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SPACE IN TIME



YOUNG ATTITUDE

SUNSHINE FACTORY

EAST CUTS WEST Pacific Beach, 272-HAIR

GREAT EXPECTATIONS

KMS and Tony & Guy products are distributed by Joseph Anthony Distributors 281-8113.



Around the Town in Seven Years



As I turned the corner, make a many a myself. "wow. I can do mat job. I'm the best damn driver you ever saw."

So I walked into this dimly painted building, haif old, half new — an old house that had been converted into an

that there were at least twenty cabs sitting in the back lot, quite visible to my eyes. The dispatcher said to wait one minute and take a seat, so I did.

That gave me a minute to check things out and fill out the application he handed me. I had rather negative feelings about any chances of landing any job in the first place, due to my arrocious driving record. But I knew I By Pull Worden (continued to appet 10). Illustration to Suepher Vance

It's eleven o'clock on a Friday night. If you're a veteran San Diego cabbie, which of the following might occupy your time:

☐ Tucking in a sweet old lady for the night ☐The switchblade at your throat

□ A drunken brawl in the back seat



We invite you to stop by these selected KMS salons so they may recommend the KMS products that are just right for you.

UNIQUE NAIL & HAIR BOUTIQUE

HEADQUARTERS

CHRISTOPHER KEITH

SPACE IN TIME

M.

HAIR IN TIME

PARADISE HAIR DESIGN

KUWADA FOR HAIR Pacific Beach, 273-7400 THE MAGIC RAZOR

Find out why KMS haircare products are the finest in the world. KMS and Tony & Guy products are distributed by Joseph Anthony Distributors 281-8113.

The Risk Factors

The Risk: Factors

Stephane Murphy's fantastic

"reticle" The Bloy Came Early,
of the two understands of the control of the factor of the control of the con

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 telephone number. Letters may be edited for length and clarity.

or more according to the control of the control of

can help their patients who are at risk take preventive action. Only when all doctors and mothers when all doctors and mothers understand that premature deliveries can be avoided will the technology unleashed in the neonatal care units again come under our control. James Colligan Pacific Beach

Got No Pay

GOT NO Pay
Mrs. Threats Down
completely wrong when she said
that, in the past a now Yestumese
projects to help refugees, ended up
hring their friends and relatives
("City Lights," July 11), in runh,
direct funding with control of he
have been been been been been been been
to any refuge association in
San Diego until a few weeks ago.
Of the two projects funded this
month, one went to a joint valuation the
Indochinese Mutual valuations. went to a joint venture between the Occupational Training Services Occupational Training Services (OTS, which is not a refugee association) and the Vletmanese Alliance Association (VAA). The complex program at the IMAA is now headed by a Cambodian refugee from Santa Ana fout with a Ph. D. from the University of Georgia) and a Caucasian lady. Both of them were complete

Notion

The article, "Somebody Take the Minutes" ("Cip. Lights," June 27) written by Abe Opincar, possesses some of the shoddiest reporting I "ve ever seen and seems to typify the Reader's approach to issues in news owerage. The item, at first reading, appears to be an account of feltist disruption at a recent public meeting of COPE and the continued on page 39) (continued on page 39,

strangers to the members of the board of directors of the IMAA before the hiring. These two people, in turn, hired the

remaining staff.

As for the joint venture between the CIS and the VAA, all the Indochniese working on this project are volunteers with the substitution of the variety of the venture of the variety of the venture of

Sometimes A Semiabstract

Notion
Yes, we are unimpressed with the "world-wide" snarre of the "yes, we would be delighted to have one of the several fine cutify raw the present — who not only are capable, but in fact have reculprives — grain a commission for sculptures — again a commission for sculptures — again a commission for sculptures — again as commission for a sculpture in the state of the

EDITOR Jim Mullin

Aside From The Highly Skewed

round the Town In Seven Years Memoirs of a veterar San Diego cabbie. By Paul Warden City Ligits No lettuce for a sandwich man, crumbling and grumbling at Windansaa Beach, artists and roaches, your tax dollars at work, and the beach shuttle runs into apathy Straight from the Hip Matthew Alice comes to terms. Twice.

The inaide Story Supervisor Paul Eckert faces growing opposition to re-election. But he's not worried.

By Paul Krueger... Theater The King and I and Jonathan Saville at the Starlight Bowl

V 17

Music Thousands of San Diegans failed to find Utopia.

By John D'Agostino..... Quarter Notes A concert of avant-garde music and poetry, and "Mostly Mozart Meets Salieri" on KPBS-TV.

By Jonathan Saville

Restaurants Eleanor Widmer seats herself by the seafood this week

More Theater Sophisticated hilarity at the Gaslamp: Jeff Smith on Noel Coward's Present Laughter

Highlights of Upcoming Events The participatory circus comes to town, a rodent revue, a documentary on the Living Theatre, and Bogie's greatest hits Evente Listings Dance, film, music, sports, specials, for kids, galleries..... Guide to the Theater Music Scene Upcoming concerts, clubs, and performars Current Movies Capsule reviews and complete directory



Index to Specialized Display Advertising Automotive, real estate, restaurants, services, sports and fitness.... Life in Hell Out of the ooze. By Matt Groening . 33

Ernie Pook's Comeek You fought all the way, Johnny Reb, Johnny Reb. By Lynda J. Barry..... 37 The Reader Puzzle Silverwhere. By Don Rubin. Off the Cuff What did you win? (Asked the final day of the Del Mar Fair.) By Lin Jakary.....



THREE

PRODUCTION MANAGER Elizabeth Mathews

Elizabeth Mathews
PRODUCTION ARTISTS
Proc Everitor, Volande Fejer, Rita Funk
Caren Goldman, Laura Granthan,
Paul Vincent Johnson, Scot Jones,
Sandy Mathews, Jose Rantez,
Terri Rochambeau, Barbarn Weber ASSISTANT EDITORS ADVERTISING ART DIRECTOR

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SALES MANAGER SALES REPRESENTATIVES OPERATIONS DIRECTOR Deborah Duffy, Laurie L. Flounders. Linda Flor nders, Ann Froede, Judy Karpinski. Jodi Krueger, Brooke Loomis. Annie Mikelanos-H. von, Imera Pusateri. PUBLISHER

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JULY 18, 1985 3

City Lights

already so bad that the buses

are often slowed to a crawl.
"All that thing does is take up more space along Mission Boulevard," says Fred Hill,

Beach Town Council. "If it's

supposed to serve residents, it's not doing so: people from Mission Beach or Pacific

Beach would much rather walk

or bike to the beach because it's

quicker. Besides, if the streets

are so congested that cars can't even get to the beach, how is a

much bigger bus going to make it through? And if it's supposed to serve other people, it's not doing so, either, because

there's no place to park at the

School]."
Still, Snoble vows the

terminal [at Mission Bay High

experiment will succeed, and counts as his chief ally City Councilman Mike Gotch, a

prime force in getting the city to agree to try the Sun Runner

service one more time. Gotch says that the main problem

facing the Sun Runner is "the

about it," and as a result he has pushed for a major

-TKA

fact that no one really know

promotional campaign that

began two weeks ago with

One Plaza Plus Tax

Shopping center magnate Ernest Hahn stands to make a profit on his new Horton Plaza shopping center. But it was millions of dollars in taxpaye subsidies that helped Hahn to assemble the land on which the Horton Plaza center is built, to pave and brick the streets that urround it, and to clean up unattractive neighboring buildings. Those taxpayer dollars are also helping to promote Horton Plaza's August 9 grand opening and assure that crowds of shoppers find their way to the \$140 million complex of department stores.

boutiques, and restaurants.

