geography of Scarning, "a fanciful romp that follows three

For Kids

Joego Symponos, with soing Arriss Concerto Competition 'A Tchaikowsky Celebration', Tchaikowsky Celebration', featuring music from The Sleeping Bounty, the BIG Overture, March Slas, and Chopin's Paino Concerto No. 1 in E Moro, Fridak, jone 7, 1240 J Frida Transcription, and 1970 are, 1240 Chreen, downtown, For 1240 Chreen, downtown, For 1240 information phone 699-1400.

Films, children's films will be shown Friday, June 7, 3:30 p.m., Chula Vista Public Library, 365 F Street, Chula Vista Free, 691-5069.

Spring Cup Soccer Tourname the Kensington Optimist Club sponsors this tournament for youths sixteen and under; top teams from Southern Californi compete and there will be entertainment by the Optimis Youth Band on the final day of ompetition. The tourney trans-Saturday, June 8 and Sunday, June 9, beginning at 8:30 a.m. both days, La Jolla Youth Field, 1908 Torrey Pines Road, La Jolla. 275-1269.

Puppet Show, the School of

Creative Arts presents the progra Th: World of Puppetry, Saturday, June 8 and Sunday, June 9, 11 a.m., 1 and 2:30 p.m., Puppet Theater, Presidents Way, Balboa Park. 466-7128. will perform after the rodeo events. Take Highway 94 east to Spring Valley. For more detailed directions phone 447-7903 or 442-3529. Play Discovery Program, the Old

A Tide Pool Walk, designed for A Tide Pool Walk, designed for preschool kids and their patents, will be held Saturday, June 8, 9:30 a.m., sponsored by Scripps Institution of Oceanography. For details and reservations phone 452-4578.

"Karoo's Kids," a mime, puppets, songs, and special guests entertain every Sunday, I.p.m., near the Tile Shop in Seaport Village, downtown. Free, 235-6569.

downtown, Fee, 235-0509.

Birthdap Party, Flutterby the Clown's celebrates its sixth anniversary, and kids and their parents are invited to join in the fam with clowns, jesters, magicians, ponies, and nore, smally, june 9, from 2 to 6 part. The party is a benefit for the Save Our Cosset Committee, and will be held at Flutterby's Funbause, 1947 Ketterne Boulevand, downtown. For reservat.ons phone 245-0616.

Film, Five animated films for children will be shown next Thursda, June 13, 3 p.m. at the Coronado Public Library, 640 Orange Avenue, Coronado. The films include Madeline and the Cypsies, Hold Little Baby, Little Blue and Little Yellows, Little Marin and Little Figure. Little Marin and Little Figure. That Goald-For information on the free screening phane 522-7390.

Galleries

An Exhibition of Original Graphics by gallery members continues through June 29; an opening reception will be held tomorrow, Friday, June 7, 5 p.m. San Diego Print Club, 320 G Street, downtown, 232-4884.

"The Body Adorned: Expressions of Dress and Decoration," dress and costume from such disparate areas of the world as New Guinea, North Africa, Latin America, and the Middle East are on view in this exhibition, which also includes

In her fourth week! **MARISA DIANE** NOLAN

"A beautiful baby . . . !"
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Racial Equality WHO IS RESPONSIBLE?

Conference on race unity with keynote speakers; Lee Richardson, Vice Pres. for Development, Tuskegee Inst., Tuskegee Al. and Rev. Daryl Grigsby, author of Reflections on Liberation. The afternoon will include a panel discussion with audience participation and musical entertainment.

Sat. June 9, 1985 - 9 am to 4 pm Educational Cultural Complex

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THE JOHN CASABLANCAS MODEL CENTER

TO LOCAL EVENTS

the works of twenty contemporary artists. The show opens Friday, June 7, with a 6:30 p.m. reception, and continues through July 21, International Gallery, 643 G Street, downtown, 235-8255.

New Works on Canvas and Paper New Works on Carwas and Paper by Bill Grigsby continue on view through June 29; a reception is scheduled for tomorrow, Friday, June 7, 7 p.m., Rogue Graphics, 3805 Ray Street, North Park. 298-

"Folks and Figures," figurative, multimedia works by Curtis Fields, Oregory Hawthome, Peter Mitten, Oear Morton, Doug Schneider, Joan Schonberg, and Lawrence Wallin continue on view through tomorrow, Friday, June 7, A.R.T. Beaaley Callery, 2802 Juan Street, Old Town, 295-8859.

"Collector's Series III," fiber miniatures by Diane Itter, bask techniques by Fran Krayneck-Prince and Neil Prince, and wooden vessels by Phillip Moulthrop continue on view

Six Paintings by New Yorker Jean Michel Basquiat, who once was well known in some circles for what the La Jolla Museum calls his "exterior wall drawings," will be on view through June 16, La Jolla Museum of Contemporary Art,

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Hand-Loomed Rugs and Weavings by award-winning artiss in cooperatives scattered throughout Poland continue on view at Heritage Tapestries, 5670 La Jolla Boulevard, La Jolla, 454-

Silks, wall hangings, scarves, shawls, and one-of-a-kind silk clothes designed by Nili Livnah are presented in "Silks: One of a Kind" through June 8, Creative Stitchery Gallery, 415 Market Street, downtown. 232-6442.

"Siquieros," paintings, drawings, photographs, and smaller studies of the immense murals of Mexican artist David Alfaro Siquieros remain on display until June 9, San Diego Museum of Art, Balboa Park. 232-7931.

"European Edge: New Photographic Trends from Europe," the experimental works of thirteen artists from eight European countries are included in this exhibit, which continues on view through June 16, Museum of Photographic Arts, Balboa Park. 239-5262.

16" x 26" Landscapes, works by forty area artists, Jay Johnson, Walter Cotton, Richard Allen Morris, Rob Quigley, Faiya Fredman, Patricia Patterson, Reesey Shaw, Ernest Silva, and

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lowntown, 239-8592

Paintings, Drawings, and Prints by sociale-cellst painter and printimaker Demings Ullisa of Mexico will be on view through June 22, Maple Callery, 2482. Goncurrent with this exhibition will be a abowing of paintings and works in other media by the artist at the Centro Callural de la Blaza, in Ballow Bark. The phone 2151; the number for Centro Cultural is 235-6135.

"Symbols and Systems," Pat Tebor-Honsa's drawings and paintings are on view through June 22. Spectrum Gallery, 726 Seventh Avenue, downtown. 232-9743.

"Journey to Taos." recent works by Sari Staggs, as well as a collection of contemporary crafts, continue on view through June 28, Orr's Gallery, 2222 Fourth Avenue. Hillcrest. 234-4765.

"Surreal-Selebration," works by Dali, Ethel Greene, Kelly Lowe, and Cliff McReynolds are on view. Acevedo Gallery, 4010 Goldfinch Avenue, Mission Hills. 296-8748.

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Schult * Eduardo Mala * the Popprelich
Pincha Züberman * Artishony Neuman
The Tokyo String Quanter * Laucha Holiete

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Ring

ontinued from page 1) bouts, usually only two are decent fights. If Golden Star can up the average to three or four worthwhile jousts, the audience worthwhile jousts, the audience will certainly stay around. But of course, in trying to stimulate a local boxing comeback, an ugly truth that is rarely admitted also comes into

play: boxing's national decline has coincided with the steady disappearance of white fighters. Most local club fighters are black or Hispanic. How badly does the want white champions? Simple recall the embarr hype a few years back when white heavyweight Jerry Cooney was going up against Larry Holmes. Holmes destroyed the

BODY BUILDING! SATURDAY. JUNE 8

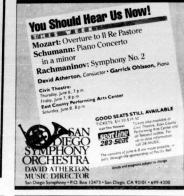
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READER'S GUIDE TO LOCAL EVENTS

man, and the hype added greatly to the distance Cooney fell. White America showed the depth of its need for a fighter of

pretty.

But for now local boxing is holding its own, even if it does have to rely on freaks like seven-freet, two-inche, 285-pound. Thomas Payne, who's coming to town tonight, lune 6, for a fight at the El Cortez. Payne, who is so big he steps over the ropes when he moves into the rim, will be he moves into the rim, will be he moves into the ring, will be fighting Randy Davis (six foot, ignting sandy Davis (six foot, three inches, 210 pounds) in a six rounder. The main event was going to pit Richard "The Warrior" Aguirre (10-0), a local phenom, against Rocky Granillo (17-4) of Mexicali, but that fight has been canceled. The

will decide who gets the belt (in their respective weight classes in the Golden Star-sponsored Southwest Regional
Championships. One of these
matches middleweights Drafton
Bunch (2-0) and Tim Williams Bunch (2-0) and Tim Williams (4-0), who rights for the Camp Fernal Francisco and Camp Fernal Francisco and Francis Tickets go on sale at the door at 5:00 p.m., and are also available through Trip Tickets (268-3838). The fights begin at 7:00 p.m. — Neal Matthews

Outsider

(continued from page 1) seemed to demand expression. Each of the artists represented in

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place in his nonworking life to seek out a wide audience to

to seek out a wide andrence to appreciate the effort. "Folk" pointings and sculptures of this type, so highly individual and personal, seem always to make viewers wonder. always to make viewers winder about the creators, what their lives are like, and how they came to see their subjects in a particular way. And usually there is a 'story' behind the work. The sculpture of Russell

Childers has as its subjects his memories of thirty-eight years in memories of thirty-eight years in a hospital after being misdiagnosed in childhood as mentally retarded. While in the hospital, he began to caree wook and showed enough raw ability includes works created as late at 1984 and as early as the mid-1984 and as early as the mid-1802. Ther appears to be norhing notably "Western" in the exhibit, common themes or approaches being the antithesis of this type of work. In fact, the majority of the contributors, corremporary and historical, were been in other parts of the United States or abroad, and moved to the West Coast as adults. As with the best exhibits that he was transferred to a that he was transferred to a facility that permitted him to develop his skill in a workshop environment. When he was fitted with a hearing aid at age forty-nine it eccame evident that he was not, in fact, retarded, and ne was not, in fact, retarded, and he eventually learned to speak and read, but continued to use his sculpture as his ourlet for the poignant memories of a bewildering and lonely childhood. Rose Erceg, a adults. As with the best exhibits adults. As with the best exhibits of the work of self-taught artists, the pieces have a freshness and quirkmess that are enjoyable for their our, sake and are good reminders that, beyond the "established" world of art, there Yugoslavian immigrant, was for sixty years a housewife and mother. A chance comment to her son about how she would "established" world of art, there is work created that can re-educate the viewer's eve and communicate the artist's thoughts and feelings, and will reward the effort made to seek it. like to paint if someone would buy her a brush has led to her

buy her a brush has led to her spending the succeeding twenty-five years documenting in a bold, linear, style her memories of Eastern Europe. Jim Colclough's father, a car salesman, taught him well how to capture an audience and make a sale. He gravitated to the not Out
The exhibit runs through
July 7 at the Mandeville Gallery
on UCSD's Revelle Campus,
North Torrey Pines Road, La
Jolla. Call 452-2864 for

in the variety of life he sow every day. When he retired he turned to wood sculpture of fanciful creatures and odd bits of life as

elet for his wit, mation, and ability to man. Martin Ramirez's work

scroll-like pieces in a recoll-like pieces in a recollinear style full of designs and borders ared when he was a

The Mandeville exhibit

in a mental hospital,

Barbershopping

presents its thirty-seventh annual show, "Harmony Aboy!" The chorus represents the San Diego Chapter of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America (SPEBSQSA), which is the (SPEBSQSA), which is the largest fraternal singing organization in the world, and of which there are 700 chapters comprising more than 40,000

members nationwide. The sixty-man chorus (its local female counterpart is called the Swert Adelines) has been in existence Adelines has been sin existence since 1946, and currently boast singers tanging in age from sixteen to nearly ninery. "Harmony Ahoy!" is a two-part main event, built around the them of being shipweeked on a desert island, and will feature the earlier ensembles, which distributes the sixteen sixteen and a sixteen sixteen and the sixteen ensembles, which distributes the sixteen six as well as a quartet from Los Angeles called Bachelor Party Angeles called bachelor Party (recent first-place winners in another regional competition) and one from Seartle/Portland called Pacific Pride, considered one of the top tweary barbershop quartets in the world.

quartes in the world.
"Harmony Ahor!" will be presented Friday, June 7, at 8-80 p.m., and Saturday, June 8, at 2-80 and 8-80 p.m., in the California Theater, 1122 Fourth Avenue, downtown. For ticket and other information on this event. call 295-5542.

— John D'Agostino

READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jell Smith: commentary is by Jonathan Soulie and Jelf Smith. Information is accurate according to material given us, but it is always uses to phone the theater for any last-imfute changes and to inquire about licket availability. Many theaters offer discounts to students, serior citizens, and the military, ask at the box offer.

ALICE IN WONDERLAND ALICE IN WONDERLAND
The Patio Physicuse Youtheater
The Patio Physicuse Youtheater
The Patio Physicuse Youtheater
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John Jarathuono, Darin Laurizen,
Kim Cornwell Fista Kelley, Amber
Skim Cornwell Fista Kelley
Skim Cornwell Fista Kelley
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THE BEST OF TIMES
THE BEST OF TIMES
The Forever in Their Prime Time
Players, teachy-five senior adults
who have been performing as a
community theater group for the last
seven years, will perform an original
musical, witten by the group's
memiliers. Lesie Johnson directs the
superior of the series of the series
mention of June, the show will be
staged at severed different locations.
Phone the theater for future dates
and times, (Em.) Phone the theater for future dates and times, (Sr.)
Bayside Settlement House, 2202
Bayside Settlement House, 2202
Comstor's Street, Linda Vista.
Wednesday, June 12 at 2:00 pm.
La Mess Recreasion Center (La Mess and Chrisersity Avenue). La Mess.
Friday, June 14 at 1:00 pm.
Foothills Methodit Church, 4:031
Neccado Bouleand, La Mess.
Satuday, June 13 at 2:30 pm. For information call Leslie, Johnson June 13 at 2:30 pm. For

BEYOND THERAPY Christopher Durang's farce is crude and funny. The Marquis Public Theater's product and its broadly comical acting style, treats the script as if deverser = 12 at which for faught, without any pertensions to pythological insight and pertensions to pythological insight and pertensions to personal control of the developer of the personal control of the personal and in a newspaper. Bruce, who is bleasual, worst to marry her. but he also has a lover named Edo-th of the size has a bover named Edo-phythological personal control of the psychotherapists, who get involved in the conflicts of the lover transple. Out of this updated version of conventional comments and control as satire of psychotherapists, and particularly good in the preportation. as satire of psychotherapists, and particularly good in its reproductio of a special late-twentieth century American language: the bubbling goo of psychopop cliches. The acting and staging at the Marquis. both excellent, filled with detailed comic realism. Well worth seeing (Sa.)