More than 200,000 city
water bills mailed to San Diego residents in July and August

will be accompanied by brightly designed Horton Plaza promotion letters. Despite the inclusion of the messages promoting a private, profit making business, postage for the water bills is paid by the city treasury — the first time city envelopes have been used in such a promotion. The Horton Plaza letters, which ion to fine diners," cost \$5388 to produce. That bill was paid by the Centre City Development Corporation (CCDC), a taxpayer-funded agency that is supervising CCDC will also buy and

distribute 25,000 copies of a special Horton Plaza advertising supplement running in the August issue of





Will Shuttle

Jam Jell? try, try again" is a saying as old as Methuselah — and one that's apparently been taken to heart by the San Diego Transit Corporation. Two years ago, the bus company began running summer shuttle buses long the main arteries of Mission Beach and Pacific Beach in the hopes of illeviating the extreme traffic area for years; and each summer, the shuttle has been

marked by low ridership. Now, San Diego Transit is hoping that the third time will be the charm. In mid-May, the bus company purchased three designed to look like trolleys, for \$113,000, and on June 13 the new "Sun Runner" h hit the road to start yet a thir summer shuttle seasor transporting riders from Mission Bay High School at the east end of Grand Avenue to

the Belmont Park roller coaster at the corner of Mission Boulevard and Ventura Place and back. The buses run Wednesdays through Sundays between 10:00 a.m. and 6:00 p.m. at twenty-minute intervals; the one-way fare is twenty-five cents. But despite SDTC general manager Roger Snoble's assertion that the buses, especially on weekends carry "standing loads only," actual observances of the buse reveal that this year's twelve-week run has gotten off to no better start than the two previous attempts. Just after noon on a recent Saturday, for example, three shuttles drove south along Mission Boulevard. The first carried four passengers, the second two, and the third only one. Nor is that unusual, according to Fred Hill, whose Isthmu Boulevard. "I see the things go by my house dozens of time during the day," he says, "and there's almost never anybody on them." And a bus driver, whose empty bus had just made its last stop on Grand Avenue, shrugged when asked how business had been in recent weeks. "Well, as you can see," he said, "they're not rushing to come aboard.

Mission Beach community leaders and businessmen say the problem is that although buses are supposed to alleviate congestion, no one's riding them because congestion is

Wait And See At Windansea Jerry Brucker has lived on

Neptune Place in La Jolla — right across the street from Windansea Beach — for the Windansea Beach — for the last thirty-five years, and in that time, he says, he has watched the physical condition of his surroundings deteriorate with little or no intervention from the city. The concrete streets around his streets around his neighborhood, Brucker says, are cracked to the point "when I wonder how all the bicyclists who ride by here every day don't have serious accidents." The beachfront sidewalks are in a similar state of disrepair, he says, and the tiny Windansea parking lot is streaked with potholes "more severe than anywhere else around La Jolla or, for that matter, all of San Diego." Despite regular complaints from area residents, Brucker says, the city's general service and parks and recreation departments have yet to remed the situation, and he surmises the reason is a longstan vendetta resulting from

residents' past attempts to says, the city's efforts to

recreation department to build restrooms and a lifeguard tower on the beach met with similar on the beach met with similar neighborhood opposition and was also shelved, as was a second such attempt six years ago. In the ensuing years, Brucker alleges, city officials have consistently treated the have consistently treated the area with what he calls Nonsense, says tharry Patterson, general supervisor with the street mainterance division of the city's general services department. "The way services department. "The v we deal with problems in the we deal with problems in the street is to wait for people to call us and complain, and then we take care of whatever problems they have," Patterson says. "We certainly don't hold a grudge; it's just that for years we've been told to keep the Monterey cypresses intact . . . because if we root prune them, they ll die. And as for the streets, we plan on going in there at the end of summer,

when the traffic isn't so heavy

from the Nautilus Street sidewalk between La Jolla Boulevard and the oceanfro

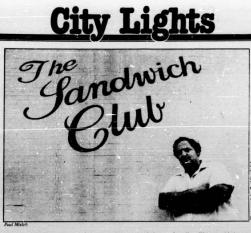
Neptune Place met with such

vigorous neighborhood opposition that the project was scrapped. Several years later, in the early Sixties, a proressal by the city's parks and

nners towed by airplanes flying over the beach, urging sunbathers to "avoid the parking hassle" and ride the Sun Runner.

You Hold The Mayo, We'll Hold The Check

Gary Hart's abortive campaign last year for the Democratic presidential iomination may still be saunted by a \$3.6 million debt. but that doesn't placate Paul Misleh in the least. A year ago last month — just a few days before the June 5 California primary — Misleh, who owns the downtown Sandwich Club, was contacted by local Hart backers to provide box lunches for several hundred volunteers who were organizing a mass rally the Saturday before the primary. Originally the order was for 500 lunches consisting of turkey and Swiss cheese sandwiches and apples, with payment promised in advance. The day before the June 2 rally, however, the order was cut in half, and Misleh was told that the agreed-upon payment of \$700 had been held up in Washington and he could not collect until the following Friday, three days after the primary. "We had previously handled similarly large orders for Pete Wilson and Jerry rown under the same term Misleh says, "so i thought nothing of their request and went ahead with assembling the lunches." The next day. several Hart volunteers picked up the order a few hours before the scheduled start of the rally



and, after giving him a deposit of \$200, Misleh says, again assured him that he could expect the full balance by the

following Friday.
So much for promises Friday came and went without the expected \$500 payment so on the following Monday Misleh called the local Har campaign office and found that the telephone had been disconnected a few days after the primary. For the next few weeks, Misleh says, he tried "almost daily" to find

Hart campaign, and toward the end of June he was put in touch with Susan Weiss at Hart's Washington, D.C. office, who tically explained the campaign "sort of collapsed after the California primary and was severely short of funds. But Weiss assured him funds. But Weiss assured into that he could expect payment "within several days." Misleh

says.

By mid-July, Misleh had still not received his money, and after about a dozen more pho

calls to Weiss - with the same response each time — he finally threatened to publicize his problem through the local media. That "got her flustered," Misleh says, and within several days he received a check for one hundred dollar from the national Hart campaign, with the promise that the \$400 balance would follow shortly. He waited a month, with no further word from Weiss, and then called he back in mid-August, only to

once again been disconnected More phone calls to Democratic officials followed and finally he was told to direct all inquiries to Scott Van Hove at Hart's Colorado senatorial office. Van Hove asked for a copy of the bill. Misleh says, and he duly complied, once again, there was no reply, and Misleh became so involved with day-to-day operations of his shop that he "all but

forgot" about the debt. Last February Misleh decided to make "one last-ditch effort" to collect the amount owed his company, and called Van Hove, who had ince relocated to Washington Van Hove promised he woul look into the matter. Misleh says, and another lengthy period of silence followed Several weeks ago Misleh finally received a rather sternl worded letter from Van Hove which stated that since the national Hart campaign "had never officially authorized" the sandwich order, it "does not bear any responsibility for the

payment."
Misleh says that prior to the receipt of this letter, he had once again decided to drop his collection efforts, but the lette infuriated him to the point where he's now breaking his vow of silence to the media. He's also talking with sever of the at orneys who regularly

- T.K.A.

Spiritual Cleanser Doesn't Rub Off

While many nervously eye the throngs of street people milling about downtown San Diego and wonder if the area's new shopping center will manage to attract a like number of spendthrift shoppers, others are wondering if the Gaslamp Owners's took set formoclaimed. Quarter's sole self-proclain artists' colony, Greenwich Village West, is going to survive or if it will go the way of dirigibles, the Shakers, the

great auk, and other nice ideas Of the eighteen-month-old colony's tenants, some draw some paint, some play guitar, but others — many of them — have "yet to find their nedium," are "artists with their lives," as one of the residents explains. The group members inhabit a building on Fifth Avenue one block south of Market Street, and they are so angry with their living conditions that they have taken their displeasure to the stre Two weeks ago on Sunday evening, roughly thirty Greenwich Village West revelers from the rescue ission across the street marched to Broadway and back with a gaily colored cross and of that favorite

of punishment, wooden stocks.
According to a filer
announcing the event, it was to
be a "spiritual cleansing of the
environment through our cubes and flowing into Gaslamp." As John Guinn of the demonstration's of the demonstration's organizers, explains it, "The cross and stocks represented the oppressive conditions that the oppressive conditions that the minds of GVW artists are

subjected to.