THE BUTLER DID IT
The Pine Hills Players present the
connectly stiller, a play within a play,
based on the intrigue surrounding
younger ingines replace as vetera
actress. Sout Krinny directs the
production. Cast members are unformed by the pine of the pine of the
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pine hills charge through June 8
Pinel Hills Lodge, through June 8
Pinel Hills Lodge, through June 8
Pinel Hills Lodge, through June 8

CLOUD 9 CLOUD 9

Caryl Churchill's play, currently on the San Diego Rep's stage in Sam Woodhouse's splendid production, is a work of extraordinary theatricality and of considerable human vision as well. Cloud 9 relis us some crucially important things about the problems of life in the late Terentieth Century, and it does so by stretching theatrical artifice in the most

invigorating way. And the Bap invigorating way. And the Bap is a second of the Bap in the Andrew in second act is a revenue of that of the flux. All this clear trickness is used to find a the flux. All this clear trickness is used to find to this an assertions of some corresponary flux of the flux of flux of

DUET FOR ONE.
The North Coast Rep

series of interviews. her psychatrist tries to help her to cope with the loss of her gift. Olive Blaksstone directs the production. Bill Quiett is the psychiatrist, and Debbe Jerd the visinist. Leskee Baren has designed timest. Essee Baren has designed the set. (Sm.) North Coast Repertory Theatre. Saturday, June 8 through July 14:

Sheri Glaser and Maggie Gillette, former members of the women's improvisational group Hot Plashe combine with musician Lawrence Nass for a "theater of music and

Nass for a "heater of music and madores." The comerdiences perform skits and improvisations, most of which are connerned with current sistens, and also musical numbers, stanging from pay gooped, more performed to the current sistens, and also musical plans, (Bm.) Galerie, 5 L. A. Alasson, 3681 Fifth Avenue, Hillcrest, through June 15, Fifthly and Calturday at 7.30 p.m. and 3.30 p.m. For information call 288 0.119.

FALLEN ANGELS
The Did Globe Treate presents
Note Cowards suphisticated comedy
noted Cowards suphisticated comedy
for Cowards suphisticated comedy
friends, and both married happily for
fere years, each of the women once
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Frenchman, who is row in town and or
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Old Globe Theatre, Wednesday, June 12 through September 22:

GIRL CRAZY

GIRL CRAZY
Sebestian AWest Dinner Playhouse
Sebestian AWest Dinner Playhouse
Georgia Genthwin, lyrica by Ira
Genshini, booth by Guy Botton and
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GOOBVE CHARLET
The Fless Dimort Theater presents
George Axelord's comedy about or
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work, Frank Wayne directs the
production. Members of the case
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By Caryl Churchill

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READER'S GUIDE TO THE THEATER

1:13 p.m.

GREATER TONA
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HARVEY
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ISN'TI ROMANTIC
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MASTER HAROLD AND THE BOYS

MERRILY WE ROLL ALONG
The La Jolle Playhouse opens is
third summer season with the
muscal: revised by the authors 'a
third summer show the first production. Do Step **
Lapine, libretist and director of the
Lapine, libretist and director of the
Park with George, directs the
production. Cass members include
Raigh Bruneau. Dick Decareau. Joy.
Healther Mark Be. Mann March.

Healther Mark Be. Mann March.

Healther Mark Be. Mann March. scenic designer. Ann Hould-Ward the continue designer, Beerly Europea. Continue designer, and John Klägner the songister and John Klägner the songister. John Land Constan Tunkous. Light Constan Tunkous. Constant June 15 at 8 00 p.m. and Sunday. June 16 at 2 00 p.m. Copening. June 16 at 2 00 p.m. June 16 at



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A MIDSUMMER NIGHT'S DREAM

A RUISSUMMER RIGHT'S

THE OLI Clobe Theater will
inaugusate its new Lowel Duries
Festival Stage with Shakespeare's
pastoral connedy about mistaken
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production. Cast members include
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immortals, Jack Offisien directs he
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Derepton of Persiden 85 at the Old
Clobe. (Sm.)

Old Clobe Theater, Fresthal Stager.

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OLD GLOBE THEATRE PLAY DISCOVERY PROJECT: ON THE VERGE, OR THE GEOGRAPHY OF YEARNING The Old Globe Theatre's Play

ONCE UPON A MATTRESS
The Lamb's Players Thoater presents
the masked — 19 Mary Riggers and
table The Princess and the Pox
Prince Bourdless seeks the 'perfect
bride.' When princess Winnifred.
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Kerty Cederberg directs the
production. Cash members include

PRIVATE LIVES

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Communications Center are Communications Certier are preventing eight performance artisis with each week's program (all on the special performance artisis with each week's program (all on the special performance for the series is called Zastern Chouse' The artists.

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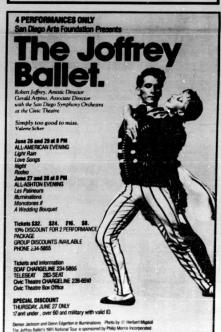
Antern Norma Jesen Deak's Philip-Damid Called and Helen Shumaker.

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READER'S GUIDE TO THE MUSIC SCENE

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

The first time I heard "The Moors," a piece on Weather Report's 1972 album, I Sing the Body Electric, I was lying on the floor with my head between two Body Exerne. I was bring on the floor with my head between the own mornous speaker cabines. He was a second of the second of the

mpression on me. One key to Towner's uniqueness, especially when he plays a twelve-string, lies in his refusal to draw out sounds from pluck/strumming the strings with his fingernails. Towner





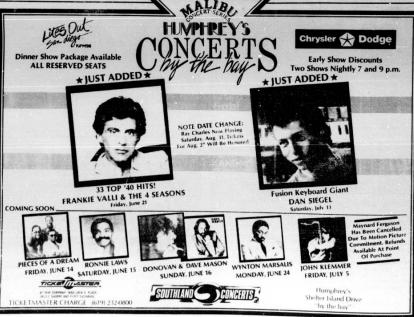
guitar. If you were to listen to Towner's work, beginning with his contributions to the Paul Winter Consort through his guest appearances with Weather Report, his membership in the Consort-like, acoustic-fusion group, Oregon, and his solo and collaborative efforts on the ECM label; you might wonder if the "pushes" a string with the meat part of his finger tip and catches it on the rebound with his fingermail. This gives the resulting sound an "edge" that distinguishes it from the sound generated by most acoustic guitarists, and also allows Towner access to more single-note volume and deeper tonal colors than one normally hears label, you might wonder if he weren't alternating among acoustic, twelve-string guitar. coming from a twelve-string

hammered dulcimer, and harpsichord — so varied are the sounds that spring from his axe. Another Towner trademark is his juggling of three complementary guitar "voices" to achieve the illusion of several guitar parts being played simultaneously. As though his fingers were separate components of a piano trio. Towner will play a round robin

of bass, high-melody, and semichordal timer voices with such deft interaction that they seem to weave into and out of each other of their own accord, It's an approach made possible by Towner's classical training, but rendered contemporary in its suggestion of multivoiced improvisation. The fact that Towner can not only articulate a dizzying succession of

improvisation. The fact that Towner can not only articulate a dizzying succession of a contrasting lines but can also contrasting lines but can also contrasting lines but can also personality speaks of the guilarist's masters.

More magical yet are the "implied" or "hidden" notes in Towner's playing. The well-developed are expects to hear certain transitional woicings and notes. Invidently the symptoge personal contrasting and another, and when a guitarist delivers those transitional woicings and notes. Invidently ontils such connect-the-dots transitions, preferring to leap from one line to the next and leaving the ear to taste the space between them. In such instances, the mind creates the "appropriate of what is not there serves to smooth out what might of what is not there serves to smooth out what might of what is not there serves to smooth out what might of the reserves to smooth out what might out the reserves to smooth out when might out the reserves to the reserves otherwise seem choppy and uneven. In a way, the listener becomes an accomplice in Towner's music making, especially when he plays solo. Because Towner favors tunings and a droning playing style that sound modal, it would be tempting to think of him as









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WAYNE JOHNSON TRIC



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Sherwood Auditorium, La Jolla Museum of Contemporary Art 700 Prospect Street, La Jolla Tickets available at all TRUSSES of outlets or call TRUSSES \$9.50 advance, \$11.50 door, general seating.

Presented by Rob Hagey Productions

READER'S GUIDE TO THE MUSIC SCENE

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

The first time I heard "The Moors," a piece on Weather Report's 1972 album, I Sing the Reports 1972 album, I Sing the Body I Electric, I was Jingt on the floor with my head between two enormous speaker cabinets. The opening of the instrumental made me boil upright, nearly wereching my back in the process. It was the starting attack of Balph Towner attack of Balph Towner attack of Balph Towner attack with the starting attack of Balph Towner attack, which entered both ears simultaneously and met in the center of my brain with a sharp crack. It was an appropriate crack. It was an appropriate introduction to Towner's rather introduction to Towner's rather idiosyncratic approach to the giutar, a slightly demented method of playing, which challenges a listener's perceptions of what acoustic music sounds like by daring the unamplified string to speak in the tongue of an altogether alien instrument. Thirteen years later. Lum hard pressed to name another acoustic guitaries who has made as indelible an initial immession on all the processions on a support of the procession of the pro

impression on me. One key to Towner's fingernail. This gives the One key to Towner's uniqueness, especially when he plays a twelve-string, lies in his refusal to draw out sounds from an acoustic guitar in the prescribed manner. Instead of pluck/strumming the strings with his fingernails. Towner



"pushes" a string with the meat part of his finger tip and catches it on the rebound with his

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guitar. If you were to listen to Towner's work, beginning with his contributions to the Paul Winter Consort through his guest appearances with Weather Report, his membership in the Report, his membership in the Consort-like, acoustic-fusion group, Oregon, and his solo and collaborative efforts on the ECM label, you might wonder if he hammered dulcimer, and harpsichord — so varied are the sounds that spring from his axe.

his juggling of three

WYNTON MARSALIS

MONDAY, JUNE 24

JOHN KLEMMER

FRIDAY, JULY 5

Shelter Island Drive

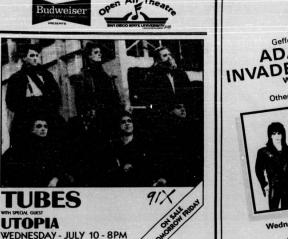
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semichordal inner voices with such deft interaction that they seem to weave into and out of each other of their own accord. each other of their own accord.
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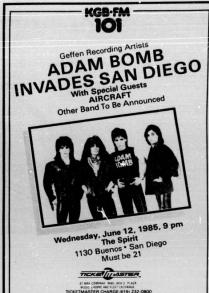
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Sherwood Auditorium, La Jolia Museum of Contemporary Att 700 Prospect Street, La Jolia Tickets available at all TREESE - outlets or call TREESE - outlets or call TREESE - Sy 50 advance, \$11.50 door, general seating.

Presented by Rob Hagey Productions

the father of what has come to be known as "new age music. But while Towner's guitar work may induce a meditative state of mind, it would be wrong to categorize him as the prototype for the Windham Hill brand of musician. Towner's music is more a hybrid of pristine classicism and chamber-iazz classicism and chamber-jazz improvisation than it is a form of disembodied mood music. That's a very subtle distinction, to be sure, since both Towner and the typical "new age" guitarist share an affinity for dreamy textures and hypnotic, mantra-like lines. But it's still a sufficient distinction to keep Towner an arm's length from his pearest competitor/imitator Electric guitarist Wayne

who seems to be writing his own chapter on guitaristry. Slowly, unjetly without much fanfare or hype. Johnson has been gaining ground on those artists who are widely considered to be the midwives in the birth of the new school of jazz, fusion, and chamber-jazz guitar. In many ways Johnson is the ideal ways Johnson is the ideal electric guitarist. His playing combines the warm, effortless class of Wes Montgomery, the textural audacity of the Police's textural addactive of the Poinces Andy Summers, the scary-cool, surgical efficiency of Pat Metheny, the studied, structural savey that Todd Rundgren exhibits in his work with Utopia, the chordal richness of Earl

Klugh, and the caressing lyricism of Jimi Hendrix's jazzier

efforts. One doesn't hear these as separate, delineated elements of style, however, In Johnson's hands they merge like the hues in a mosaic. Candy-coated pop tonalities give way to fancy jazz fingerings: carefully balanced, classical card houses get toppled by bottom-line riffing: hushed false-resolutions burst hushed false-resolutions burst into pure tonal inventions; and fundamental power-trio machinations lead into peals of chiming guitar chords.

More than anything, more than his ability to play achingly pretty melodies or ominous arpegios or skittering, dancing solos, Johnson displays a purist solos, Johnson displays a purist guitar. He seems enrantured by

guitar. He seems enraptured by the mystical, choir-like ahhhh that certain combinations of

notes create; he seems to take great pleasure in erecting dark-glass cathedrals with low-end glass cathedrafs with low-end votings and liten suddenin shining a bright light through them with treby, single-note regular from one end of the tonal spectrum to the other and the listener finds himself gleefully tagging along. His is the sound land the state of the control of the want-garde discovery of uncharted territories, but the discovery of underarpreciated discovery of underappreciated wonders close at hand. There wonders close at hand. There may be faster, bolder, more sophisticated, more outrageous guitarists around, but you'd haw a difficult time finding one who wrings more beautiful combinations of sounds from an combinations of sounds from an axe than Johnson. Each successive album that Johnson and his trio have released has been better than the last. The band is carrently at work recording the fourth in a work recording the fourth in a work recording the fourth in a released about the recording the fourth in a release of the relea presents this enticing tandem in two shows at the La Jolla Museum of Contemporary Art's Sherwood Auditorium this Saturday night.
In other concerts this week,
the Christian-rock group, the

Part two of the KOOL Festival

Lifters, will perform tonight, Thursday, at Wangenheim Junior High School; while Taj Mahal and the Clara Ward will be presented on Saturday night, also in San Diego Stadium, and will feature Luther Vandross, Patti LaBelle, Midnight Star, Shalamar, and Klymaxxx while New Marines, Luna, Limbo Slam, and the Punna so at Mahal and the Clara Ward
Singers are at the Belly Up
Theren, Priday's shows include
the first night of the two-part
KOOL Festival, this segment
featuring the Cap Band,
Jeffrey Osborne, the Dazz
Band, Evelyn King, and the
Commodores at San Diege
Sanding, while over at SISSUS
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the loss that the Sprint wall
be hosting Living Daylights,
So Rewal, Relay, and the
Standard; and A & M recording
artists Thik Back will be
performing at the Belly Up
Tawern. New Marines, Luna, Limbo Slam, and the Pumps are at the Spirit. Also on Saturday, folksinger Mimi Farina will perform the first of a two-night stint at the Old Time Café in Leucadia. While Farina is Leucadia. While Parina is playing on Sunday night, the Flying Burrito Brothers will be performing at the Belly Up Tavern just up the highway. The week closes on Wednesday night with two shows, one featuring the Tom Grant Band at the Belly Up Tavern; the other featuring Adam Bomb at the Spirit.

CONCERTS

The Lifters: Wangenheim Junior High School, tonight, Thursday, 7 p.m., 9230 Gold Coast Drive, Mira Mesa, 586-1334.

Taj Mahal and the Clara Ward Singers: Belly Up Tavern, tonight. Thursday, 9 p.m., 143 South Cedro Avenue, Solana Beach, 481-9022.

The KOOL Festival, Part 1, featuring the Gap Band, Jeffrey Osborne, the Dazz Band, Evelyn King, and the Commodores: San Diego Stadium, Friday, June 7, 7:30 p.m., Mission Valley. 697-2215.

Dire Straits: SDSU's Open-Air Theater, Friday, June 7, 8 p.m., San Diego State University campus. 265-6947 or 232-0800.

Living Daylights, So Reveal, Relay, and the Standard: Spirit, Friday,

June 7, 9 p.m., 1130 Buenos. 276-3993.

Talk Back: Belly Up Tayern, Friday, June 7, 9:30 p.m., 143 South Cedros Avenue, Solana Beach.

The KOOL Festival, Part 2, featuring Luther Vandross, Patti LaBelle, Midnight Star, Shalamar, and Klymaxx: San Diego Stadium Saturday, June 8, 7:30 p.m., Mission Valley 697-2215.

Wayne Johnson Trio and Ralph Towner: Sherwood Auditorium, Saturday, June 8, 7 and 10 p.m., La Jolla Museum of Contemporary Art, 700 Prospect, La Jolla, 283-SEAT.

New Marines, Luna, Limbo Slam, and the Pumps: Spirit, Saturday, June 8, 9 p.m., 1130 Buenos. 276-3993.

Mimi Farina: Old Time Cafe. Saturday and Sunday, June 8 and 9.

7 and 9 p.m., 1464 North Highway 101, Leucadia, 436-4030.

The Flying Burrito Brothers: Belly Up Tavern, Sunday, June 9, 9 p.m., 143 South Cedros Avenue

The Tom Grant Band: Belly Up Tavern, Wednesday, June 12, 9 p.m., 143 South Cedros Avenue.

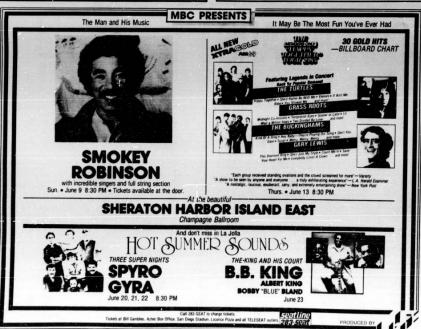
Adam Bomb: Spirit, Wednesday June 12, 9 p.m., 1130 Buenos.

The Turtles, the Grass Roots, the Buckinghams, and Gary Lewis and the Playboys: Champagne Ballroom, Thursday, June 13, 8:30 p.m., Sheraton Harbor Island East, 283-SEAT.

Johnny Copeland: Belly Up Tavern, Thursday, June 13, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.









at 8:30 pm

OH RIDGE begins June 11 ESTAURANT

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Pieces of a Dream: Humphreys, Friday, June 14, 7 and 9 p.m., 2303 Shelter Island Drive, 232-0800.

Ronnie Laws: Humphrey's, Saturday, June 15, 7 and 9 p.m. 2303 Shelter Island Drive.

Donovan and Dave Mason: Humphreys, Sunday June 16, 7 and 9 p.m., 2303 Shelter Island Drive, 232-0800.

New Riders (of the Purple Sage): Belly Up Tayern, Sunday, June 16.

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

and Tuesday, June 17 and 18, 9 and 11 p.m., 10475 San Diego Mission Road, Mission Valley, 563-0060

Frankie Valli and the Four Seasons: Humphrey's, Friday, June 21, 7 and 9 p.m., 2303 Shelter Island Drive, 232-0800.

Gene Clark, Michael Clark, John York, Blondie Chaplin, and Rich Roberts: Belly Up Tavern, Friday, June 21, 9:30 p.m., 143 South

The Wailers and Burning Spear: California Theater, Thursday, June 20.

and Albert King: La Jolla Village Inn, Sunday, June 23, 7 and 9:30 p.m., 1-5 and La Jolla Village

Wynton Marsalis: Humphrey's, Friday, June 24, 7 and 9 p.m., 2303 Shelter Island Drive, 232-0800.

"Jazz Live" featuring Los Travelers: San Diego City Theater,

Paga John Creach: Elario's vednesday, June 26, call for time, nummer House Inn, 7955 La Jolla thores Drive, La Jolla, 459-0541.

Belly Up Tavern, Thursday, June 27, 9:30 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022,

Left Right Left: Belly Up Tavern.

Tower of Power: Monk's, Monday Spyro Gyra: La Jolla Village Inn. Thursday, June 20, through Saturday, June 22, 8-30 p.m., 1-5 and La Jolla Village Drive, La Jolla.

Rosie and the Screamers and O.D. Corral featuring David Bradley: Belly Up Tavern, Wednesday, June 19, 9 p.m., 143 South Cedro Avenue, Solana Beach, 481-9022.

Mitch Ryder and the Detroit Wheels and Preston Smith and the Crocodiless Belly Up Tavern. Thursday, June 20, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Cedros Avenue, Solana Beach, 481-9022. Saturdae, June 22, 7 and 9 p.m., 1464 North Highway 101, Leucadia, 436-4030. Patsy Montana: Old Time Café.

Drive La Jolla 283-SEAT.

Fourteenth and C streets, downtown, 230-2481.

The Smiths: SDSU's Open-Air Theater, Theaday, June 25, 8 p.m., San Diego State University campus, 232-0800 or 265-6947.

Jack Mack and the Heart Attack

Sunday, June 30, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022

Philip Bailey: SDSU's Open-Air Theater, Saturday, July 6, 8 p.m., San Diego State University campu 232-0800 or 265-6947.

Tears for Fears: SDSU's Open-Air Theater. Tuesday, July 9, 8 p.m., San Diego State University campus 232-0800 or 265-6947.

Club listings are compiled by Ron Jerminas. If you wish to be

mcluded, please call 265-9382 Thursday afternoon or Friday befor: 5.00 p.m. The listings

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CASHAI DANCERS with JEROME CARTER—9:30 pm

91X HAPPY HOUR with BRYAN JONES; 25¢ draft beer

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Barr-X Ranch House, 119 East Broadway, Vista. 724-0510: Red Lane and Ramblin' Fever, country, Friday and Saturday.

Belly Up Tavern, 143 South Cedros Avenue, Solana Beach. 481-9022: Taj Majal, blues, regige, and rock, and the Clara Ward Gospel Singers, gospel music, Thursday, Talk Back, regigae, Friday, Preston Smith and the Crocodiles, ska.

blues, and rock, Saturday, the Flying Burnto Brothers, country rock and rock, Sunday, the Mar Dels, vintage rock, Monday, Forturn Hunters, rock and regize, Tuesday, the Tom Grant Band, jazz Wednesday Afternoon Concerts: The Chicago Six, Dixieland Jazz, Friday; Molly Stone and Friends, blues and boogie-woogie, Monday; Stone's Throw, vintage Jazz, swing, and rock, Wednesday.

Betty's Burger Garden, 2747 Carlshad Boulevard, Carlshad, 434-4361: Doc James, Mr. C and Company, jazz and contemporary, 1 p.m., Saturday.

Coffeehouse, Flower Hill Center, 2670 Via de la Valle, Del Mar. 755-3735: The Art Resnick Trio, jazz, 8

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

Crazy Burro, 6996 El Camino Real, La Costa. 438-3373: Dan Connor, variety, 3:30-6:30, Sunday

Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach.

755-6733: The Beat Club, rock, Thursday through Saturday; Selection, rock, Sunday; Cat Tracks, rock, Tuesday.

El Comal, 12845 Poway Road, Poway, 486-1010: Rick Rivas, contemporary, Friday happy hour; Ambition, contemporary. Wednesday through Saturday.

Fireside Lounge, 439 West Washington, Escondido. 745-1931: Robyn Banx, rock, Thursday through Saturday: Dirk Debonaire, rock, Wednesday.

Full Moon (formerly Bobby G's), 485 First Street, Encinitas. 436-7397: The Heaters, rock, Thursda





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DRINK SPECIALSsday: Iced Teas \$1.25 nesday: Kamikazes 75¢

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THURSDAY, JUNE 6
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W.A.M. NIGHT "We Are Musicians Night" starring TRACES OF FACES Pie-eating contest, prizes and MUSICIANS WITH ACTS GET IN FREE

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Noon, Eerny "Chacke" Chris

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The Flying Bridge, 1103 North Hill Street, Occanside, 722-1904; Don Tennison, country and contemporary, Monday through

Henry's, 263 Elm Street, Carlsbad 729-0244. Tony Soraci and Co. with Judy Ames, contemporary, Tuesday through Saturday live music. Scotlar and Monday, call club for

Hotel Escondido, 2500 South Escondido Boulevard, Escondido, 747-5000: The Sounds or Magic, contemporary, Tussday through Sacurday, Double Trouble, contemporary, Sunday and Monday Piano Har: Kevin Green, Monday

Hungry Hunter/Rancho Bernardo, 11940 Bernardo Plaza Drive, Rancho Bernardo, 568-2400: Dave Smith, contemporary,

Ireland's Own, 656 First Street Ireland's Oson, con First Street, Eneminas 944-9223. Second McVeckor Brish and conference on McVeckor Brish and conference on Thursday through Saturdae, with Paul Durn's Friday and Saturdae, and Barbara McCarty and Patrick Pettre, Sendau, the Paradies Street Band, Irish music, Wednesday.

Jolly Roger/Oceanside, 1900 North Harbor Drive, Oceanside 22-1831: Chuck Showalter,

Jolly Roger/Solana Beach, 9377 ntemporary. Wednesday through

La Costa Hotel and Spa, Costa contemporary. Taesday through Sunday.

La Tapatia, 340 West Grand, Escondido, 747-8282, Latin Soul.

Lu's, 1960 East Valley Parkway.

Escondido, 746-7038. Ron Bell, country, Monday through Saturday.

McCabe's, 1145 South Tremont. Oceanside, 439-0646. The Mystics rhythm and blues, Thursday and Wednesday, the Road Runners, contage rock, Friday and Sounday

Mille Fleurs, 6009 Pasco Delicias, Rancho Santa Fe, 736-3085, Joel Nash, piano show turies, Wednesday through Saturday

Monterey Bay Canners, 1325 Harbor Drive, Oceanside, 722-

Mulvancy's, 240 East Grand Avenue Escondido 743 4045; Scarlet rock, Thursday through Saturday, and ton night. Wednesday Lea's Little Bit of Country, 680 Marcos 744-4120. The Jess Daniels Band, country, Wed

Normandy Cocktail Lounge, 215

Oakvale Lodge, 14900 Oakval Road, Escondido 749/3193 Texas country, Friday through Sunday.

Old Del Mar Cafe, 2730 Via de la

Old Time Cafe, 1464 North Highway 101 Lencadia, 436-4030; Bobby Louise Hawkins, an evening of storytelling, 7,30 p.m., Thursday, Tori Sauber and Ed Lowe, old time banio and fiddle, 7 and 9 p.m., Friday, Minn Fariña, songwriter folksinger, 7 and 9 p.m., Saturday and Sunday, Old Time Hoot Night, Riesday, Peggy Watson, folk, 7:30 p.m., Wednesday Sunday branch concert: Catherine Espinoza, Irish

Pea Sout Anderson's, 890 Palomar Airport Road, Carlsbad, 438-0880: Doc James, Mr C and Company, contemporary and jazz, Wednesday through Sunday. Delene, contemporary, 5:30-8 p.m. Monday through Friday.

Pomerado Club, 12237 Pomerado Road, Poway, 748-H35: The Savery Brothers, country, Wednesday through Saturday

Ralph and Eddie's, 390 Grand Avenue, Carlsbad, 729-2989. Live music, Friday through Sunday, call club for information.

Rancho Bernardo Inn. 17550 Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo. 277-2146: Karen Cavanagh and One Plus One, contemporary. Tuesday through Saturday: David Watson and the Gathering, contemporary, Sunday and Monday.



July 23
July 24
August 8
August 11
August 20, 21
August 21
September 7

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Rancho Vera Cruz, 1020 West San Marcos Houlevard, San Marcos 14-8102, Hob Sasse, country and the Friday through Sunday.

The Red Coach Inn, 135 North Proc. Escondido, 743-9796: The Agents, rock, Tuesday through Saturday, Mr. Wilson, rock, Sunday and Monday.

Rogue Stills, 9850 Carmel Mt. food, Periasquitos, 578-2144; Carmen and Carmen, Top 40 dance misse, Thesday through Saturday.

San Luis Rey Downs Golf Course Country Club, 31474 Golf Club Country Club, 34474 Goff Club Drive, Bonsall, 758-3762: The rescendos, big band dance music, 812 p.m., Friday and Saturday, and 840 p.m., Sunday; Bob Long, jazz panto, 741, Thursday.

Stage Coach Inn, 1865 Vista Way. untry, Wednesday through

Sylks, West of 1-5 on Via de la Valle, Del Mar. 755-7955: J.J. Frank The Conition Orchestra, jazz and Top Saturday and 3-7 p.m., Sunday,

Tequila Flats, 3296 Mission Avenue. Oceanside, 757-7757. Messenger, rock, Thursday through aturday, five rock, Sunday, call lub for information; Freewill, rock,

That Pizza Place, 2622 El Camino

Real, Carlshad, 434-3171-16-6 Tax, jazz, Friday: Bluegrass Ex-new and traditional bluegrass. Saturday

Them Bones, 221 East Grand. condido. 741.9445; Daliota, untry rock, Wednesday through Saturday.

Valley Center Inn Saloon, 27555 Valley Center Road, Valley Center, 749-1466: Ricochet, country, Friday and Saturday

Whiskey Creek, 14240 Pose Road, Docay, 748-7531, Jerry Baze and a Touch of Country, Wednesday through Sunday, Tony Dockum and Red Eye, country, Monday and

Whiskey Flats, 1260 West Valley Parkway, Escondido, 745-8640 Crystal, rock, Thursday through Saturday, the Heaters, rock, Sunday and Monday, Circles, rock, Tuesday and Wednesday,

Wooden Nickel, 13303 Poway Road, Poway 748-6361; Ron Morin, country, Thursday and Wednesday: CW Express, country,

Beaches

Atlantis, 2595 frag them Street. Mission Bay 226-3888. The fets vintage rock, friesday through Saturday.

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

Bahia Hotel, 998 West Mission Bay Bahta Holel, 988 West Mission Bay Drive Mission Bay 488-0551 Mark Meadons, inzz, Thesday through Satuday, Cheathams Jazz Quartet, azz, Sunday Piano bar Buddy Reed, Riesday through Sotuday, Bob MacLeod, Sunday and

Ocean Beach, 222-6822. The Source, rock, Wednesday through Saturday.

Carlos Murphy's, 3:03 La Jolla Vallage Drive La Jolla, 3:57:4170. The Procraemators rock and rhythm and blues. Wednesday through Saturday, the Stamaders, recorded music and video andience participation presentation. Sunday through Thesday.

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach, 488 1081: Strut, contemporary, Tuesday through Satunday, except Wednesday, when lave jazz is featured, call club for

Chuck's Steak House,



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Wednesday & Thursday 8 pm Friday & Saturday 9 pm through June 8



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contemporary Wednesday through-Saturday

Elarlo's, 7955 La Jolla Shores Drive, La Jolla, 459-0541: The Mike Garson Quintet with Shelby Flint and Peter Sprague, sizz. Wednesday through Saturday, Don. Croker, sazz piano, Sunday through Toesday

Halcom, 4258 West Point Lona Boulevard, Lona Portal, 225-9559. The Londons, rock, Thursday through Startinak with Easter Robertson, rock, and the Monroe, rock, Satuday, the Beat Clab rock, Sunday and Mondar, sive Lines Up, rock, Buesday, and Wednesday, with N.E.J. rock, Theoday.

Hilton Hotel, Carso Bar 1775

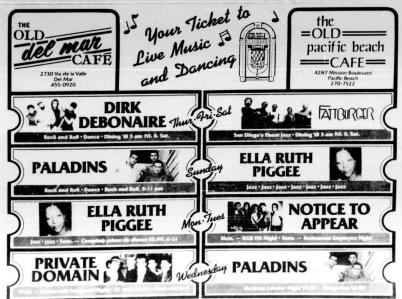
contemporary Sund.; through Tuesday

Hotel del Coronado, 1550 Orange Auctus: Coronado, 435-66H: Southwind; contemporary, Tuesday through Saturday.