A cursory tour of the building last week with Guinn and a few other residents began and a few other residents began in the basement where, until recently, they claim, two inches of water stood stagnating. "There are only two showers in this place for forty-five nts," Guinn says," and both of those showers leak water. It runs through the walls and some of it ends up here. The kitchen proves to be a similar source of displeasur Roaches, full-grown and otherwise, scurry busily in the

kitchen sink, scarcely

bothering to hide from the group of human intruders. This is supposed to be a communal-living environment a place for artists to grow, but no one takes care of anything There needs to be more management." Guinn says as the group heads upstairs to visit one of the artists' cubes. The cubes are actually small rooms roughly ten by eight feet Robbie, who is not an artist herself but rather a self described "patron of the arts pay 5:350 per month for her

0.0

quarters, but her rent is exceptionally high because sta-has two adjoining cubes of roughly the same size. Most of the tenants pay between \$200 and \$250 for their single-space

Mazzara, a guitarist who no longer owns a guitar, togethe

with a handful of other tens make up the ad hoc committee they have dubbed the "Vocal Voice, a group they hope will encourage the building's manager Ken Drayton, to upgrade GVW's living conditions. Drayton also lives in the building, and he runs a martia, arts studio richi next loor at the Gaslamp Dojo, where he is a master and teacher of the Japanese martia

gone According to Guini

many GVW residents have a great deal of respect for Drayton, who parented the ide of an artists' colony in the Gaslamp Quarter in 1983 when he was chairman for the area's arts committee. These residents, according to Guinn. refer to Drayton as
"Knowledge, and even
Guinn's contingent refers
to the man as "Father "But," Guinn says, "we are stepchildren and are being

treated like stepchildren."
The stepchildren have taken heir complaints to the their complaints to the management firm in Mission Valley that represents the building's Hong Kong-based owners, and are seeking changes in the way the property is run. Drayton says that he is well aware of the building's problems and says that the Vocai Voice's complaints are not new. "This is the first broken even [financially| since

it opened in November of 1983. Drayton says. "Naturally, it's going to take time for some things to come together. The showers have but one of them is aimos ninety percent completed. And as for the rest of the problems. people should step back and stop complaining and help ou Anyway most or the folk-there are very beautiful people

STRAIGHT FROM THE HIP By Matthew Alice

I'm intrigued by the use of the word hi-jack, especially now since it's back in ev-eryone's minds. How did the word become associated with the deed?

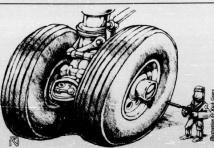
Jack King
Occannide
I'm not one especially susceptible to
nostalgia, but I guess the Roaring Twenties had a few advantages over our Expolding Eighties. For one thing, a hijacking back then, when the word was
invented, mean nothing more than the
their of merchandsse, usually illicit whiskey, from a wehicle. The worst that usually resulted was that John Q, had to wait
a bit for his hocke, perhaps having to obtain it from a different source. But times
are far more complicated now. Hijackings
these days involve at least dozens of people, and often entire nations, and are

these days involve at least dozens of peo-ple, and often entire nations, and are rarely motivated by a desire to redistribute a few bottles of liquor.

The conventional explanation for the origin of the term is that it derived from "Hi. Jack!" Those are the words suppos-edly uttered by the clever thieves, who would pretend that their car was broken would pretend that their car was broken down by the side of the road, and would call out that famous line to any unsuspect-ing trucker who happened to stop by to aid them. Who would think such friendly folk could be so nasty as to steal your cargo of valuable booze?

cargo of valuable booze?

But convention can be wrong. I believe in a different account, which holds that hijack.' is not so friendly a greeting after all. This theory says that the term derived from "High, Jack." a command viced by the miscreants to their victim. The somewhat elliptical message was probably reinforced by the visual aid of a gun point work and the source of the



Dea Matthew Alice:
Just what is a "sigalers," anyway? I keep hearing about these sigalers on the radio, but they never explain what the things are—just that "The California Highway Furol has issued a sigaler for Johah blah blah..." What am I supposed to downen thear of one? Crouch beneath my desk with my head between my knees? I'm desk with my head between my knees? I'm my hometoun, Chiego, we diwith have such things. Where did you Californians come up with them? descriptive — "sigalert. The official ex-planation is that a sigalert denotes a traf-fic condition expected to result in lengthy delays for motorists passing through the erea, and warning that drivers should try

Test Höfe

Recific Beach

I'll admit. Test, Chicago is a more colorful town than San Diego in many ways.

I suppose one becomes colorful if one has to spend much of the year batting snow or wind, and when one's baseball teat; loses so consistently. That kind of life develops character, too. The Chicago equivalent of a signater is more colorful, without a doubt. Radio stations there issue a

ports on the air (it was so long ago that it's been forgotten whether Sigmund was his first name or his last name). Anyway, it seems that Siggy's reports were so popular that his station would announce to its listeners an upcoming traffic report — a "sig-altert." And now he's immortalized throughout much of California, where

ment officer on the scene of the in ous situation judges that traffic may get rather sticky—if it isn't already cause of the trouble is usually an dent, but can be fire, flood, fog, n dent, but can be tire, flood, log, in the roadway, et cetera.) The officer back to his station, where a supervis-cides if the situation is serious. If it or she issues a sigalert. The meth-disseminating such an alert varies ac the department issues the alert din the stations. The California Highy

area, and warning that drivers should try avoid the congestion.

There's a story behind the colorless term, however, that may stifle your Chicago-bred yawns. According to Steve Springer of Airwasch Communications, whose voice is heard on several local radio stations advising us of these traffic alers, the word signlers originated — where test? — in Los Angeles. This was years ago, back when a fellow whose name stages. Signand was announcing the traffic re-

the active clothing store for women

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STRAIGHT FROM THE HIP By Matthew Alice

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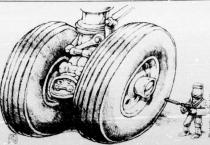
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Dear Matthew Alice: Just what is a "sigalert," anyway? I keep hearing about these sigalerts on the ra-dio, but they never explain what the thing-are — just that "The California Highway Patrol has issued a sigalert for blah blah Patrol has issued a sigalert for blah blah blah. ... "Mrat am I supposed to do when I hear of one? Crouch beneath my desk with my head between my knees? I'm not from San Diego, by the way. Back in my hometown, Chicago, we didn't have such things. Where did you Californians come un with them?

Tess Wolfe
Pacific Beach
I'll admit, Tess, Chicago is a more colorful town than San Diego in many ways.
I suppose one becomes colorful if one has to spend much of the year battling show or wind, and when one's baseball team
Dues so consistently. That kind of life deloses so consistently. That kind of life develops character, too. The Chicago equiv-alent of a sigalert is more colorful, with-out a doubt. Radio stations there issue a

"gapers' block" when an accident has caused traffic to snarl, usually because drivers have slowed while passing the scene, gaping at the destruction. Not that the same thing doesn't happen out here in California. But in our part of the world California. But in our part of the world these traffic tangles result in the more mundane, unimaginative — and not very descriptive — "sigalert." The official explanation is that a sigalent denotes a traffic condition expected to result in lengthy delays for motorists passing through the area, and warning that drivers should try to exact the convention.

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There's a story behind the colorless term, however, that may stifle your Chicago-bred yawns. According to Steve Springer of Airwatch Communications, whose voice is heard on several local radio stations advising us of these traffic alerts, the word signet or principled,—where erts, the word sigalert originated — where else? — in Los Angeles. This was years ago, back when a fellow whose name was

ports on the air (it was so long ago that it's been forgotten whether Sigmund was his first name or his last name). Anyway, it seems that Siggy's reports were so popular that his station would announce to its listeners an upcoming traffic report – a "sig-alert." And now he's immortalized throughout much of California, where most radio stations (and law enforcement nost radio stations (and law emorcement agencies) refer to traffic advisories as sig-alerts. Unfortunately for old Siggy, the term doesn't seem to be universal. But at least he achieved fame where it counts, in California.

A sigalert is called when a law enforce-

ment officer on the scene of the hazardment officer on the scene of the hazard ous situation judges that traffic may soon get rather sticky — if it isn't already. (The cause of the trouble is usually an acci-dent, but can be fire, flood, fog, nails in the roadway, et cetera.) The officer radios back to his station, where a supervisor de-tails interesting the state of the state back to his station, where a supervisor de-cides if the situation is serious. If so, he or she issues a sigalent. The method of disseminating such an alter varies accord-ing to the agency involved. The San Diego Police Department puts out the warning on its radio bands, where it is usually picked up by radio or 17 stations monitoring the police scanner. In cases where there is enough advance warning of delays, such as a sold-out Padres game, the department issues the alter directly to the department issues the alert directly to the stations. The California Highway Pa-trol issues sigalerts through the county's Office of Disaster Preparedness. That agency has a radio system (called LIFE) that ties in the city, the county, most radio and TV stations, and the traffic reporting