Islandia Hotel, Supper Clabif Jounge, 1441 Quivera Rosal, Mission Bay 224-2541. Bogart contemporacy, Thursday through Saturday, Sto Shames, jazz piamo, Juesday and Wednesday. A five outdoor concert is featured every Saturday from 4-7 p.m., call club for

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach, 270







Saturday, June 8

IN CONCERT



RCA recording artist
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ROBERTSON ROBERTSON

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91X THE HALCYON

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NO COVER CHARGE BEFORE 7:30 PM

9/ HAPPY HOUR FROM 6-9 PM
Fee taco bar
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9/4 Long Island iced teas. 9/4 Schnapps shooters.
\$1.91 potato skins

Wednesday, June 12

5ive lines up

Thursday, June 13-FOUR EYES IST ANNUAL



COUPON -----**EARLY BIRD DINNER SPECIAL**

La Valencia Hotel, 11.32 Prospect Street, La Jolla, 454-0771, Bols MacLood, piano and vocal vanety early evening Riesday through Saturday.

Le Chalet, 5046 Newport Avenue Ocean Beach 222-5300 Thrillseeker, rock, Thursday through Saturday Messenger, rock, Sunday through Thesday Voyeur, rock, Wednesday

Le Sainte Maxine, 1250 Prospec Street, La Jolla, 454-2434. Pepper and Salt, Latin, salsa, Top 40, big band, swing, French, Rahan, and Greek music. Thesday through

Loma Portal (formerly Rodeway Inn), 2901 Nimitz Boulevard, Lom Portal, 224-3655; Full Circle, rhythm and blues, Friday and

Mary's by the Pier, 710 Garnet Avenue, Pherift Beach, 485/7841: The Rick Wells Brain, strange rock, Thursday through Saturday, the Funtities, smrtage rock, Sunday and Monday, the Ducktail Revue, untage rock. Thesday and Wednesday.

McP's, 100. Orange Avenue. Coronado. 435-5280. The Pep Boss, contemporary. Thursday. Black Market, contemporary. Friday and Saturday; the Gires. contemporary. Sunday and Mondal Joes Harris, contemporary. Tuesday: Double Take, contemporary. Wednesday.

Mexican Village, 120 Orange Avenue, Coronada 435-1822: Live musse, Friday and Saturday, call club for information. Plano bar: Kevan Melton, Sunday through

Boulevard, Loma Portal, 223-5596. Circles rock, Thursday through Saturday, Kicks, rock, Sunday and Monday, Cristal, rock, Thesday and

Mulvaney's, 4230 Mission Boulevard, Pacific Beach, 483 7383; Bob Teddy, contemporar Thursday through Saturday, tal right with Rick Cosey, Monday

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach. 270-7522: Hollis Gentry and Fatthurger, iazz, Thursday through Saturday: Ella Ruth Piggee, iazz Saturday, Ella Rotth Piggee, 322 and blues, Sunday, Notice to Appear, rock, Monday and Thesday, the Paladins, rockabilly and rhythm and blues, Wednesday.

Pax Bar and Grill, 1025 Prospect Street, La Jolla. 454-9711: Mel Goot, jazz piano, Tuesday through

Rusty Pelican, 4340 La Jolla Village Drive, La Jolla, 587-1886. The Lutle Big Band, Top 40 and swing, Tuesday through Saturday, live music, Sunday and Monday, call club for information.

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay, 274-3314; Ed Ellis and Tapestry, sarz, nostalgic blues, and contemporary. Thursday through

Steamer's, 1165 Garnet Avenue

Tablao Flamenco Nightelub and Restaurant, For 1sel for 8 Parity Brands 18,1-2701 La

Texas Teahouse, 1970 Voltare Street Ocean Beach, 222 6895 Tom Cal Courthey, blues Thursday the Dragonth Ladies of the Cristal Wing Band, rock, 4 p.m., Sunday.

Top of the Cove, 1216 Prospect Street, La Jolla, 454-7779; Luba Papova, classical, casy listening, and variety piano, Wednesday through Saturday, and Sunday

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

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Ba 274-4630, Four's Company, contemporary, Tuesday through Soturday.

Victor's, 1403 Rosecrans Street Victor's, 1403 Rosecrans Street, Point Loma, 226-1871. Upstains Paul Eastland, Top 40 variety, Friday and Saturday, Downstains Norman Clifford and Frankie Ferlin, contemporary, Wednesday through Saturday.

Windrose, 1935 Ouwera Ross Marina Village, Mission Bay Park,

JERRY HERRERA'S

THURSDAY, TONIGHT CHRISTI PRESENTS CHARMS with THIS and THE RESISTANCE

FRIDAY, JUNE 7

LIVING DAYLIGHTS THREE WORDS

SO REVEAL plus RELAY opens the show at 9 pm sharp. Advance tix measurement

SATURDAY, JUNE 8 From L.A. NEW MARINES with the FINAL FAREWELL APPEAR



LIMBO SLAM and THE PUMPS

TUESDAY, JUNE 11 BOOK OF COLORS with THE STEP and SEVERAL FISH leed Tea specials & 75¢ drufts

WEDNESDAY, JUNE 12 Southland Concerts &

ADAM BOMB AIRCRAFT plus special guests

Advance tix remediation.

TOMORROWS Into 14th: "Mind My Have Still I" MCA recording utilists—take a little Cream, mix is with Jimi Hendrick heat it up a considerable to the little of the Cod with Jazz and you'll have the less of WHAT IS THIS bear around. We saw a world premise to her take how to be the board new allow debat, with HE JOHNSONS, IRON 488 of heat their board new allow debat, with HE JOHNSONS, IRON 488 of heat their board was a world premise to the same parts with State with the JOYCE ROOKS HAND, MOJO NIXON, CHORIS OF FAME, and OPAL.

ROVING EYE MUSIC REPORTS For 24th-ROVING EYE MUSIC REPORTS is 2 24th—
This kind of missing opened and his cruel seemed to like Lamp followed: It alm followed: It have follo



Live Music is Alive at Lehr's

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Homegrown 84 albums included with cover charge for the first 101 guests
 Win Western Audio studio time in the battle of the Touie Louies
 \$125 four Eyes Teas
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ROCKIN' WEEKEND

Friday & Saturday, June 7 & 8



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Two dance floors Three bars
Three video big screens with music videos mixed by Lehr's VJs

SUNDAY



PRIVATE DOMAIN

TUESDAY & WEDNESDAY



Oress code & picture LD, strictly enrotee
CABARET DRINK SPECIALS
Thursdays — Four tyes Teas \$1,25
Sundays — Kamikazes \$1,25
Mondays — Closed
Tuesdays & Wednesdays — 60 Minutes

San Diego North

The Abilene Country Saloon, Jown and Country Hotel, 500 Hotel Circle North, Mission Valley 291

The Alamo, 3093 Clairemont Drive, Clairemont, 276-2240 Flyweil, rock, Toesday through Saturday.

Safurdas StC2 Claremont Mess Bordenal, StC2 Claremont Mess Bordenal Rearms Mess, 56:08-022. Exercit Binals School Birchton. Electric Binals School Birchton. Thursday the Real Formers rock tookabilist and counter rock, Frades and School Birchton School Bi

Blarney Stone Pub, 3617 Balbs Avenue, Clarremont, 279 2033 Brian Connolly, Irish music Wednesday through Saturday

The Blue Bayou Lounge, 2537 Clairgmont Drive, Clairemont, 2 0965; Live musse, Thursday and Sunday, call club for information Music Mage, Top 40 dance muss

Bogey's, 5353 Mission Center Road, Mission Valley (297-836): Hollis Gentry and Fattburger, 122

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa, 578-8006. Rockola, Beatles music and oldies, Thursday through Saturday

Cafe in the Valley Restaurant, 911 Camino del Rio South, Mission Vallez, 296-6,229. Bruce Cameror jaza, Thursday through Saturday Eric Foster, classical gintar, early evening. Thursday, and Saturday through Ticsday, John Lyons. Zoomaras, classical goitar, Friday lunch, Mark Augustin, jazz goitar, 6-11 p.m., Tucsday and Wednesday

Carriage House, 7945 Balboa Avenue, Clairemont, 278-2597 Live music, Thesday through Saturday, call club for informati

Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley, 297-1101: Darci Daniels and Nitcline, contemporary, Tuesday

Holiday Inn/Mission Valley,

Valley Inn. 878 Hotel Circle South Mission Valley 298-8281: Trade Secret, contemporary. Thursday through Saturday. Oh' Ridge.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060. Side Kick, contemporary. Thursday through Saturday, live music.

Monterey Whaling Company, 88



PROUDLY PRESENTS

TONIGHT, Thursday, June 6, 9 pm kets available at Belly Op 7. To ket Ma



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9.30 pm • LIVE ALBUM & VIDEO RECORDING SESSION **TALK BACK**



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contemporary, Riesday and Wednesday.

The Moonglow, 4615 Clairemont Drive, Clarremont, 273-1022; Nightshiff, contemporary, Tuesday through Saturday; Country Justice, country, Sunday and Monday.

Navajo Inn. 8515 Navajo Road. San Carlos 465-1730 Headband rock. Tassday through Saturday: live rock. Sunday and Monday call clab

Pal Joey's, 5117 Warring Road, Allied Candens 286-7873. Fro Brigham's Preservation Band.

Pavillion Lounge, Town and Country Hotel, 500 Hotel Circle North, 291-7131: Jim Gates and Sound Investment, contemporary Tuesday through Saturday Dining Room: Rathy Lloyd, contemporar harp, Friday and Saturday

Peter D's, 5149 Clairemont Mesa Boulevard, 277-5217: The Rosic Trio, Top 40 dance masse. Thursda through Safarday

209.0620: O Fendants, rock. Saturday

Tio Leo's Mira Mesa, 10787 Cammo Russ, Mira Mesa, 695-1461.

Tuesday, Adam Bomb, rock, Wednesday.

Springfield Wagon Works, 5255 Rearney Villa Road, Jeanney Mesa 303-2272 for Beamer piano bat. Pharselas through Saturday.

Tio Leo's/Mission Gorge, 6333 Standust Hotel, 950 Hotel Circle

Boulevard, Tierrasanta, 560-667 Ray and Lamie Correa with Bert

Ella Ruth Piggee, jazz and blues, Wednesday and Thursday. Xpresso, contemporary Friday and Saturday. Jen Williams, contemporary. Sunday and Mondoy; the Procrastinators, rock and rhythm

on drums, swing, pop, aga, and contemporary dance Friday and Saturday

ngler's Roost, 6608 Mission ad Mission Gorge, 280-or Crazy country Thesday

San Diego South

Abbey Restaurant, 2825 Fifth through Friday; Kathy ontemporary harp, Sunday Wednesday. Anthony's Harborside, 1355 North Harbor Drive, downtown, 2,22 6,538; Forward Motion, Top 40 dance music, Tuesday through Saturday

Aztec Bowl, Burquotse Room. 4356 Thirtieth Street, North Park. 283-3135. Encore, contemporary Wednesday through Saturday.

Barnacle Bill's, 1880 Harbor Island Drive, Harbor Island, 297-1673: Get your rock soft with Jarrett, Tuesday through Saturday

Bodies, 6149 University Avenue, East San Diego, 583-5700. The Paladins, rockabilly and rhythm and blues, and the Varmits, rockabilly.

HulahooP egram

Thurs, Lay and Friday, the Electric Sorre, rock, the Shards, rock, and the Ontridos, rock, Saturday, the Electric Sors, rock, Saturday, the Sadovirsders, rock, Saturday, the muos, Monday, call club for information, the Forbidden Pags, rock, Tuesday, Rim Shot, rock, Weshesski,

The Coo-Coo Club, 4383 University Avenue 283-8213: Jonathen the Texas Flash, honoring

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to the '50s!

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for all occ

Saturday J.R. Robles, box

Losinge: Oh Bidge, comedy and music. Thursday through Saturday. Mile Senders: contemporary. Sunday and Monday. the Spuid Brothers: rock and comedy. Bio-stay and Worlnesday. Bestaurant: Geg Glover, contemporary, 5,309–30 pm., Biocko, Friday. Saturday, and Smoley.

Dookies, 4225 El Caion Boulevard, East San Diego. 283-6581; Piano-bar: Paul Gregg, Tuesday through Saturday, Path Glenn, Sunday and Monday.

Drowsy Maggie's, Thirty-first and University, North Park. 298-8584: Windjammin', Forties jazz and

swing, Thursdoy, Paul and Carla Roberts, international folio 10 vac, Friday, the Faculus Street Is, ad-trish music, Saturday, Sound Drumanies, classical guitar and celo, Sunday, Hook Night, Monday, Frish Music, Night, Thesday, Cally, Curtas, guitarrist and songwriter. Wednesday.

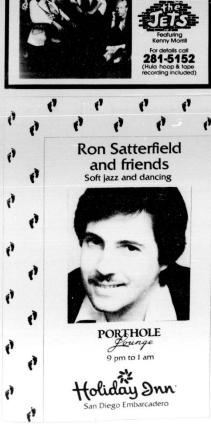
Fat City/China Camp, 2137 Pacific Highway, downtown, 232-0686. The Highway, downtown, 232-0686. The Most Valuable Players, pazz, Friday















Tuesday through Saturday at 9:00 p.m.

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Join us Sunday for our NEW COUNTRY BRUNCH. We've changed our buffet spread and we think you'll like it.
Come on in from 9 am to 2 pm this Sunday. \$8.50 adults-\$6.25 children

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Tuesday: Adam Bomb, rock, Wednesday

Springfield Wagon Works, 5255

Stardust Hotel, 950 Hotel Circl

Tio Leo's/Mira Mesa, 19787 Camino Ruiz, Mira Mesa, 695-1461;

on drums, swing, pop. ga, and contemporary dance Friday and Saturday.

agler's Roost, 6608 Mission d. Mission Conge. 280-Tio Leo's/Mission Gorge, 6333

San Diego South

Send a

they Restaurant, 2825 Fifth rough Friday, Kathy ontemporary harp, Sunday Wednesday,

Anthony's Harborside, 1955 North Harbor Drive, downtown, 232 6358: Forward Motion, Top 40 dance music, Tuesday through

Aztec Bowl, Turquouse Room. 4:36 Thirtieth Street, North Park. 283-11:15: Encore contemporary, Wednesday through Saturday.

Barnacle Bill's, 1880 Harbor Island Drive, Harbor Island, 297-1673: Get your rock soft with Jarrett, Tuesday through Saturday

Bodies, 6149 University Avenue, East San Diegs, 583-5709: The Paladins, rockabilly and rhythm and blues, and the Varmits, rockabilly.

HulahooP egram

Thursday and Friday, the Electric Sorie, rock, the Shards, rock, and the Outrides; rock, Safurday, the Electric Sorie, rock, and the Safesynders, rock, Sunday, two music, Bonday, call club for intornation; the Forbidden Pags, rock, Taesday, Rim Shot, rock, Wethersday.

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The Coo-Coo Club, 4383 University Avenue 284.8213. Jonathen the Texas Flash, honoring variety requests, Friday and Saturday J. R. Robles, honoring variety requests, 5-9 p.m. Sunday

Lounge, Oh; Redge, comedy and music. Thurstab through Saturday Mile Sanders, confernporare, Sunday and Monday the Soud Hrothers, neck and comedy Tuesday and Wednesday Restaurant. Geg Glover, contemporary, 5:309-30 p.m., Tuesday, Friday, Saturday, and Sunday

Dookies, 4225 El Caion Boulevard East San Diege 283-6581, Piano bar Paul Gregg, Tuesday through Saturday, Patti Glenn, Sunday and Monday.

Drowsy Maggie's, Thirty-first and University, North Park, 298-8584 Windjammin', Forties jazz and

Fat City/China Camp, 2137 Pacific Highway, down-town, 232-0686. The Most Valuable x-lovers, jazz, Friday and Saturday.

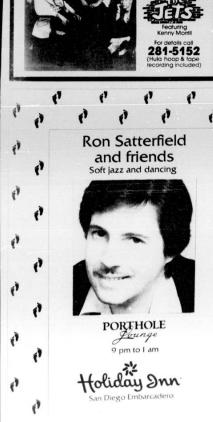


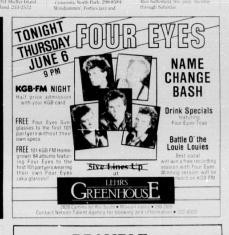














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Holly's Inn., 4246 University Avenue 280-5834; Jim Evans, contemporary, Friday, live music call club for information. Saturd

Hotel San Diego, 339 West azz, Suidav, Jose Caraba contemporary, Monday through Wednesday, Joe A carello, catz, Monday through Friday happy

Imperial House, 505 Kalmia Street (at Park Boulevard), Hillcrest, 234-3525; Wayne Jure, jazz, Tuesday through Saturday, with the Imperial House Opera Singers, Wednesday, Wavne Juré and Hank Young, jazz,

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

Le Maison, 3681 Fifth Avenue, Hillcrest, 298-0119 Lynn Hall, Latin American harp, Friday, Miles Moynier, classical guitar, Saturday,

Lucky Lady Club, 455 Sixteenth Street, downtown, 233-9391; Siglo, Latin and Top 40. Thursday through Sunday, Los Ruff, Latin and Top 40. Monday and Wednesday.

Mandolin Wind, 308 University Mandolin Wind, 308 University Avenue, Hillerest, 297-3017; King Biscust Blues, blues and rhythm and blues. Friday and Saturday: Burk Wilson and the Beat Tornes, blues and rhythm and blues. Buckay Fu'l Circle, Latin, rhythm and blues, and swing. Tuesday and Wednesday.

Mona Lisa Restaurant and Cocktails, 2061 India Street, downtown, 234-4893; Guy and Jackie and Gil Warner, Italian songs, pop standards, and opera, Saturday.

O'Hungry's, 2547 San Diego Avenue, Old Town, 298-0133; Ron Wheeler, contemporary and folk, 6:30 p.m., Friday and Saturday.

Our Place at Mikisan's, 2424 Fifth Our Place at shiftsans, 2-24-773. The Avenue, Hillcrest, 232-1773. The Hal Crook Jazz Alliance, jazz, Friday and Saturday, Art Resnick Trio, jazz, 7-11 p.m., Sunday,

Patrick's II, 428 F Street. downtown, 233-3077; Fro Brigham's Preservation Band. Dixieland jazz, early evening Thursday, live music, Friday and Saturday, call club for information the Aubrey Faye Quintet, jazz, Tuesday and Wednesday.

Reel Gusto, 4105 Taylor Street, Old Town, 293-5111: Two Picces, Sixtles and Seventies hits, Thursday and Friday: DJ Jim Anthony spins

Reuben F. Lee's 880 Hodge Island Drive, Harbor Island, 291-1870: Fortune, Top 40 dance mus Thursday through Saturday.

Rosie O'Grady's, 3402 Adams Avenue, Normal Heights, 284-7666 Eamon Carroll, Irish music, Thursday: Kitty Kieffer. Thursday, Kitty Kieffer, contempoary music, Friday and Saturday, Robin Henkel, blues an jazz guitar, 2-6 p.m., Sunday, the Bop Tones, contemporary, Wednesday.

Sheraton Harbor Island West, 1590 Harbor Island Drive, Harbor Island, 291-6400; Michael Pritchard, classical piano. Sunday through Wednesday.

Sternwheeler Showboat, at the dock, 1066 North Harbor Drive, downtown, 298-8066. The Sacramento Trio, contemporary, Tuesday through Saturday.

Sheraton Harbor Island. Reflections, 1380 Harbor Islan Drive, Harbor Island, 291-2900 Feelan', contemporary, Tuesday through Saturday, the Jets, cint rock, Friday happy, hour

Tom Ham's Lighthouse.



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596 Broadway, El Cajon

lorse, 6179 University East San Diego, 582-1070-Hosbers, rock, Thursday Saturday, live rock, all club for information.

m's No. 2, 7149 F1 Coon nl. 698-6042: Live music, call club for information

art Crow and Company, 835 Harbor Drive, Scaport Village 1855; Blake Rogers, folk and Saturday; Rick Saxton, folk tock, Sunday.

scount Hotel, The Bar, 1960 r Island Drive, Harbor Island 700. Piano Bar: Bob Corwin, hathy Lloyd, contemporary 2 n m. Sunday

ast County

's Hacienda, 700 North way Friday and Saturday

llarney Stone Too, 7059 El Cajon card. College area. 463-2263: d Theresa Hinton, Irish Thursday and Sunday: on Carroll, Irish musi in Friday and Saturday

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Thursday is Dollar Night

\$1.00 beer, wine & wells until 10 pm

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TRACKS

CAT ..

Parkoray Drive, La Mesa, 465-3668 Randy Beecher, contemporary Touristay through Sofunday Holiston Holiston Contemporary Someon and Monday, Dale Pearson

Bull and Bear, 690 North Street, El Cason, 440-575 contemporary rock. Thur through Saturday, Chain contemporary, Wednesday

Calvpso Lounge 975 Comments Avenue, El Cajon, 440-9526; Ker Carey, contemporary, Friday and Saturday.

Carlton Oaks Country Club, 9200 Inwood Drive, Santee, 448-4242: Colin and Karen, contemporary, Friday and Saturday.

Casa Don Diego, 8547 Cuyamaca, Santee, 448-7926: Gary Raynor, Top 40, blues, and countre, Friday and Saturdae

Circle D Corral, 1013 Br Cajon 444-7443; Country Casanwa, country Toesd, through Soturday Jerry Flose and a Touch of Country country Scholar, clogging lessons, Monday and Thesday.

Coo-Coo's Nest, 12247 Woodside Avenue, Lakeside, 443-2300 Dale Pearson, piano variety, Friday and Saturday.

-NIGHTCLUB

Dock's Landing, 1185 East Main Street, El Cajon, 442-0258; Jerry

Highway Euflit at Los Coches, El Calon, 143-2444; Big Sky countr Friday and Saturday

Don's West, 5286 Baltin La Mesa 462-65.33. Southern Comfort, corotry, Tuesday throug Saturday, the Belairs, Fifties and Sixties rock, Sunday.

El Amigo Plaza, 1340 Broadwa El Caion. 442-0537: Linda Rae and the Gravel Canyon Band, countrs. Sunday.

Flinn Springs Inn, 15505 Highway 80 El Cajon 443-9568: Chaser, country, Wednesday through Sunday.

Hanley's, 8852 Magnolia Avenus Santee, 448-8487: Tommy Ray, country, light rock, and easy listening. Wednesday through

Happy Days Car Hop, 9663 Cam Road, Spring Valley 463-4757; Three Speed, voitage rock, Saturday

Horseshoe Tavern, 7664 Broadway, Lemon Grove, 469-6344. The Smith Brothers, country and contemporary, Friday, Saturday, and hosting a jam session, 7:30-11:30

Kentucky Stud, 11377 Woodside

Lakeside Hotel, 9940 River Street



Moving and ! 454-0856



EL CAJON





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Friday and Saturday.

La Posado del Sol, 8238 Parkway Drive, La Mesa. 462-2640: Stanpede, country. Wednesday through Saturday.

Linda's Di'Angelis Restaurant, 1977 East Main Street, El Cajon. 447-0842: Ron Morin. temporary, Sunday and Tuesday

Woo, contemporary, Tuesday through Saturday; Fro Brigham's Preservation Band, Dixieland jazz, Sunday and Monday.

8550: The Heroes, rock, Friday and

Mama's Mink, 533 East Main Street, El Cajon, 442-5573: Rocky Kreutzer and the Big Oak Ranch Band, country, Wednesday, through Saturday, and 6:30 p.m., Sunday,

Marie Callander's, 6950 Alvarado Road, La Mesa, 465-1910: Acoustic Music, popular and American folk music, Tuesday.

Mr. Bill's Backroom Saloon, 399 North Magnolia, El Cajon, 447-4500: Dusty and Gary, country and oldies, Thursday and Wednesday.

Nite Owl East, p67 North Mollison

Avenue, El Cajon. 447-3854: The Baja Strings. Top 40 dance music. Tuesday through Saturday; Sergeant Slaughter, variety rock. Sunday and Monday.

Our Favorite Place, 8646 Mission Gorge Road, Santee. 449-6246: Bob Sortillion and Key Largo. contemporary and oldies. Thursday through Saturday evening and corly

The Outpost, 652 Grand Avenue. Spring Valley, 464-9007: John Ross, country, Thursday and Wednesday; Pizza Plus, 764 Jamacha Road, El Cajon. 444-3300: Cow Jazz. country swing. Friday: the Cadillacs. Fifties rock, Satur-day. Country Justice, country, Friday

Rodeo Room, 8300 Croadway. The Ox Bow Inn, 9816 Campo

Lemon Grove. 469-5137: Ron Morin, country, Friday and Saturday: Chad Hart, country, Tuesday and Wednesday.

Too Much Saloon, 9563 Mission Gorge Road, Santee 562-4399: Linda Sherwood and Surefire, country, Friday and Saturday.

Turquoise Lounge, 5975 Severin Drive, La Mesa. 465-1525: Three-Ds, rock, Tuesday through Saturday.

Van Winkle's, 10055 Mission Gorge Road, Santee. 449-0060: Crossfire, contemporary and country rock. Friday and Saturday.

Win Cody's Saloon, 240 West Main

. El Cajon. 440-9247: Forced Top 40 dance music, Friday

South Bay

tull N' Stick, 608 Palm Avenue inperial Beach, 429-5330; Live ick, Wedgesday through Satur

ina Five Restaurant, 569 H et Chula Vista. 426-5951: Juan oles, contemporary, Thursday ogh Saturday.

umbus Restaurant, 829 coast, Imperial Beach, 429-0: Jeff Williams, contemporary,

Thursday through Saturday

Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1161— Gail Lee and Go for Broke, country, Wednesday through Saturday, with Aaron Graceland, Flvis impersonater Saturday night: Dusty West, country, Sunday and Monday.

Dance Machine, 1862 Palm Avenue, Imperial Beach, 429-1161: Toys, rock, Thursday through Saturuay: the Reflectors, rock, Sunday and Monday; France, rock, Tuesday and Wednesday.

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variety piono. Wednesday through Saturday

Hungry Hunter/Imperial Beach, 1344 Palm Avenue, Imperial Beach 423-0953: Ed Cunningham, contemporary, Thursday through Saturday.

Hutch's, 1463 Palm Avenue Imperial Beach. 423-3479: Grand Central Station, country, Friday and Saturday, free country dance lessons, 7 p.m., Saturday.

Joey's, 415 Broadway, Chula Vista. 420-4828: Louie and Loose Change, contemporary and oldies. Wednesday through Sunday; J.C. and Company, contemporary and

oldies. Monday and Tuesday.

Little Las Vegas, 1770 Palm Avenue, Imperial Beach, 424-3754

La Maze, 1441 Highland Avenue National City 474-3222: Bruce Marisol, 1680 Broadway (at Main Street), Chula Vista, 429-8045; Colore, Latino, Thursday through Saturday, with Los Lupes, Mexican contemporary, Friday and Saturday, cowhoy music (norteno), Thursday Musaico, Latin and Top 40 dance music, Sunday, with Los Lupes, early evening Sunday.

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City. 475-7313: Four Star Country, country, Friday and Saturday. Oasis Bar, 1121 Third Street, Chula Vista. 426-2977: Crow, country, The Lantern, 1322 Third Avenue, Chula Vista. 427-4200: Live music Friday and Saturday, call club for information. Friday through Sunday.

Old Bonita Store Restaurant, 4014 Bonita Road, Bonita. 479-3537; L.A., rock, Thursday through

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Road, Spring Valley. 469-9616:

and the Ox Bow Country Lads, country, Friday and Saturday.

Park Place, 1280 Fetcher
Parkway, El Cajon, 448-4III: Live
rock, Thursday through Saturday,
call club for information, Three-Ds,
rock, Sunday and Monday, the
Londons, rock, Thesday and

Park Place, 1280 Fletcher

Andy and Donna, contemporary, Tuesday through Thursday; Alton

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Continental Ballroom Sunday, June 16, 1985 from 4:30 pm until 7:00 pm Dance to '30s & '40s Swing, '50s Rock & Country Swing Special Father's Day prizes

General admission \$7.50 per person For more information call Teleseat 283-7328



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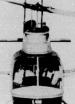


Come see Roger (and those other two guys)



Tues.-Sat. 9 pm-1 am Mission Valley Inn - 875 Hotel Circle South Mission Valley · 298-8281

Dock's Cocktalls, 317 Third Avenue, Chula Vista. 422-1566: Diana Gilman, country, blues, and



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Automatics: Lehr's Greenhouse
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The Beat Farmers: Bacchanal The Belairs: Ixm's West The Blitz Brothers: Trojan Horse Bolton/Dallas: Montercy Whaling

Company
Book of Colors: Spirit
The Cadillaes: Pizza Plus-El Caje
Cat Tracks: Distillery Nightclub
The Charms: Spirit
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Crystal: Whiskey Flats. Mony

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Flywell: Alamo
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Four Eyes: Lehr's Greenhous
France: Dance Machine
Freewill: Tequila Flats

KOOL JAZZ 6/7 & 6/8 TEARS FOR FEARS 7/9 RANDY NEWMAN 7/13 GROVER WASHINGTON

The Fugitives: Mary's by the Pier Headband: Navajo Inn The Heaters: Full Moon, Whiskey

Flats
The Heroes: Magnolia Mulvancy's,
Jose Murphy's
Ipso Facto: Windrose

The Jets: Atlantis, Sheraton Harbon Kicks: Bull and Bear, Mony Mony's

The Living Daylights: Spirit Luna: Spirit The Londons: Halcyon, Park Place

The Londons Haleyon, Park Place The Mar Dels: Belly Up Turern Messenger: Tegulla Flats. Le Chalet Millenium: Full Moon Miss D'Meanor: Monk's The Monroes: Haleyon Mr. Wilson: Red Coach

Inn/Escondido N-E-1: Halcyon New Marines: Spirit Notice to Appear: Old Pacific Beach Cafe
The Outriders: Bodies
Outta Controll: Normandy

Cocktail Lounge The Paladins: Old Del Mar Cafe Old Pacific Beach Cafe, Bodies Private Domain: Old Del Mar Cafe Lehr's Greenhouse

The Procrastinators: Tio Leos/Mira Mesa, Carlos Murphy's The Pumps: Spirit The Reflectors: Dance Machine

The Reflectors: Dance Machit Relay: Spirit The Resistance: Spirit Rim Shots: Bodies Baxter Rebertson: Halcyan Robyn Bans: Proside Lounge Rockola: Bunbury's The Seramblers: Bacchonal Scarlet: Maleyma (Fiscondide

Several Fish: Spirit The Shards: Bodies

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DIRE STRAITS
8/7

The Sidewinders: Bodies The Siers Brothers: Jose Marphy

The Siers Brothers: Iose Maryby: Leth's Coccombouse Preston Smith and the Crocodiles: Relfl (L) Tavern So Rewal: Spirit The Source: Reach Club The Spid Brothers: Iose Masters The Sieps: Spirit Daj Majal: Iselly (L) Tavern Thiss: Spirit Three-Dis: Linquoise Louinge, Park