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

COUNTY SUPERVISOR PAUL ECKERT LOVES TO play the political Big Daddy — gruff and belligerent, unfazed by his opponents condemnations, smugly confident of a third term on the confident of a third term on the five-member board that oversees 11,000 employees and distributes nearly one billion dollars per year in taxpayer revenue. But Eckert knows he must do more than strike an intimidating reduced pose to intimidating political pose to assure his re-election next year

assure his re-election next ye Within his Encinitas/Oceanside/San Marcos district, Eckert has angered liberals and environmentalists with his insistence that the Encinitas general plan be amended to allow high-density commerci development on ninety-three acres of Encinitas Boulevard east of I-5, and the construction of 124 residential units on nine acres near D units on nine acres near D Street. And other constituents in his district dislike his ham-fisted personality and blame him for helping transform North County's pristine acreage into a cookle-cutter assemblage of shopping centers, condos, fast-food stores, and new-car lots. But Eckert faces an equally strong challenge to his re-election from voters who live and work

from voters who live and wor outside his sprawling North County district. Eckert's opponents can expect help from San Diego Chamber of Commerce executive Lee Grissom, who last year nerstanded waters to last year persuaded voters to approve a ballot measure that will — over Eckert's strong objections — limit the supervisors' power. Grissom can translate his personal dislike for Eckert into political advice and financial contributions for Eckert's

approve construction in Holmwood Canyon and then taking credit for keeping the canyon as open space by later arranging for its purchase by a state lands trust. "His state lands trust. "His intentions were not necessarily honorable ones," says Solana Beach resident Gail Paparian, who bemoans Eckert's "certain insensitivity" to her neighborhood, which is represented by Supervisor. represented by Supervisor
Susan Golding, Paparian, past
president of the Solana Beach
Town Council, also remembers how Eckert in 1980 crossed district lines to promise help in rebuilding beach area slopes battered by winter storms. "The damage still isn't repaired," grumbles Papariar "I don't know what [Eckert]

beach in front of the TV camera wearing his Chargers T-shirt."

Eckert's pro-development views have triggered resentment from organized groups such as Community, a North County association whose members include some four town councils and fifteen homeowner associations. beach in front of the TV homeowner associations, twenty-five percent of which are located outside Eckert's district. "The majority of our

members are quite dissatisfied with Eckert," says Community spokesman Gerald Steel. "His vote on Holmwood [Canyon] is typical."

Paparian believes Eckert is Paparian believes Eckert is trying to "clear up his act" and pacify his out-of-district critics by "soft-pedaling" his pro-development sentiments. But other critics such as Cardiff resident Bob Bonde, who also lives south of Eckert's district and who helped defeat the bullet train, say Eckert remains an unreconstructed enemy of an unreconstructed enemy of environmentalists, a position

1

won't stand against any construction project, including a recent three-story beach-front duplex that has riled homeowners in the Glen Park area of southern Cardiff. And Bonde says Cardiff residents are still furning over Eckert's recent statement that it might be feasible to divide that to trainitie to divide that community in half, giving the communities of the communities and the southern area to Solana Beach. Indeed, Bonde says Eckert has tapped a vein of hostility by not supporting efforts of four North County communities to form a new city of san Dieguito. Bonde says much of the support for support for the support for suppo

of sixty-six percent to a high of ninety-nine percent in the seventy North County

Should Eckert actively oppose incorporation of rhe four communities (Leucadia, Encinitas, Cardiff, and Olivenhain) and instead endorse cityhood for Encinitas only, Bonde says hose who support the San Dieguito plan will be enthusiastic foot soldiers in the campaign to unseat Eckert next June. (The termina coulder be better eithers and the community of the property of the property of the community of the property timing couldn't be better, since the cityhood vote is June 6, the same day as the supervisorial

same day as the supervisorial primary.)
In the Del Mar Heights community south of Eckert's district, Lynn Benn pledges to use her connections as land-use chair of the Sierra Club to help dump Eckert. Benn criticizes Eckert for supporting Rancho Santa Fe resident Gene Klein in Klein's dispute with the Chino vegetable farm over rights to water well. And Benn, who says Eckert is 'totally inaexsitive to planning issues," joins the supervisor's other critics in blasting his

Betsy Schreiber to the county

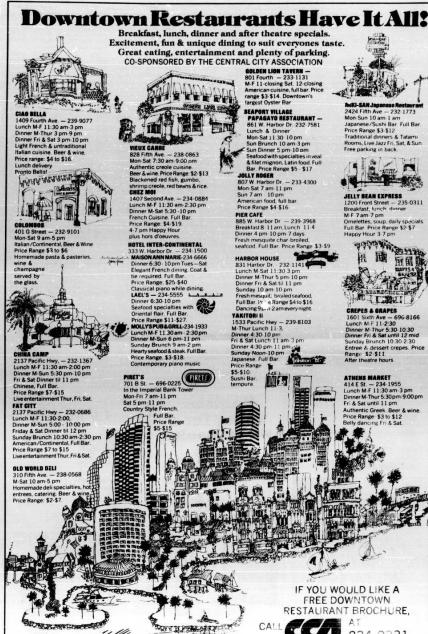
planning commission. Eckert sounds genuinely challenge, saying his opponents "spend too much time in a political echo chamber listening to no one but themselves." He claims Bonde's real motive for political niche for himself."
The supervisor argues that had
h not led his colleagues in
approving development of approving development of Holmwood Canyon, the state wouldn't have judged the canyon to be endangered and wouldn't have judged the canyon to be endangered and then put up money for the purchase and preservation of the parcel. Echter also argues that he doesn't always support developers, and says he's "done a lot to benefit Solana Beach," including his vote against an apartment complex on Via de la Valle. While his preference for an incorporation plan that gives cityhood to Encinitas and allows that new municipality to annex surrounding areas may

annex surrounding areas may not be popular with his opponents, Eckert has no plans to abandon it. He says the fourcommunity incorporation proposed by Bonde is unworkable; that comm unworksbie; that community politicians could never a cohesive government. "I want a ringside seat to that one, no matter how much it costs," says Eckert. "They'll just tear each other in."

More importantly, Eckert says while Bonde and his allies represent a vocal constituency, they 're a small and skewed cross section of North County voters. "There's several world out there," he says confidently. "Most everybody's retired or "Most accompany" of the says confidently. "Not everybody's retired or has guaranteed income. Som of them have to work for a living, and growth means jobs for them." Eckert also notes that the political sentiments an energies of his opponents were attached to Democrat Lynn attached to Democrat Lynn
Schenk in last year's
supervisorial election. And
Schenk, as Eckert likes to point
out, was soundly defeated by
Susan Golding.

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tickets were on motorcycles. I don't drive cars that way

After filling out the form, I talked to a heavyset man with a reassuring smile on his face. He looked as though he had been sitting in that chair forever. He looked as though he really didn't have a lot to do. But somebody had to be the boss, I guess. We talked and he asked me why I wanted to become a cab driver, anyway? Why did I want to drive for this aware of the danger? "This city loses more cab drivers in a year than the police lose cops. We offer long hours sometimes, low pay."

I told him I was aware of all that. I sat there, expecting a lot of questions about my driving record. Water I was from and how much trouble I'd been into with the law. To my surprise, the man had only one question: "Will you ever steal from me?" I looked the man dead in the eyes and said. "I'll never steal from you." I may be a lot of

things, but a thief I'm not.

Then he asked, "Do you know what high flagging is?" I said, "I've heard of it, and I've seen cab drivers do it. But I don't intend to do it. The dollar amount wouldn't be worth the loss of my job."

The man said, "Well, I'm going to take a chance on you, young man. But first you've got to get your hair cut — not a lot, just a little. We don't want to freak out the entire community. Ha ha. We don't want them to think that we gave this wild-eyed crazy person a license to speed and make illegal Uturns, to stop and park wherever he

guess everybody has heard the term "piece of cake." I thought on my first day it was going to be like that. Hell, I've been in this town for thirty years. I thought there wasn't anything about San Diego that I didn't know.

I pulled up on the cab stand at Eighth and National, called Little Firmes Square. It's a square block of nothing but bars, liquor stores, and restaurants. It looked like a good place to start. It took me about fifteen minutes before I found out there was more to this job than just taking people from one place to another. The first thing I learned was that it's easy to go where you are used to going your favorite bar, your friend's house, your usual shop or store.

But it's a different story when you

all of a sudden have to go where other people shop or eat or do their drinking. Most of them are shocked if you don't know where the Cargo Bar is. Some of them are insulted and make comments like. "Where do you live in a cave?" But mostly things worked out for the best. I found that most peo-ple like to give directions, like go straight or forward, turn right or left. or pointing at a street that you're approaching. Sometimes they'll yell, "Turn here!" After all, they have a boss yelling at them to do this and that. For only a few dollars they get to be the boss, and they feel good about themselves again. I've had people tell me, "Well, just go straight ahead and I'll tell you where to turn." Then all of a sudden they start yelling at you for missing the turnoff, forgetting to tell you where it was they wanted you to turn. My answer to that from Day One was, listen lady, if I could read minds I wouldn't have to drive a cab for a living. Usually they laugh and say they're sorry. I really didn't mind that so much. Hell, I didn't know where the heck I was going anyway and it made them feel good.