Three Speed: Happy Days Car

Hop Thrillseeker: Le Chalet Praces of Faces: Bacchanal

Contemporary/ Top 40

Judy Ames: /kmy/s Judy Ames and Moment's Notice: Borrelli's Back Boom Andy and Donna: Ox Booc Inn Baja Strings: Nite Owl East Barker and Orr: Jolly

Roger/Scaport Village Randy Beecher: Boondocks

Restaurant
Black Market: McPs
Bobby O Day: Islands Lounge
Bop Tones: Rosic O'Grady's
Bogart: Islandia Hotel
Jose Caraba: Hotel San Hicgo
Carmon and Carmon, Roune Si Carmen and Carmen: Roque Still Ken Casey: Calypso Lounge Karen Cavanagh and One Plus

Chain Reaction: Bull and Bea Joey Chess: Am Norman Clifford and Frankie

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Beach Costa V: Tio Leo's Mission Gorge Donna Cote: Tom Ham's

Lighthouse Carol Crawford: Dock's Landing Ed Cunningham: Hungry Hunter/Rancho Bernardo Alan Curtis: Smuggler's Inn Darci Daniels and Niteline:

Delene: Pea Soup Anderson's Frank Dexter: Tio Loo's/Mission Double Take: McPs Double Trouble: Hatel Escondido Dusty and Melissa: Tom Ham's

Lighthouse
East Coast: La Mace
Paul Eastland: Victor's
Ed Ellis and Tapestry: Sandtrap

Encore: Actic Hotel John Engren: Hotel San Diego Feelin': Sheraton Harbor Island Forced Entry: Win Cody's Saloon Fortune: Reuben E. Lee's Forward Motion: Anthony's

Harborside Four's Company: Vacation Village Hotel
Friendship: Gilbey's Cocktail
Lounge

Jim Gates and Sound Investment Pavillion Lounge
The Gires: McP's
Kevin Green: Hotel Escondido
Joey Harris: McP's
Jim Hawley: Monterey Whaling

Lonnic Hutson and Dusty Best. The Invaders: "The Invader

Bettu's Burger Garden, Pea Soup

Betty's Bunjar Garden, Pea Son Andersons Jarrett: Barnicke Bill's J.C. and Company: hoey's Kirty Kieffer: Mulrawy's Coronado, Busic O'Grady's Little Big Band: Husty Polican Louie and Loose Change: Joey's Main Street: Pabhis Belle: Mellissa McCracken and Larry Evans: Softom House

Evans: Salmon House Cloria Michaels and Spring Fever: La Costa Hotel and Spa Midnight Delight: Borrelli's Back

Musaico: Marisol Music Magic: Blue Bayou Lounge Nightshift: Moonglow Gil Palacios and Linda Parra:

People Movers: Hilton Hotel The Pep Boys: McP's Pitch N' Woo with Gerrie Woo:

Tommy Ray: Hanley's Deborah Raye and Aria: Chuck's Steak House
Gary Raynor: Casa Don Diego's
Rick Rivas: El Comal
Bruce Robbins: Boundocks
Restaurant, La Maze
Juan Robles: China Five

Juan Robles: China Five Restaurant The Rosie Trio: Peter D's The Sacramento Trio: Sceruwheeler Showboat Sally Saxton: Monterey Whaling Company, Hungry Hunter/Neconside Chuck Showalter: Jolly Roserf Neconside

Roger/Oceanside

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Ron Wheeler: O'Hungry's/Old Jeff Williams: Tio Leo's/Mira Mesa, Columbus Restaurant Xpresso: Tio Leo's/Mira Mesa

Jazz

Mark Augustin: Cafe in the Valley

Joe Azarello: Hotel San Diego Joe Azarello and Poems: Hotel San Diego Brass Tax: That Pizza Place

Fro Brigham's Preservation Band: Pal Joey's, Lorenzo's, Putrick's II Bruce Cameron: Cafe in the Valley Restaurant Cheatham's Jazz Quartet: Bahia

The Chicago Six: Belly Up Tavern Cowjazz: Pizza PlusEl Cajon Dan Croker: Elarios The Hal Crook Jazz Alliance: Our Bloom of Military Place at Mikisan's Judy Dopke and Deborah Rider

Escape Lounge Ed Ellis and Tapestry: Sandtrop Lounge
Aubrey Faye Quintet: Patrick's #
J.J. Frank and the Coalition

J.J. Frank and the Coalition Orchestra: Sulfa's Mike Garson Quintet with Peter Sprague and Shelby Flint: Elario's Hollis Gentry and Fattburger: Old Pacific Beach Cafe, Bogogy's Mel Goot: Pax Bar and Grill, Your Palace

Palace
Doc James, Mr. C and Company.
Palace
Doc James, Mr. C and Company.
Pa Soup Anderson's, Betty's
Burger Garden
Little Big Band: Rusty Pelican
Bob Long: Elario's, San Luis Ray
Downse Colf Course Company.

Joe Marillo: Jose Murphy's Mark Meadows: Bahia Hotel Most Valuable Players: Fat City/China Camp Ella Ruth Piggee: Old Pacific Heach Cafe, Old Del Mar C.

Tio Leo's/Mira Mesa Art Resnick Trio: Our Place at Ron Satterfield Trio: Holiday

Inn/Embarcadero Stu Shames: Abbey Restaurant Laura Springer: Vacation Village

Molly Stone and Friends: Belly Up

Stone's Throw: Belly Up Tovern
T.M.J.Q. (Dene Davidson and Bob Morss): Steamer's Tobacco Road: Escape Lounge

Country/ Folk/Ethnic Acoustic Music: Marie Callender's I.a Mesa Bluegrass Etc.: That Pizza Place Eamonn Carroll: Blarney Stone Tox, Rosie O'Grady's Brian Connolly: Blarney Stone Pub

Cathy Curtis and John Lewis: Nulvaney's/Comnado Mimi Fariña: Old Time Cafe Jim and Theresa Hinton: Bla

Stone Too Roland Klotz: Cafe Vienna Latin Soul: La Tapatia Los Ruff: Lucky Lody Club Los Lupes: Marisol
Louie and Loose Change: Josey's
Sean McVicker: Ireland's Own
The Paradise Street Band:

Tom Sauber and Ed Lowe: Old Time Cafe Rick Saxton: Upstart Crow and

Company/Seaport Village Siglo: Lucky Lady Club

Country Rock

Alton and the Ox Bow Country Lads: Ox Bow Im Jerry Baze and a Touch of Country: Whiskey Creek, Circle D Corral

The Beat Farmers: Bacchanal Ron Bell: Lu's Big Sky: Lons Bramble: Abliene Country Salson Chaser: Film Springs Inn Clantaron: Wrangle's Boost Country Casanova: Circle D Corral

Country Justice: Moonalow. Outpost
Cowjazz: Przu PlusEl Cajon
Coyote: Leo's Little Bit of Country
Crossfire: Van Winkle's
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of Country
Tony Dockum and Red Eye:

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Four Star Country: Landman.
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Southern Comfort: Don's West
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Bacchanal The Paladins: Old Pacific Beach afe, Old Del Mar Cafe, Bodies

Cale Old Hed Mar Cale, Foodies Ella Ruth Piggere Old Pacific Brach Cale, Old Del Mar Cale, To LeoNotto Meso Preston Smith and the Crocodiles Relly Up Tavern Taj Majal: Relly Up Tavern Taj Majal: Relly Up Tavern Tale Back: Belly Up Tavern The Varmits: Belly Up Tavern The Warmits: Belly Up Tavern Buick Wilson and the Beat Tones: Mandolin Wind

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Hotel
The Crescendos: big band dance music. San Luis Ray Downs Golf Course Coursey Club
Cathy Curtis: singer-songuriter. Drowsy Maggies:
Dusty and Gary: country and oldies. Mr. Bill's Backnoom Salvons

Saloon Ed Ellis and Tapestry: jazz. contemporary, Sandtrap Lounge Catherine Espinoza: Irish harp.

Old Time Cafe

Eric Foster: classical guitar, Cafe in
the Valley Restaurant

The Four of Us: suring and group
vocals, Stantust Hotel

Aaron Graceland: Elvis

Aaron Graceland: Elvis impersonater. Country Bumpkin Frank Gragaro: accordian music. Cate Vienna Diana Gilman: country, blues, and variety piano. Dock's Cocktails Patti Glenn: piano bar, Dockies Paul Greggi piano bar, Dockies Guy and Jackie with Gil Warner: variety, pun to uprom. Mana Livo

Restaurant Lynn Hall: Latin-American harp: Le The King's Men: big band ballroom

dance music, Little Las Vegas Roland Klotz: zither music, Cafe Vienna
The Dick Lopez Trio: swing.

Standust Hotel Kathy Lloyd: contemporary have Pavillion Lounge, Viscoun Hotel: Abbeu Restaurant Bob MacLeod: piano and vo variety, Bahia Hotel. La Valencia Hotel

Keynn Melton: niono cometa Cald

Coast Lounge, Mexican Village Mimette: Celtic harp, folk, and guitar, Chocolate Affaire Gourmet Restaurant Miles Moynier: classical guitar, Le

Maison Joel Nash: piano shou itaws, Mili

Oh! Ridge: comedy and music, Doc Luba Papovai classical, cass tening, and variety piano. Top the Core

Pepper and Salt: Latin, salsa, Top 40, big band, swing, French,

Dale Pearson: piano variety. Coo-Coo's Nest. Boondocks Restaurant

Italian, and Greek music, Le Sainte Maxine David and Francesca Savage: light

classical music, Upstart Crow and Co.Pacific Beach Sound Dynamics: classical auttor

Jo Treanor: plano bar Springfield

Jo Treathor point out springfield Wagon Unions and guitar variety. Cost del Rey Mon Clara Ward Go. p. S. Sigerts gospel misst, Belly in Tovern Mike Zoumaras: cussical guitar, Cafe in the Valley Restaurant

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CURRENT MOVIES

madeus - Through the overlush con and the underlush chon and the underlush on toy Milos Forman), you can e the makings of a potent cal fiction; potent enough, that the up our only about how much how much of it isn't. The rivalry how much of it isn't. The rivalry

use and to but down problems of the country of the

injuriere near as much fun as to charyloging that seem to the bulk of Mozarts time, in joining down those excess that come to his head need. The notion of "genus" as are rol genetic lottery prize are as that not definition of the transcendent capacity or any seem of the common of pushes the common of pushes the conflict further versional fundamental pushes the conflict pushes pushes the conflict pushes p

cose, Plooney circa 1939, extr. barnyard laugh.) And it say to lorget that Salieri, for all ng concessions of his own by and of the absolute genius is at least as far above the man as Mozaris sucree him lutray. Abraham. Elizabeth and Jeffrey Jones. 1984. 2 Cinemas) Beverly Hills Cop - The consu

inty Hills Cop — The consuming cannot this movie, whatever else it then up to its up pass of Edde by as a black Clinif Eastwood. July Harry series comes first to it proceeds there by the conference in the presence was another than the presence in the main. But the personal vendetta sends in the presonal vend

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nim, that is, and his battered Chevy Nova, his duffel bag, and his limited wardrobe of Tshirts, sweathnirs, nothing with a collar – raises the faint specter of COOSAN'S BLUFF, the well content for the most part to go after the cheap laugh, and on that quest he appoints the most quickly quest he appoints the most quickly intersome character — the class shoodflurt — to act as chief catalyst as shrift. Are you a virgin? and so on. With Emilio Estevez, Anthony Michael Hell, Judich Neison, Moliy Ringwald, and Ally Sheedy. 1985.

• (Camino Cinema 4: Century Twin, from 6/7; Sports Arena 6; Sweetwater 6) speciar of COLASAIN'S BLUFF: The one with the Western sheriff in the New York jungle. And among the staff of the Beverity Palinis Hotel, the membership of a private men's club, the espressio spipping ait-gallery crowd, and most especially the eliquette conscious L.A. PD., Murphy finds plenty of straight men for straw men) to play straight men for straw men) to play

Brewster's Millions — Reviewed this issue With Richard Pryor, John Candy, and Lonneth McKee: directed by Walter Hill. (Acc Drive In, John 917, Carousel Cinema 6, Cinema Pizza 5, College, Rancho Bernardo 6, Santee Village 8, Bouth Bay (Drive In, Sweetwage 6, UA Glasshouse 6, Wagand Pizza 6).

selection the disjusted compounds the disjusted compounds traight men of salar men's be plug against. But unlike Eastwood as Coopen, perhaps all the more like in Coopen, perhaps all the more like in policy achieves the surface in the policy achieves the surface in the policy achieves the surface in the prest show of displang over all the surface and the message surface is prest show of displang over all the surface and the message surface is prest show of displang over an expension and and children, the surface prest show of displang over the audience, and the message surface is presidently applied in a displang and surface and the message surface scheduling years and credit any surface proposed preschool composed proposed preschool composed proposed The Breakfast Club - im

heterogeneous group of high-school students at an improbable all-day (Saturday) detentor hall, improbably students at an improbable air-day (Saturday) detention hall, improbably unsupervised. A detention hall, without all the improbabilities, would not seem to have much chance at drama. But with all the improbabilities it does not have much chance at Albee-esque group therapy, either And in point of fact writer-director

The Brother from Another Planet
— John Sayles, in his scropt
combitation to fining size.

BEYOND THE STANS has stored
below to fining size.

BEYOND THE STANS has stored has
allegamed by gade "Secretar Stand
edition to en

terior. Lirect together by a stay call who yest happens be present af the time, and who actually falses a hand in the held, doing north battle with a hard wide wideling trol. At three ex wittern from his sochorous and self serving sense of humor a CUUO esque findings. Sensent HE DEAD ZONE on televesion (1 don't have who where this outp?). 35 Septhents. School for the Exceptional and dis serving a sense of humor a CUUO esque provided the serving as the sense of the serving as the sense of the serving as the sense of the

worst. The second is at least an adequate sechnical exercise in acrophobia. With Drew Barrymore. James Woods: Robert Hays, and Candy Clark, directed by Lewis Feague. 1985: "(Firesta Twin, from 6/7, Frontier Drive in, South Bay Drive In, Studio 3 Cinemas, from 6/7)

Code of Silence — Chuck Norris as an honest Chicago cop, with Henry Silva and Bert Remsen, directed by

The Cotton Club - You might well

years after THE GOLD RUSH and always good for a laugh. But the club itself, or anyway the music it.