Then you get the professional businessman, maybe from the airport or from one of the hotels. You load up his luggage. He doesn't even attempt to help. He climbs into the back seat, dusting it off before he sits down. Then he looks at you very profession-ally, very sure of himself, and says, "Take me to 2635-1/2 Via Alicante,

La Jolla." You try to write down the numbers as he speaks because you'll never remember them if you don't. You miss them anyway, you ask,

"Would you repeat that, please."

Not that it makes a lot of differ-

ence You're already lost. You know it's in the map book, the Thomas Brothers hible Now all you have to do is find it. All of a sudden you realthere must be forty pages of Via this and Via that. Hell, we're so close to Mexico that half the street names are Spanish. The rest are named for trees and presidents. I sure don't want to lose the twenty-dollar fare to some other cab in line behind me. I'm no dummy, I know where La Jolla is, so I head that way. This man has his shit together, or so it seems, and you sure don't want him to know that you don't have yours together. It seems to me that nobody is really happy with their lifestyle. They always secretly want to be something or someone else

Well-dressed men and well-to-do women especially like to talk dirty and tell dirty stories while they're in a taxi. While listening to this guy's story, the next mistake I make is to miss the off ramp to La Jolla. But on your first day, there's always one thing to fall back on. "I'm sorry but today's my first day and I've got a lot to learn. But my mistake won't cost you anything. I'll just take a couple dollars off the meter. Don't worry about it." I'll be making mistakes all day today. but I'm not going to run anybody around — intentionally missing exits to jack up the fare.

Remember, it's easy when you want go to a friend's house. Hell, I just hop on the freeway, take the same old off ramp, and shit, I'm right there, that easy. When I go to my neighbor hood bar, I know where that's at. It's a different story when you have to go where other people want to go, the way they want to go. Not too fast, not too slow. You know where your house is, for sure. But where's his house? Where's her house? That's a different

You know, there are parts of this town I've never been in. Logan Heights, yeah, I know where that's at. But I've never been there - not after dark, anyway. Downtown San Diego, sure, anybody can find that. But the streets are really weird. I think then

are only two or three streets in the whole downtown area that are two way. One goes one way, one goes the other. Even-numbered streets go south, odd streets go north, that's the way I remember it. It's hard to find your way around when you don't know where you're going.

Yeah, the first day I though! I would never make it through, but somehow I did. I sure knocked a lot of dollars off the meter for a lot of people. It was during the World Series and I was taking a fare to the airport for the first

strikes. I think it was on Steve Garvey. I was approaching the airport exit de ing at least sixty-five miles per hour. The man was sure in a hurry. He was sure worried about missing that plane Then all of a sudden, Steve his The announcer said, "It's going, it's going, it's gone!" At that moment I yelled, "All right! It's gone!" and the man said, very calmly, "Yes, and so is

my exit. You just passed it by."
I said, "I'm sorry, mister. I'll take a couple of dollars off the meter and take the next exit." He said, "Do you know that you just cost me \$5000 because I missed my flight?" I said, "Okay, then I'll take four dollars off the meter if that will help."

Some people treat you like dirt and other people treat you like you're the most important thing in their life. During that time from point A to point B, some people think that just because they've hired the taxi they also own the driver, body and soul.

You take a lot of shit from people in the beginning. But most people are re-ally nice. They like to talk. You learn something about them and you tell something about them and you tell them something about them yourself. Especially tourists. They're really nice. People on vacation usually are. Then I've had people tell me to "Shut up, boy, I don't like gabby cab drivers." I appreciate honesty. I'd say, "Okay,
I'm just trying to be friendly." Then
I'd keep quiet till the end of the trip.
Boy, was I tired. Three hundred

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"I'm impressed." I told him. He added that he also had his own jet. He told me he had condos all over the cars. He said he also had investments in gold and diamonds. I just said,

"Well, I'm impressed."

After that I had a guy who was counting his nickels and dimes to see if he had enough to make it home. He was too drunk to walk. You meet all kinds. I learned the first day, though. right off the bat, that people are all the same. The man with millions, I treated him the same as I treated the man that was counting his change. That's how people are, they're all the

I learned a lot about people that first week. How to deal with people. How to talk to people one-on-one. And how to separate the bullshit from the truth

I found myself feeling and caring about people's troubles and woes. Every now and then someone would ask my advice about something or another and I'd give it. Sometimes I'd give it voluntarily, just trying to help them through the daily chore of just

living. You sure can learn a lot driving a cab in San Diego. I sure did appreci-ate those tips that first week. Hell, you only got paid every two weeks, and the first week's pay was held back in case you wrecked the cab. If you did, you could kiss good-bye your first week's pay and probably your job. That sure kept my mind on driv-ing. It sure kept me from clowaing und, that's for sure.

It was great come payday — \$265, I think it was. I sure felt good about it.

When I was working there'd always be a real smart ass or two. There's always one guy that will ask, "Are you a cab?" Not thinking, I'd answer, "Yeah, I'm a cab." He would reply,
"Hi, Cab, I'm George." Not my favorite jokes, I assure you.

too. It wasn't a lot, but it sure beat walking west toward the poorer part of town looking for a job. After a while, I got pretty good, or so I thought. I was making more than some of the guys that had been working there for years. I guess I was just hungrier. I had that lean and hungry look, you might say. I learned all the short cuts, back streets, and side roads. I could cut across town in half the time. And like now, back then, time was money.

I learned how to get on the good

stands, and what stands were good. I learned what areas of town moved, and at what time they moved. I learned what times the planes came in, what bars had business and when. I learned what areas of town the other taxis didn't work and why. I learned to stay out of the darker side of town, especially after dark. You can get killed or robbed out there. It's too bad it has to be that way, there's a lot of business in that area. I learned the tricks of the trade real fast that made me one of the best. Or at least I thought I was. You have to hustle to get ahead.

There is a bright side to every job; with this one it was all the young ladies. I used to pick up a lot of ladies

 waitresses, go-go girls, and even some ladies of the night. I enjoyed their business so I'd give them a cutrate. I'd take them home - sometimes they'd invite me in, sometimes they

wouldn't. Myself, I just enjoyed talk-ing with them and listening to some of

heir crazy stories.

It sure is hard to concentrate. though, when you're going sixty-five miles per hour down the freeway, taking a well-built topless dancer to work. Especially when she asks my on about a new outfit she has just bought. She flips open the robe she's wearing and underneath isn't much. The next thing I'd know, I'd be weaving from lane to lane. I'd say, "Hey, girl. Cut me some slack, will you. I'm having enough trouble keeping my mind on the road."

Yeah, it sure is hard to concentrate at sixty-five miles per hour, or thirtyfive, for that matter. I became quite well known in National City as a man that really knew how to hustle.

The company was well aware of this fact also.

man to fill a position as detail driver in the small town of Imperial Beach, my name came up. They needed

ody that could really run bells - find addresses real quick without burning up a lot of gas and miles. A detail driver is a driver who is assigned to a specific area. If I take a person to the bus station or the airport, I would have to go back to the assigned area. Usually there were one or two phone calls, or bells, waiting for you when you're back in the area. It's not good business to keep people

It's not good business to keep people waiting too long.

So they assigned me to this town of 23,000 people. All those people sure kept this taxi busy. Imperial Beach is just six miles north of the Mexican border. It wasn't just busy, it was crazy, I sure had to fly. The dispatcher was on my back constant?, "Are you back in town yet, Unit Number 54?" back in town yet, Unit Number 34." There were soon jokes like "Car 54, where are you?" The dispatcher would say, "Tve got several calls waiting, the oldest is fifteen minutes," Id reply, "Car 54 bark in the beach." He'd say, "Okay, pick up 1459 Elder going." That let me know where you're going." That let me know there were

Some days it went like that for twelve hours. Some days you'd sit for an hour, then all of a sudden four bells would come all at the same time. If I got too far behind, they'd ask if you needed any help. Of course you'd say no, you didn't want another cab working your town.

The money was really good here,

and the best thing about it was that you got to know the people of the town real well. Everyone knew you by your first name, or at least knew you into a bar without someone saying,
"Hi, Paul, what're you doing? Got
your cab outside?" There would always be somebody that would say, "I didn't call no cab. Must be somebody else. I'm not drunk enough yet." It's a little rough when everybody in town knows your business, but when peo-ple are your business, I guess that's to

be expected. When I was working there'd always be a real smart ass or two. There's al-





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Cabbie

cab?" Not thinking, I'd answer, "Yeah, I'm a cab." He would reply, "Hi, Cab, I'm George." Or he'd say,
"How would you like a pizza and a six
pack of beer? Barfffff," then give out
a roar of laughter. Not my favorite jokes, I assure you. You know, bartenders think they've

got it rough, and they do. But what do they do when they can't handle a customer anymore? They call a cab for him or her. Cab drivers see more assholes than doctors.

It got to the point that if someone couldn't walk, or at least get into my count it wask, or at least get into my cab under their own power, I wouldn't let them in. One time I got a call to one of the local bars, Roy's Office. The bartender directed me to a corner table where a rather rotund woman sat. He grabbed a couple of guys from the bar and asked if they'd give us a hand getting this lady into the cab. This lady must have weighed at least 300 pounds, and she was plastered. It took me ten minutes just to get an ad-dress out of her. So we get to her house and I walked to the front door to see if anybody was home and could help me get her out of the cab and into the house. But luck being what it was, there was nobody around. After about a twenty-minute struggle, I finally got her onto the front lawn, where she lay belly up. Of course I couldn't just leave her there, although getting raped was the least of her worries. I needed some help, that's all there was

I finally decided to call the police I finally decided to call the police department and ask for their help in getting her into the house. By the time the officer arrived the booze had taken its toll. She'd gotten sick all over herself. Bey, what a mess. I could hear my dispatcher in the background yelling into his microphone, "Car 54, you through with that trip yet? What's taking you so long? Car 54, where are you?"

are you?"

The officer walked up, shaking his head, saying, "She sure is a big one. What a mess." I turned to the cop and said, "Sorry to bother you, officer, but I didn't know what else to do. I could't leave her here and I couldn't

I called my dispatcher on the radio to let him know my side of the story before he heard hers. I told my story, ending with "then she got real mad, hit me in the mouth, and knocked me on my ass." Alls you could hear in the background was a whole lot of laughter.

He asked, "Does she owe you any

Of course she did but I wasn't about to let him know, so I said, "Not a cent. Well, officer, I'll be on my way.

cent. Well, officer, I'll be on my way.
I've got other calls to take care of."
The cop said, "Thanks, cabbie,
you're too kind," as I threw him a
smile and left. Unit 54, clear.

After I finished up the other calls I had waiting. I stopped and did some thinking. There must be a way to keep from getting myself into that situation, or one like it, again. I knew that I was the best damned cab driver in this area, and that I provided the best service to the bars as well as the resideuts. Time had come for me to take charge of the situation, time had come for me to train this town so I could serve them better.

serve them better.

So I went back to Roy's Office. I walked into the bar — it was filled with smiling faces, all of them smiling at me. I walked right up to the bartender and said pointblank, "There's going to be some changes around here if you want me to continue to service if you want me to continue to service this bar. If you get someone too drunk, they're not going to get into my taxi. If someone calls for a cab or has you call for a cab for them, I want you to ask for a dollar service charge for the cab driver, just in case they walk out of the bar before I get here. I will hold you responsible or you will lose service to this bar for the night." The bartender just stood there for a few seconds, shocked by my arrogance, the smile gone from his face. "Okay, okay," he said as I turned my back and headed for the door. I never had any of that kind of trouble there

again.

One night I pulled up in front of this house in I.B. There was a heavy-set woman, staring at me through the screen door. She held up one finger to say just a minute, and pointed to her say just a minute, and pointed to her luggage on the porch. I pushed the button under the dash and popped the trunk open. I got the trunk all loaded up and left the lid open just in case up and left the lid open just in ease she had something else to put in there. I was standing on the front porch just waiting because I could see that she was on the telephone talking to some-one and having a hard time. I guess she could see that I was get-

ting kind of restless waiting there she waved to me to come in. I walked into the living room. I could see that she was still on the phone in the kitchen. She motioned to me to indi-cate that she'd be just a minute.

cate that she'd be just a minute.

She got off the phone, walked up to me and said, with a really bad harelip, "Ha ya do in?" I said, "Pardon me, ma'am?" She repeated, "Ha ya do in?" I said, "I'm sorry, ma'am. I can't understand what you are saying." Not wanting to offend her, I added that my hearing wann't very good. I could see she was getting quite upset with me, so I though I'd be the one to break the ice. I asked her, "How are you doing today, her." her, "How are you doing today, ma'am? Fine, I hope." "He ne she his ness," she said.

I said. "Pardon me. ma'am. I didn't

catch that," trying to be as polite as I can. It's plain this woman has a real problem, or else I'm on Candid

So I asked her where she wanted to go, and once again I couldn't understand what she was saying. The frus-tration finally got to her and she be-gan to write it down on a piece of paper. I looked over her shoulder to see what she was writing down, and I guess she thought I might have been looking down her bra or something. Boy, the next second this right cre came from nowhere and hit me righ

square on the jaw.

The next thing I knew I was lying on her living room floor, shaking my head. Blood was running from the corner of my mouth, but most of all

corner of my mouth, but most of all my price was hurt.

I started to fire at her with every four-letter word I knew, then caught myself. I can't be blowing it like this. She's going to be calling up my dispatcher, maybe even the sheriff, saying I assaulted her or something. So I figured I'd be cool, just take my licking and head back to my cad. By the time I got back to the cab, I was mad as hell.

I had tried my dami I had tried my damnedest to find out what was going on and where she wanted to go. It ain't my fault. So I went to the trunk of the cab, grabbed the suitcases. It must have been a good twenty or thirty feet to her from porch. I didn't bother walking them over there, I mean I just air-mailed them. "Boom, boom, boom," one at a time they slammed into the front door.

I stepped over the luggage, walked through the door and told her not to bother ever calling another cab in this town, ever, because, "Lady, you'll never get one, not at this address

never get one, not at this mourtes anyway."

I called my dispatcher on the radio to let him know my side of the story before he heard hers. That is if he could understand what the hell she was saying anyway. I told him, "I ran into a little problem over here at the beach." I told my story, ending with "then she got real mad, hit me in the mouth, and knocked me on my ass."

All was could bear in the heckersund mouth, 23d knocked me on my ass."
Alls you could hear in the background
was a whole lot of laughter. The
whole damned office was in stitches.
After a long period of laughter the
dispatcher regained his composure.
Then he told all the drivers over the

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radio, all eighty of them, "Hey guys, check this out. You know old Car 54 out in the beach, well, he just had some harelip broad knock him on his ass. What do ya think of that!" The laughter continued. It sure took me a

long time to live that one down. out there sometimes. You have to be real careful what you say and who you say it to. I like to tell stories, and most people like to

Come to find out, this guy wasn't just a listener to one of my stories, he was the story — or at least he filled in a lot of the parts I hadn't known then. Yeah, sometimes you've got to watch what you say. I was talking to this guy one day, a cab driver who worked for a different company. Somehow the conversation got around to motorcycles, and then we got around to talk ing about motorcycle wrecks. I guess that's part of talking motorcycles. I told him that I got drunk one night at a bar on National Avenue. I was flying down Eighth and National about eighty-five miles per hour, the Na-tional City P.D. hot on my tail. I turned to see where the cops were at, and they were doing their job - they were still on my tail, red lights flashing. When I turned my head back, all I could see was the trunk of a '66 Oldsmobile staring right at me. Hell, I didn't even have time to think, let alone swerve. There was nothing to do but say, "Oh shit!" I hit that car dead on. I hit it so hard that the moshot from a bow. My bike stopped there but I sure didn't. I flew down the treet 125 feet and landed like I was diving into a pool of water. The police told me later that I got up and ran halfway back, yelling, "My bike! My bike!" and then I passed out. Then they threw me into the meat wagon.

I was telling this story to this guy and he was looking like he really had something to add . . . and boy did he. He laughed and said, "You sucker." I asked him why he was calling me a sucker. He laughed again, and then said. "It was my Olds you ran into!" Then he said, "I thought that guy died or something." When he had pulled over to the side of the road, my motorcycle went right with him, lodged

We both had a good laugh and then he told me he made out like a raped ape on that deal — my insurance company paid him \$600 for the damage to his car. "Hell," he said, "the whole damned car wasn't worth \$200." I told him that I hadn't made out so well on the deal. I broke both wrists.

You have to be real careful when you talk about the ladies, especially when you're talking to a man. You may be talking about his wife, a good way to get yourself into lots of trou-ble. A good cab driver tries not to get involved with personal problems be-tween two people of the opposite sex. It's a no-win situation, unless you know in advance who's going to pay for the cab ride

pulled into the parking lot, out came this couple, the man on foot, the woman dragged by her long blond hair. The man yelled, "Get in the cab, you bitch, you whore." She climbed in, or was thrown in, I'm not really

sure. I just knew one thing -- I didn't like the way this guy was treating this good-looking lady. I told this guy so, too. He promised that there'd be no trouble in the cab, and added that it was none of my business anyway, that the was his wife.