Dawn of the Dead — George A. Romero's companion piece to his NIGHT OF THE LIVING DEAD, set NIGHT OF THE LIVING DEAD, set largely (and inspirationally) in a suburbar Pittsburgh shopping center less a sequel than a remake, a new and improved version with slicker technique and gaudier special effects and positively guaranteed not to

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The Goories and 0h God! Nov Devil 1

Bijou, 5th and G (235-6064) Perfect and Starmen, from 6/7 Theater 1 Airfect from 6/7.
Theater 2 Ghostbusters
Theater 3 Amadeus Casino, 543 Sh (232-8876) Rambo: First Blood Part II and Runaway. Irom 6/7

BEACHES

Cove, 7730 Girard, La Jolla (459-5404) Fine Arts, 1818 Garnet, Pacific Beach (274-4000) The Gods Must Be Crazy

Frontier Orive In, 3601 Midway Dr. (223-5535) Theater 1: Rambo: First Blood Part III and The Evil That Men Do Theater 2: A View to a Kill and Cal's Eye Theater 3: Ghostbusters and The Karate Kid Loma, 3150 Rosecrans (224-3344) The Goories, from 6/7

The George, from 67 Septis Areas (Septis Areas Septis Areas Septis Areas (Septis Areas Septis Areas (Septis Areas

from 67
College, 6303 El Cajon Blid (286-1455)
Theater 1: Brewster's Millions
Theater 2: Fletch
Theater 3: Despreasely Seeking Susan
One of the Guys, from 67
Theater 4: Beverry Hills Cop and Mask Theater 4: Bewerly PARS Cop and Mesk (en, 4061 Adams Nec (263-9809) Seventeen: through 6:9 Time of Desmis, 6:9 matines Picnic at Henging Rock and My Brillian 6:10 Easy Rider and fine Easy Piecost, 6:11 The Seven Samurai, 6:12 through 14 Strand, 4950 Newport, Ocean Beach (22: Russiers' Rhapsody and Girts Just We Fun, from 6/7

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Thoater 5: Catchial Part Copp of Stancor.
Part Part Stood Part III.
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Report Main 1: and Theater
Temperature Copp of Stancor.
Theater 5: Catchial Part III.
Theater 6: Catchial Part III.
Theater 7: Catchial Part

Clairemont, 4140 Clairemont Mess (27s.090) Theater 1: Witness and Mask Theater 2: Beenly Hits Cop and Gotone La John Village Theaters, 8679 Villa La Jolla ((455-7831) Theaters, 8679 Villa La Jolla ((455-7831) Theater 1, Oksostovaters Theater 2. The Purple Rose of Cairs and Desperably Seeking August Desperatory Seeing Suss. Theater 3: Brewster's Millions Theater 4: Fietch

Mirp Mesa Cinemas, 8118 Mra Mesa Bivd. (166-1912) heater 1: Just One of the Guys and Moving

Silence University Towne Centre 6, 4525 Ls Jolla Village Dr. (452-7788) Theother 1, Garbor First Blacet Flort II Theother 1, Carbor, from 6/7 Theother 3, Perfect, from 6/7

STATE UNIVERSITY

Century Twin, 54th and El Cajon Blvd. (562-7690) Theater 1: The Breakfast Citio and Relice Academy. 2: Their First Assignment. tom 67 Theater 2: Witness and Code of Sience, from 67

Cinerams, 5889 University Ave. (583-5201)
A Passage to India and The Cotton Club, from 6/7

State, 4712 El Cajon Blvd. (264-1429 Chinese movies

EL CAJON-LA MESA Ace Drive In. 8000 Broadway, Lemon Grove (469-5328) Brewster's Millions and a second feature from 6/7

G 'ossmont, 5500 Grossmont Center Dr., La Meso (465-7100) The Goomes, from 6/7

Theater 3: Ladynawki, our brackway Theatere. 1286 Fletcher Packway (449-7805). Desperatory Seeking Susan: One of the Guyli.
Theater 2: Winness and Code of Silvance Theater 3: Gnostrusters.

Santee Drive In., 10990 Woodside Ave., Sa (449-7447)

Theater 2: Perfect and Stannan, from 6/7 Santee Village 6, 19625 Mission Gorge Road (562-7910) Theater 1: Beverly Hitta Cop Theater 2: Bree shir 2 Millions Theater 3: Losphawan from 5/7

(446-7447)
Theater 1: Rambo: First Blood Plet II and The Euil That Men Do Theater 2: Perfect and Staman, from 6/7

and Code of Silence isters

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Theater B. Meas Spring Waller, 1072 Eventra Blud. Spring Valler, (460 4630). An experiment of the spring Valler, (460 4630). An experiment of the spring Valler, 1072 (1992). The SP. (440 4630). The spring Valler Breader I. Rento, First Bood Part II. Theater I. Adaption the State Valler III. Cinema 21, 1140 Hotel Circle North (291-2121) Lost in America

SOUTH BAY

Fiesta Twin, 475 Sth. Chula Vista (422-5267) Theater 1: Cal's Eye and A Nightmare on Elm Street, from 67 Theater 2: Call theater for program information tarbor Drive In, 32nd and D. National City (477-1992) The Goonies and Oh Godf You Devil, from 6/7

Plaza Bonita, 60 freeing at the Coot that Leek from P Plaza Bonita, 60 freeing at the South Bay Freeway (478-606) Theater 1 A flow to a Win Theater 2 A flow to a Win Theater 2 A flow to a Win Theater 3 free Goovies, from 6/7 Theater 6 Free Goovies, from 6/7 Theater 6 Police Academy 2 Their First Assignment and (Boviny Hitle Coot Assignment and (Boviny Hitle Coot

outh Bay Drive In, 2170 Coronado, Imperial Theater 1 Brewster's Millions and Easy Theater 2 Call theater for program info Theater 3 A View to a Kill and Call's Eye

Studio 3 Cinemas, 827 Palm Rvenue, Imperial Beach (429-1062)
Theself Cash Spie and A Nightmare on Elm Street, from 677
Theself T. Plusilier: "Respondy and a second feature, from 677
Theself G. Carlo Jude Want to Have Furt and Galdrid."

Goldhal Swetter Britains (1920 Swertwater Ross National Chile (494-7948)
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UA Chule Vista 5, 320 3rd Ave., Chule (42%-7500)

Village, 820 Drange Ave., Coronado (436-6161), Ghostbusters and The Karate Kir. from 67

Nes, Visital Way (726-3040)

Bijou, 509 East Grand Are. Escondido (747-6635) Spanish movies Comino Cinema 4, 2253 El Camino Real, Oceanside (433-9144) Theater 1: The Gods Must Be Cristy Theater 2: The Broadfast Olub and The Sure Theater 2: The Broadfast Olub and The Sure

Theater 3: Mask and Witness Theater 4: Perfect, hom 6/7

Carousel Cinema 6, 1968 East Valley Escondido:480-46681 Theater 1 Aerfect from 67 Theater 3 Sewster's Millions Theater 3 Sewster's Millions Theater 4 Server

Theater & Gnostbusters Theater & Beverly Hits Cop Treater & Severity Hist Cop Circense Reas Theatre 9, 2466 B IC Cammo Read. Catistad (729-742). Theatre 1 Beawster 2 Millions Thea is 2 Protos Assassing 2 Thea First Assignment and Rudering Respectory. Theatre 1 Cop of Disease and Missing in Action III, from 67. Theatre 1 To Care Bears Move (676 and 9 millions 10 Care Bears Move

Crest, 102 N. Freeman. Oceanside (722-656) Spanish movies

Escondido Drive In. 722 W. Mission, Escondido (785-2331)
Closed temporanily
Plower Hill Cinemas, 2530 Via de la Valle. Del Mil (755-5511)
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Mask, from 6/8

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Rancho Bernardo S. 173/0 Bernardo Piace Co. 145-58-51. Thalase 1 Ranco: Fiss Bood Racki Thalase 2 Refect from 67 Theorie 2 Refect from 67 Theorie 3 Revenuer & Millians Theorie 1 A Year Os Kill Theorie 5 The Goronal from 67 Theorie 5 Factor

Towne, 217 N. Hill. Oceanside (722-2155) A Nightman- on £lm Street and The Evil Deal from 4/7

The die: 2. The Goorea. Incm 67: Wingand Plaza 6, 220 North El Camino Real Encirclas (42)-6544 Theate: 1. Brevanic Millors Theate: 2. Ladynevie Theate: 4. The Goones: from 8/7 Theate: 5. Desponsely: Seeking Scian-Theate: 5. Desponsely: Seeking Scian-Theate: 5. Desponsely: Seeking Scian-Theate: 5. Desponsely: Seeking Scian-

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assumption that it doesn't much
matter where you go from there
(mother-in law jokes, son in hav joke
fung jokes fat jokes) and one man's
socioery is soon parliqued into mass
Directed by Jamae's Gynorell. 1983.

• (South Bay Drive In)

Elgouth Bay Drive In)

Easy Rider – The Vernam
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hopper in hours in a naturalesic
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final. Director by Hopper 1969.

The feet of this

The Evil That Men Do

Five Easy Pieces - Jack No.

Fletch — Chevy Chase as the fife character in this contedy thrifee by Mchael Rockie, with Jeb Din Baker and firm Matheson (Canouser Chema 8: College, Fashion viete), La Joria Village, Occariscia 8: Rancho Bernardo 6: Sare

their body acts as a definite pos-tion of the post of

offe on the Late of Bob More correctly of 186 to the old Bob More correctly of 1878 B-FAKERS is perfectly with 74s of the states. Dan Ayknyd and Harold Rame, also wrote the script which may be splan with both of them click important and stay there while the incore prominent star Bill Murray, bounces around as the very embodrment of the movies a mitable sloppiness. You know, he is told at

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ons point, "you don't act like a sperisid. You're more like a game-phore hest." With Sigourney Weaver and Rick Moranis. 1984. "(Carousel Ginema 6, Center 3 Cremas, Flower Hill Cinemas, Frontier Drive Int. La Jolia Village, New Valley Orse in: Oceanische 8, Parkway.



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written, produced, dreated, "firmed" (photographed?), and edited by Jame Uys A Coca Cola bottle, chucked out of a passing airplane, lands in the midst of some Kalshari Bushmen, causing unprecedented possessiveness and dissension. The Inhal lauder resolves to was to the possessiveness and dissension. Their tribal fauliar resolves to wisk to the ends of the earth to get not of "the evil thing" and on his tell encounter, while people, polisical terrorists, automobiles, among other mings. The humor is sometimes pushed too hand, through picklastion techniques elibowin-the ribb mission for know-s all elibowin-the ribb mission or know-s all narration but amateurs have used to the control of the narrason, but amateurishness puts brakes on pushiness. With Marius Weyers, Sandra Prinsloo, and an authentic Bushman named Nixau.

The Karate Kild — On I WAS A
TEENAGE ROCKY John G. Alidden, he
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the s trudents of bays as only as the trudents of the bloodthirsty ex Green Beret. With Ralph Macchie, Norryski. Pat. Morita, and Elizabeth Shue. 1984.

(Frontier Drive In, New Valley Drive. In, Spring Valley, from 6/7. Village, from 6/7.

Lost in America — Something seems to be missing here, as compared with the earlier Abort Broose more, seems, REAL LIFE and MODERN ROMANDERN LIFE and MODERN And the asset not in significant numbers. And the basis dale — of a young Eastbirthnent couple who with the district of the couple who with the Abort Carlo and the Abort

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from which they water up dead. Why and how this is happening essecutive and how this is happening essecutive to the red, and the mention of the production o

1984 • (Fiesta Win, from 6/7, Mra Mesa Crinemas from 6/7 Santee Village 8 Studio 3 Criemas from 6/7 Sweetwater 6, Towne from 6/7)

Bogart together again? Not hardly This Bergman is Andrew and heis the scriptwriter, and this Bogart is Paul and heis the director, and although a line from CASABLANCA is quoted.

things in the shapesenness and violescenses of herardate. But it is a strength, at the same time. In it is supply of eccentre classific share received the same time in its supply of eccentre classifications are supply of eccentre classifications and extended the same time. It is also supply of eccentre freet began to the classification of extended the same time of extended the sa Begdanwich the former thin critic and curator appreciates to the fullest the cut of personality, the individual stamp the desirable, the full stamp that desirable the stamp the desirable that the whost touch. But that same part of the thin that has alreaded as much from the orthodox of chu-vier row lends to that discussed in the froid that the same and expensive through those same all expensive through those same motorogical gaing — hell on wheels but heart on sleepe — and the father day renearmation of a John Ford carefully troop level and them? Carely, if the copy when the father Carely, if the copy was the copy of the c rengariation of a John Ford cavality from plant of Id Farry Care; if a veteran of eleven Ford campaigns, as the legistrace. But possely the autoured attiny that stands out here autoured attiny that stands out here autoured attiny that stands out here above all others is the one for an auteur Bogdanovich resembles even down to physical aspectance. Jerry Lewis, The whole subject of the societal miself, not forgetting the pretty gif who sees principle for the Pullity of gri who sees through to the P-kauty of his soul, might well have been sanctioned by Lewiss movies. But the treatment seems to go beyond that

Just as one mght seculate that auteurist adulation of Orison Welles had led Bogdanouch to take up cigate had led Bogdanouch to take up cigate had led Bogdanouch to take up cigate had led by the second to the seco

My Brilliant Career - The issue of My Brilliant Career — The issue of comens independence formulated in some sind accessing out in the many common of the common of which would be easy to mappine in the central role of a poor gif from the Australian busin country with his treat the first things, and with a wealthy grandmother eagle to oversee her introduction into high society. The giff is great franches amade is generally vertical must cause innumerable women in the more audience to verdot must cause innumerable women in the move audience to strink a little lower in their seats, since the actress in question (July) Davis) looks dude similar to, and somewhite pretter than Danie Neaton, unless freckles are taken to be a sewer-physical defect. Directed by Gillian Amistrarig, 1979, seen 6:107.

A Nightmare on Elm Street Intriguing idea: a group of Americ teenagers share the same dream.

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kern CASAR, AMA is a useful feelings for talk between the processing for the kernan by concidenced, it is not relay; the same thing at all diverged Birans store, both incidentally, in move feelings, with the latter riche predictionant, myet another variation on the Fasat segred, citiz, series view yimout him on FasAR Voluce, series view yimout him on FasAR Voluce, so and a very series of the become or in a working rick star while stall consists and values are talked the processing of an existing rick star while stall Fasat sources and evaluation of the contract and processing the contract processing processing the contract p Take time this summer to change your life!

A Passage to India — A addicious pruning job or E.M. Forester a novel of colonial finds formming, and shaping his slow-turning pages into scenes that will obly. And besides scenes that play, here are also the players to play here in or so much water Guivress in thrownings but Vocar Bannere with arkened skill himself). James nox eggy Ashcrott, and Judy Davis — specially her. This David Lean move ould seem to have closer kinship th the last David Lean movie. YAN'S DAJGHTER (1970), in its centioner roles. THE BRIDGE ON THE BRIDGE ON THE BRIDGE WAY. AWARENCE OF ARABIA, and DR. ZHANGO Here as accompanying spectacle and some the epic back without the accompanying spectacle and some party of alkanament of old standard necessity of the standard processor contained and some construction of the martials. The construction of the martials represent on the transition of the martials perspectives on it. The individual perspectives on it. The individual processor of them are under the martials and the processor of the proce

of leaves on the mosque courtivated and the appearance of a ghostly loating figure on the far side of it has kind of thing. Fourteen years is long time to go without making a move but there is no indication the of a fail off in Lean's powers, such a they ever were 1934.

"" (Cinerana, from 6/7) Perfect — John Bascita stars as a reponer for Rolling Stone, with Jame Lee Cutes and Maria Henrie Lee Cutes and Maria Henrie dricked by James Bridges (Bjou. Camnor Chemia 4 Carousel Chemia 6 Center 3 Chemias Flower Hill Chemias, Grossmort Mali Chemias (Bernardo C. Carberto et al. Sweehalter 6 University Towne Centre, 1rom 6/7)

get thrills out of this missing persons case, dated Valentine's Day, 1900, is like trying to get blood from a stone (or better in this case, from a rock). A basis insurings, move in sow motion, and disappear without trace amid the craigs and crevices of Hanging Rock (possibly having brinst like soap bubbles upon contact. The thematic elements — British upper class and lower adolescent sexuality and Victorian repression — never do

Dominic Guard, directed by the Australian Peter Weir, prior to his THE LAST WAVE. 1977.