He gave an address on Ninth Street. It was a short trip so I thought I'd do it to be rid of them. About halfway there, I could hear fist meeting face in the back seat. Pretty soon some blood splattered on the windshield.

I yelled at him to knock it off, that

he was killing her.

He said, "I caught her in back of the bar with a couple guys in a camper." I said, "936 Ninth. We're camper." I said, "936 Ninth, we re here now — get out." He threw ten bucks on the front seat and dragged her, screaming, into the house. Somehow I knew I hadn't seen the

last of those two. I was right. About ast or those two. I was right. About fifteen minutes later, I got a call from the dispatcher, saying that the Impe-rial Beach police wanted to talk with me at 936 Ninth. He had dragged her into the house all right, and then she stabbed him with a kitchen knife. She said it was in self-defense and the nosaid it was in self-defense and the police wanted to know what I had seen.

I told them what I knew and what I

had heard. Three hours and I don't know how many dollars not made later, I was back on the road again. It sure don't pay to get involved in any-thing that ain't none of your business. After a while I didn't take any shit

wanted to go to the airport, and on the way he started to tell me about his son. He said, "I've got a boy about your age. He's a doctor in the Denver

area, does real good too."

I replied, "That's great. I'm sure

you're very proud of him.

He added, "Yes. And I've got another boy, maybe four years younger than you. I'll tell you one thing, though, he won't have to be a cab driver. He's going to UCLA Medical School right now. He's going to make something out of himself." He went on, "I mean to say he won't be pushing a hack. He's going to be some-

body. Not like you."
Well, I put up with this bullshit for about ten minutes longer, until I got halfway between two off ramps, where there wasn't a telephone for two or three miles in either direction Then I whipped over to the side of the road. To his surprise I popped the trunk open and began to unload his suitcases alongside the highway. I opened the back door and he stared at

was going on.

I grabbed him by his padded shoulders and told him politely to get the fuck out of my cab. He looked at his luggage, then he looked down the road in both directions — he knew he was in deep shit. He just sat there for a few seconds and then I repeated my-self, "Get the fuck out of my cab." He said, "I really didn't want to get out right here." I said, "Then mister, don't be cutting down my profession. I'm not cutting you down because you're not a doctor or a lawyer, don' be cutting me down because I'm not."
He thought for a minute and then said, "You're right. I'm sorry and I

Being still pissed off, I said, "Fine Just keep your mouth shut and you'll get to where you want to go." So I loaded back up his luggage and took him to the airport. When we got there he paid his fare and gave me a ten-



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Cabbie

the ten bucks covered the guilt.

Yeah, a cab driver is a sounding

board for some people. It's kind of like a cheap shrink — you lie on the couch and talk to your shrink and, hell, it may cost you fifty or seventy-five dollars an hour. Cab drivers provide the same service in some ways,

I've had a lot of people tell me their troubles, as if I didn't have enough of my own. But I listen to them, and sometimes even offer them a little advice. Some times they want to sit and talk some more, but you only make money when you're rolling, so you

some people get into your cab and boy, they need a shrink to talk to. Some people just need someone to talk to. For a while, I had an older woman that used to call me up once a woman that used to call me up once a night just to turn off her lights. She was a little crippled but she could get up and turn off her own lights. She was just lonely. The five minutes a night that I'd go in there and spend with her made her feel that somebody knew she was alive, that somebody

There was another elderly lady that would call me up every time she had something to be moved or lifted. I'd go in her house and maybe put her bottled water on the cooler, and she'd give me a couple of dollars for my time. Yeah, she was just lonely. I guess a lot of us are. But like I was saying, some people are just plain

If got a call to the Country Bumpkin one night, about midnight I guess it was. This guy yelled at me from the door, "Taxi, I'll be right out. Just go ahead and throw your meter on." I did, of course. My time's money to me just like everybody else. He ceme running out of the bar. He took about three leaps and a skip, and he was at the door. He hopped into the front seat, looked me right in the eye and said, "Do you know who I am?"

I looked at this guy with his black hat, his black shirt and black pants, his black short and black boxes and

his black shoes and black socks and took a guess. "Blackie?"
"No," he shouted, "I'm the devil

I said, "Well, I'm impressed, but there's one thing I don't understand, Mister Devil. Why do you need a cab? If you're the devil then you should be able to teleport yourself from one place to another." He said, "Don't get smart with me, boy, or I'll

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what you look like after hitting the center divider at this rate of speed. When we come to a dead stop it ain't going to matter what size either one of us are." When you come to a dead stop at sixty miles per hour plus, you stop dead.

stop dead.

He kept quiet until we got off the freeway. I guess I made an impression. I asked him whereabouts in Chula Vista he wanted to go.

"Take me to the Silver Dollar." I

"Take me to the Silver Dollar." I said all right.

Then he started again. He was set on shrinking me down to four inches tall, then putting my head on a stick. Then he made one big mistake. He started talking about raising hell with my son, and his son, and so on and so

on.

That's when I quit taking it so lightly. I ain't going to let anybody mess with my kid, and especially my future generations. I pulled alongside the road, getting madder by the minute. I said, "I don't care if you're the devil himself or not, mister, but don't you even talk about messing with my kids in front of me. I'll take you out right here."

He started to open his mouth. Then all of a sudden he didn't seem to feel so powerful anymore. In fact, he

Sale!

right move for sure.
Yeah, there sure are a lot of crazy people in this world. But who am I to talk? Quite a few people probably look at me and think — man, that dude's crazy. Sometimes I wonder myself. ple in this world. But who am I to

crazy. Sometimes I wonder myself.

Downtown San Diego. Man, that's one crazy part of town. Primps, hustlers, junkies, and just plain down-and-outs. I'd pull up downflown, park on one of the cab stands, maybe at Horton Plaza. Maybe at Fourth and F. or Firth and G. In that part of town, you didn't lay back with your feet hanging out the window, that's for sure.

The first thing you'd do was get out of the cab and lock all four doors.

Then you'd stand on the passenger side with your arms and legs crossed, leaning up against the cab. That's how side with your arms and legs crossed, leaning up against the cab. That's how I felt comfortable, anyway. People would come up and ask if you're for hire. At that time you'd check them out real good, see if there were any bulges in their jackets to indicate they outges in their jackets to indicate they were carrying a gun. You'd ask them, "Well, it all depends on what you want to do, and where you're going." If I didn't like the way they looked, they didn't get in. Too many cabs would leave from that area of town and not be heard from again. They would find the earl drive being come. where cut up or shot, and the cab no-

where cut up or shot, and the cab no-where to be found.

When I first started driving a cab, I wasn't too prejudiced. I had my nor-mal amount of white Anglo-Saxon Protestant upbringing, but I'd stop and talk with anybody about anything at any time. But I'll tell you what — driving a cab, can sure change that at any time. But I'll tell you what—
driving a cab can sure change that.
The majority of cab drivers that are
robbed in this town are robbed by
blacks, after dark, in the Southeast

It's kind of rough on blacks, and it's too bad that a few have to ruin it for a whole race. It's sort of like what Charlie Manson did to the hippies—it got real hard to hitch a ride. Yeah, if it got real hard to hitch a ride. Yeah, if you're flaggin' my cab down on the Southeast side after dark, and you just happen to be black, you'd better be wearing a business suit. If you're not, 'Il wave right back at you like you were a buddy, and just keep on going. It wasn't about to stop. I guess I must have offended a lot of people during that time. I disn't feet lot good about it, but I sure liked living. I had to cover my own ass. cover my own ass.

The first time I was ever robbed I

The first time I was ever robbed I picked up a couple of sailors from the Naval Station. San Diego is a big navy town, about fifty-five percent of our business comes from the military. I took these two sailors out to East San Diego where they lived, about ten o'clock at night. Sailors are usually a safe fare. They may get a little drunk or too rowdy, but they usually don't mean any harm. They're just out to have a good time.

mean any narm. I ney re just out to have a good time. I pulled up in front of their louse, turned off the cab, and collected my turned off the cab, and collected my fare. The sainor said good night and walked into the house. As soon as they got into the house I started to fill out my trip sheet. The trip sheet tells to office where you went to, how long it took, and how much the fare was. The trip sheet is then checked against the meter.