* (Ken. 6/10)

Prior Fleyt, the Wall — A port of "Victo Jukebox" periedon fut on a very large and very lavels scale, even alouing for more price of the price of the price of the large of the price of large of the large of the large of the large of larg Pink Floyd, the Wall — A sort of

A Private Function—British social curvinely, more tabletoily in mannered train the old Eding Studio ones it has widely been likened to centered around the post law foot shortages and austerly programs. A strate-lower law foot shortages and austerly programs have shortages and austerly programs have shortages and austerly programs. A strate-lower in the corner?—egged on by his social clinicing yell of "(awart a future than 11 her up to my past." My father word clinicing, yell of "(awart a future than 11 her up to my past." My father word of his Mr. (awart a future than 11 her up to my past. My father word of his Mr. (awart a future than 12 her point of his Mr. (awart a future futu

The Purple Rose of Cairo — A And the instable question to ask with any Woody Allen movie — who's the

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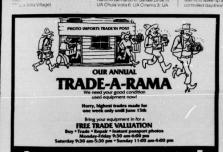
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contributions. Feiline or an?— can be answered as Feiline, specifically THE WHITE the one about the provincial sooner who gets to meet in real hero from the furnetty photo. But more obviously, the big in there is a reversal of the is But more obviously, the log-per than is a reversal of this, which is a second of the control of the mean in SHFRLOCK JR, where is extended control from the ow-er as it through that Windows on a could be the advantage of the own about these and opphi-ised of branch in a blook long of proposely shaked and poth-ised of branch in a blook long of per and the could be a second of the country of the could be a put an own of the could be and only the more of the this line. The country of the could be a put as the could be a second of the put as the put of the second of the put as the put of the second of the put of the could be a second of the put of the could be a second of the put of the put of the second of the put of the put of the second of the put of the as high, an ZELR, 4 was been shared and as the control of the con Rambo: First Blood Part II

Stallone Richard Crenna, and Charlet Napier, directed by George P.

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Seven Samurai — Kurdsawa s

Surran empare the crick a survey of the crick and survey of the survey of the survey of the crick and survey of the survey o

learning how to loss from the head-scene in FROM HERE TO ETERNITY) and informationally bright. Jeff Bridges, in a performinge that suggests either a borderine moron or an unpolled automation. Can be very funny when paircling the accents and idoms of American redincies. With Natire Allen. Charles Marth Smith, and Richard Jacobid. directle by John Carpenter. * (Byou, Santee Drive In, from 6/7)

Stop Making Sense — A concert move and soften and soften more and as narrowly focused a one six ever was altitle of the live audience, nothing of the locksdage only the on-stage in fairness, the incive (directed by last news, the incive (directed by look at than most concert moves, and the concert (staged by David 5) and is present to the look at that most move concerts. But in the congruin, retain the staging of the congruin, retain the staging of the enough to distancing enough to take enough or distancing enough to take on the enough of distancing enough to take on the enough or distancing enough to take enough or distancing enough enough or distancing enough enough or distancing enough enough end enough enough end en



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variations, and the paradoxes that come with all time travel stores are, in this one squarely faced up to Or as the problem is succordly expressed for us. "God a person could go crazy thriking about this. Within the precepts of acts stores, this one is as neally ted up — and in that understanding the control of the problem of the control of the cont

assiy seen a very long run ed, with too much of the music, in the general airea of dental chill-busted by indeopherable cries-me patient. To say that onjoyment falling Headis music will be a conjoyment of their movie would understate comcally. To say prenguisde would perhaps get

The Sure Thing — Only a poster of

in real life must draw on the same sources. With Daphne Zunga. 1985. 1 (Camino Cinema 4: Sports Arena 6: UA Chula Vista 6)

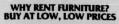
The Terminator — Unpretentious and fast moving science lection, not at all swelled up or slowed don in by the Biblical went ocs of the piot, it half-human, half robot assassin (Annold Schwarzengenger, well within his acting range) has been sent back through mine from 2009 A.D so the present day, under Henrick like orders to left the aroman destinated to give their the aroman destinated to give their the aroman destinated to give their their some firm 2009.

A View to a Kill - Reversed the A View to a Kill — Revision of the sissue With Roger Moles. Christopher Walern, Grace Jones, and Tanya Roberts, directed by John Gen. "Caroused Cinema 6. Fronter Drive in Grossmort Mali, New Yahey, Drive in Oceanis

Witness — Peter Wer takes up his inverted in Culture Clark and sets it down in modern day Pennsylvana, and the control of the

dodged: by Isaving the disputed policeman (in the "plan" Coltrels) lidep forward like Billy Jack and beat the builty to a pull 50 much to pacified philosophy With Harrison Ford and Kelly McGills 1985.

* (Camno Cinema 4. Century livin, from 67" Claremont Parkway, Sports Arena 6, Sweetwiter 6)





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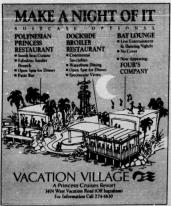
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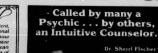
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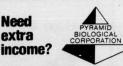
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Special \$45 Front or Toar (reg. \$80) trake job includes

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Major Service (26 soint) Special \$99 (** \$130)

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must be in standard condition. GUARANTEED LYR. OR 12,000 MILES FREE SERVICES ON INSTALLED MOTORS FOR 12 MONTHS OR 12,000 MILES

BUG MEISTERS FOREIGN CAR REPAIR

HIGH PERFORMANCE SHOCK ABSORBER SPECIAL

Make Chev. Camaro 82-85	Shock Make	Set of 4 Installed
Datsun 240Z. 260Z. 280Z	KYB Gas	\$289
Datsun 240Z, 260Z, 280Z	Tokico Gas	\$200
Datsun 280ZX	Tokico Gas	\$299
Ford Mustang 79-82	Koni	\$375
Honda Civic. Accord Mazda RX7	Fokico Gas	\$399
Porsche 914	VVP.C	\$269
Toyota Celica, Supra	Tokico Gas	\$259

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THE READER PUZZLE *360 Receivers

We'd like you to match each the telephones at the right ath the personality below ost likely to use it. (Note that re are more personali

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OFURO HOT TUBS in Pacific

OFURO HOT TUBS in Pacific Beach or Reader Tshirts.

2. All entries in the Reader Puzzle consets must be received by the Reader addressed to Reader Puzzle. PO. Box 80803, San Diego, CA 92188 by 9:00 a.m. Wednesday, six days following the issue date.

3. All entries must be commonly the year period.

ccompanied by your name, ddress and choice of prize include shirt size S, M, L, XL). 4. Employees of the Reader and terr immediate families are not

5. In the event of disputes or tites, decisions of the judges will be final, and arbitrary. We've only go tree prizes each week to give away, so if there are more than five winners well have a lottery, 6. All answers must be entered in the space allotted on the puzzle page. And please, no phone calls or tripts to our or fifee.

7. One entry per person. In the event of disputes or







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CLUTCH JOB \$150

HONDA CLUTCH SPECIAL \$199

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hicle check • Points • Plug« • Condenser gnition • Tax & labor • Most cars & light BRAKE SPECIAL '39%

Winners of and Answers to Reader Puzzle #358, Auto

Auto mate was not automatically easy; of the 157

entrants, eighty-two were

The winners are:
1. Torsten Kruger, Encontas
2. Dennis Maxwell
San Diego
3. Michael Osment, La Jolla
4. Roy Porello, San Diego
5. Linda Slanec, La Jolla

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suppension, tires & evinaus (guar, 6 mos /6000 mi.)
Bug, Fast-back, Square-back bus up to 71
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oil, air or fuel—

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SUNSET CLIFFS studio Ocean view No pets. Im cooking facilities: Quiet female prefer \$350imoreh Call Marie, after 4 pm: 226-2684 SUBSET CLIFFS AREA Large I bedroom cottage. 1-1/2 blocks to ocean Stove, refrigerator, carpets, grassy countyard & laundry, 1500 Call 440-2218.

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WANTED QUALITY double master bedroom unit in Golden Trangle or coustal area by July 1. Excellent references. Lease mandatory. 125. Reward to finder. 294-4958.

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AFFORDABLE PARADISE HILLS. Ciran. spacous. 3 bedroom. 1-1/2 burn, stone fineplace. 1300°, 8100°83 lot. Cobe to free-usys. Excellent states investment. Assing 376, 500. VA. FHA. ok. 475-4215. ALL ASSUMABLES end Oct. 15. Assumining 140,000 10.8% - 1 bedroom: 1 bath condo, pool, view, car-port. \$67,000. Owner carry second 12%, 296-9028. ARIZONA 178,500 buys 1982 custom home, close to hospital & shopping. Clean air, pcaceful. GM Balke, Rouge 3, Box 175. Cottonwood, A7,83426

BAY HO PLUSH I bedroom condo, \$3000 down Assume II-1/2%, payment, \$650 month, only \$62,500 Enjoy pool, skruze, clubhouse 280-3455 BIG BEAR LAKE cabin, Large tot, 2-3 bedrooms, 1 1/2 bath, fireplace, view Terms, owner will finance part, \$100,000 483-1859.

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FREE WEEKLY LISTS of "for sale by owner" proper-ties with address, descriptions & phone numbers Assising. By owner "selects for 12450 polystor at closure heteroLISEI Mission Blue 272-7200.

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GOLDEN HILL VICTORIAN, 3134,700 buys 100 year old 5-piex with fabullous view, 10% down and as-sume private loans or trade! Write Green, 830-23rd, San Diego, CA 92102.

CICLDEN HILLS. Open House Sunday 12-4. Large 5 bedroom. 3 bath house or duplex. 1436-31st. Great condeion, close to fown. Owner 239-9672. HAWAB residential/investment property. 3 bed-room, 2 bath, near bearn, fruit trees \$40,000 eq-ucty, \$147,000 asking price. Like kind exchange in health County Det Mar for Carisbad. 291-430.

HILLCREST 3 on 1 income property by owner a bedroom house plus 2 large 1 bedroom apartments for event condition, \$178,500 Call 692-9658

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Make	Shock Make Installed
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Datsun 240Z. 260Z. 280Z	
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Datsun 280ZX	
Ford Mustang 79-82	Koni \$375
Honda Civic, Accord	Tokico Gas \$399
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THE READER PUZZLE #360 Receivers

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- Margaret Thatcher Eberhard Faber Arnold Palmer Annie Leibovitz
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Sheenskin Seatcovers **Below Factory Prices**

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s new clutch disc, pressure plot

CLUTCH JOB

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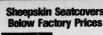
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26 - 27

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EUCADIA. 3 bedioom. 2 bath, 1730 square feet, lear beach, avocados. Presie, no agents, 1135,000 ath, Sandy 753-2395 or imessaget 443-2931

I WILL PAY FULL PRICE for your property if you will sell's to little or 40 monty down 224-5541 of Spokane, WN, views, briteer, and open spaces only 32-150 per are Call (200) 194-62.

tioning, upgraded days, 232-7103, Wes

Mission HILLS for sale by owner. View condo. 2 bedroom, 2-1/2 bath, has 2 car garage, pool & spa. 1135,000, 297-9865.

ABSSON VALLEY CONDO - FHAzerins Large 2 bedroom 2 buth end unit, huge passo, storage ge-sors Shows beautifully Complex offers all ameri-ties 180,000 Agent 465-9822

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NORTH BMR DUTEX, sile of eximply 2 bid.

Silen Libri Libri Libri 2 in detailed gladge 219-32 condid fly owner. 156:000 after 000,578-8316.

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OXIGIRED BITES: 15:500 DOWN, 2-80-99 paint, 2-87-7168.

space 18 ACH 3 bedroom plus 2 batts 1800 space feet modern stack from Brach living Low payments, possible with good assumable. No agents Brater 222 5524

PACIFIC BEACH TWO BEDROOM 2-1/2 bath townhome, 5 blocks to beach and bay, more private, must sell this mores! Writ consider leavelop-tem 3124,000 279 J319.

PACIFIC BEACH 2 bedroom, I puth conso fire-piace dishwastier, off-steet parking 393,000 483-7014

PANORAMIC VIEW from this 2 bedroom hilltop cat-tage flig workshop 156,500 VA. Seller pays most of Duyer's costs. No broker calls. Owner 264-3686.

SCRIPPS RANCH ESTATE SALE Large executive PHOENIX CENTRAL OFFICE BULDING Two story + parking Refurbished, 10% loan (assumable) low down - Fielible terms. Management available. Ownertagent Air Beautry, (607) 918-6456

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URRNG VALLEY two bedroom house with view Don't waste your money on a condol 7% down, \$71,900.00 Also 3 units 7.9 gross. 296-1276.

S.E. SAN DIEGO: 388, 28A house for sale to owner occupant, wino down for 1/2 ownership & \$2,000 closing cost. After 6, 283-1468.

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Labor, turn rotors, turn drums, brake shoes & pads (Any other parts & labor extra)

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Labor, rebuilt pressure plate & clutch disk, new throwout bearing. & flywheel resurfacedif necessary. (Any other parts & labor extra) \$250.00

IMPORT

LARGEST INDEPENDENT TOYOTA SHOP IN SAN DIEGO

OFF THE CUFF What did you attempt that you should have left to the experts?



One day my mom asked me to bake a cake. I had all the ingredients and I put everything in a blender, but it wouldn't blend. I mushed wouldn't blend. I mushed everything down and when I tried it again everything squirted everywhere, all over everything. It just wasn't working right; it was one of those new blenders that's supposed to do everything. It just wasn't wouldn't work at all. My mom was so mer. She said I should have used the mister. I tried again with the mixer and my lens black his ir sort tenaded to long black hair got tangled up in the beaters. I started screaming. My mom had to cut my hair all off. I looked so dorkey I cried and cried. I haven't baked a cake since.



Winston Coffey Contract Management Spring Valley I was a little short of funds.

I was a little short of funds, when I had a clutch problem with my car. I had worked on clutches before, you know: disconnect the linkage, pull the transmission out, do the whole shot. This car was different. The transmission tunnel The transmission tunnel wrapped around the transmission more, so getting the linkage off required more work, but I was undaunted. I work, buil I was undamned. I also needed a tool I didn't have, but thought I could manage. Then the throw-out bearing fell down off the fork into the bottom of the bell housing. It started to get durk. I had already been working for four hours. It took another two just to get it back well enough to reach a gartage. It was so reach a gartage. It was so that the could be already be the could be a so that the cou



Lisa B. Information Specialist San Carlos

San Carlos
I bought an old day bed. Ithad been stained, then it was
painted over several times, and
then someone had covered it
with black paint. I knew there was mahogany and cherry wood underneath it all. I decided to refinish it myself. I went over to a friend's garage and propped it up on two trash cans. With my little scraper, I spread the stripper on. Pretty soon there were big blobs dripping off. The smell was obnoxious. I had rags everywhere, trying to keep the floor clean. I worked on it for hours, several different days. I kind of wiped it all down. Some of it was down to bare wood, but parts were streaked, and it still had black paint in spots. I finally took it to a professional. He dipped it and stained it for me, and it turned out just terrific.



Ken Russo Physician Scottsdale

Scottudale
The kitchen faucet was leaking in our house. I was going to put a new washer in, so I started to take it apart. I figured it had to be easy. Unfortunately, I started without shutting off the main water supply. When I got the faucet out. I guess I yelled for help. At that point I remembered. I got under the six mad nurned it off, but not before there was water all over me, the counter, the counter, the counter. water all over me, the counter water an over me, the country, the floor, everywhere! I put the washer in and it worked — for about two weeks. There's a little drip again.



Art Stud

Imperial Beach
My family had this toaster for years, you know, a Sears brand — they last forever. After about ten years though, you had to pull up the handle so your toast would pop up.
Someone would always leave it
down too long and the toast
would pop up charcoal. The
last few years we burned so many pieces of bread that one day I took it upon myself to fix it. I took it apart very carefully. I had little parts spread all over the table, all in order, from start to finish. Then I put it back together. I had so many pieces left over, it was incredible! I'll never understand it. I have no idea how that happened. The toaster wouldn't work at all after that. We had to throw it away



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