Well, while I was doing my paperwork I don't know where my head was at. I shouldn't have been sitting was at. I shouldn't have been sitting.

perwork I den't know where my head was at. I shouldn't have been sitting there. Two young blacks jumped into the back seat of the cab. I looked around. They asked me where I was going. I knew I was in trouble right then. I said, "Well, I was kind of heading right back downtown. Where you guys headed?"

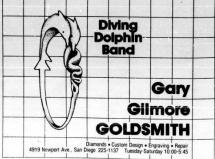
They said, "Well, we don't really want to go anywhere." Just then I heard the click-click of two switch-back knives. I felt a lump in my throat. Boy was I scared, I thought it was all over right then. These guys

was all over right then. These guys were shaking so bad they looked like a couple of junkies in need. I thought to myself — these guys might kill me









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I had all kinds of flashes going through my head. I really didn't know what to do and I didn't have a lot of time to think about it. I reached for the inside door latch, and in one quick

motion jumped out of my cab.

I took off down the street at a gallop heading for the lights of a gas sta-tion where I thought I'd be safe. At that point I didn't worry about the cab one bit, or the thirty dollars in my pocket either. I was running for my

The only problem is, hell, I'm over thirty years old. I'm not as fast as I used to be. Sitting in a cab all day makes a man get out of shape real quick. You may see a cab driver sitting in his cab on a cab stand somewhere—he may look like he's fifty but he's probably only thirty-five. Cab with the special probably only the special probabl The only problem is, hell, I'm over

had followed. All of a sudden I was dragged down from behind. All I could see was blacktop rushing up to meet me. My jacket got all tangled up over my face. I couldn't even see what was going on, couldn't even swing to fight back.

One held a knife to my throat and said, "Give us all your money. And I mean all of it." I just reached into my back pocket and pulled my wallet out. I didn't even bother taking the money out. I couldn't see anyway. I got lucky, I guess. I still had my life. They didn't or stab me. Thank God they

I lay there in the middle of the street, all road-rashed and skinned up, out of breath, and quite confused. The street was dark and nobody was around. There were a few people looking out of their safe, warm livingroom windows, but when I looked at them, they just shut the curtains. I guess they wanted no part of this

The two young blacks ran back to the cab, hopped in, and headed down the road. I thought at that time, I don't care about the cab one bit, but I did remember that I had fifty dollars stashed in the trunk. Somehow that didn't matter either. It was great to be

would be a lot of questions. I told the officer what had happened and the name and number of my cab. He told me, "Climb on in, let's go look for the cab. They don't usually take them too far from the scene. They're too identifiable."

for about fifteen minutes when word came over the police radio that the cab had been spotted less than a mile

where the cab was parked, there was already a police unit there. The taxi was parked on the right side of the street, front end pointing

didn't kill nie, that would have really pissed me off.

down a steep incline, bumper resting on the car in front of it. I stayed in the on the car in front of it. I stayed in the police car while the two officers police car while the two officers checked out the cab, keys still in it. It looked as though I had parked it there myself. My license and maps were still in place, right where I left them on the dash.

The cops walked up to the resistant where I have parked in front of

dence the cab was parked in front of, and knocked on the door. After the second knock an older black woman came to the door. I couldn't hear what was being said, but the officers kept pointing to the cab and asking questions. The woman called to someone in the house, as if to ask if they knew anything about the cab being there. anything about the cab being there.

As the young man, about twenty, talked to the police, I recognized him as one of the men that had robbed and assaulted me. I yelled to the officers, "That's him! That's one of the guys.

"That's him! That's one of the guys-for sure that's him!"
The young black yelled back,
"You're crazy, man. I don't know nothing about no cab." The cop yelled to me, "You sure?" I yelled back,
"You better believe I am! He's the none, all right." They searched the house and found the other black in the bathroom combing his hair.

bathroom combing his hair.

There was no sign of my wallet or
the papers in it. I thought to myself,
boy, that's really dumb to leave a cab
parked right in front of your house.
After a few words with the suspects, I
guess giving them their rights, the officers loaded them into the back of a
squad car. One of the officers walked
over to the car! Lwas sitting in and over to the car I was sitting in and asked me to go downtown with him,

if I was certain they were the same two that had robbed me. I said I was

positive. "The reason I asked is," the officer explained, "the clothes they are wearing don't match the descrip-

are wearing don't match up description you gave us in the beginning."
"Well, I know that," I said, "they changed clothes."
"Well," he replied, "they said they were going to a party just down the

pretty good time on thirty dollars." I know I could.

At the station we found out why the cab was left in front of the house. The rear end had been messed up and the tried to move it, but the damn thing just wouldn't move. That explained why it was parked like it was. They weren't dumb, they were just unlucky. I must have sat down at the police

station for three hours being asked all kinds of questions, and filling out form after form. Hell, you would kinds of questions, and filling out form after form. Hell, you would think I was the suspect instead of the victim. When I finally got through talking with a whole slew of investi-gators and they were through talking with me, I told them I had fifty dollars tucked away in the trunk of the cab and would it be all right to get it out, if it was still there. They said, "Yes, but let us do it. We don't want you to disturb any fingerprints that might be on the trunk." For a change, some-thing went right and the fifty was still there. I was sure glad to see that. It was all the money I had. I didn't ever learn whether they

was all the money I had.

I didn't ever learn whether they found any fingerprints or not. But I knew one thing was sure, that night's work was a total loss. The company was out money, too — they had to fix the transmission and that ran to \$250. A bad night for all, but I guess it could have been worse. I could have



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After that it seemed like every time I turned around I had to go back to the police station for one thing or another. To fill out some more forms, to look at some more pictures. They even tried to trick me once - they stopped me if I could pick the two young handed me. The men in the pictures sure looked a lot like the men that had robbed me, but out of ten pictures. their pictures weren't there. The officer said. "You're right, just making sure. We don't want any foul-ups in the case. Thank you for your time." Being the only witness in the case, I became quite nervous working the

downtown area. It's easy to set up a cab driver. I quit picking up blacks altogether. It sure hurt my business, but I was set on covering my ass. About three weeks later we started into the wasn't any fun either.

Three or four court appearances, and what seemed like a thousand questions — everything from my eye-sight to my integrity was in question. I didn't show up the day they were sen-tenced. I didn't have to be there, so I tenced. I didn't have to be there, so I didn't go. This whole experience was costing me an arm and a leg — a forty-mile trip back and forth to town, the gas it took, plus parking, and the hours I was missing from work. That made the thirty dollars I originally lost seem like chump change. Also, I was an enrovous as a long-tail cat in a room full of rocking chairs. The D.A. did call me, though, to let me know what had happened at the sentencing. He said, "We got them. But the court went easy, they were fined twenty dolbation" They also had to make restitution to me and the cab company.

I said "What? Big deal! After all

the hell you people put me through in the name of justice! Well, I'll tell you what, Mister District Attorney, I'm sorry I ever reported it. It won't ever happen again, that I'll guarantce you!" I did receive twenty dollars in vitness fees and twenty dollars in restitution, but somehow it sure wasn' worth my time and trouble. "I'll just start packing my .357. I'll show you the real meaning of 'to protect and serve.' Take light of that and

You don't have to have a lot of guts to drive a cab. What was brains. I've done some really stupid things myseif. I've actually gotten myself hurt because I didn't stop long enough to think about the situation be-fore jumping into it with both feet. I mean, I've had my share of trou-

ble with white people, too. I picked up five sailors one time, down at the Mexican border. They wanted to go to the Naval Training Center in Point Loma. A good trip — it's about twenty-three dollars. Usually the Na-vy's good for it, they don't jump fare

Jumping fare on a cab driver, man, that's low . . . that ain't cool at all that's low . . . that ain't cool at all.
That's even against the law. For some That's even against the law. For some reason it falls under the defrauding-the-innkeeper clause. That falls into my line of thinking. I've always felt that if you could afford to drink, you could afford to pay for your cab.

Anyway, I took these young strong

Navy boys back to the Naval Station. After payday they sometimes get a lit-tle short of money, like any good sailor, so I asked them if they had enough money left to pay for the cab. or did they give it all to some senorita in T.J.? They just laughed and said,

"Yeah, we've got enough left to pay for the cab," and for me not to worry. Well, after we got there, they had me stop between two barracks and all five climbed out. They started going through their pockets like they were looking for some money. All of a sud-den all five of them took off like they were on fire, running down the alley between the barracks. Well, being real smart and pretty brave besides, I went running after them, yelling, "Come back here, you punks!"

My mistake was in catching up to them. Real smart, hah! They beat the hell out of me. Five-to-one, smart move, Paul. What's your next trick? I thought for a second or two, and I remembered part of the conversation in the back seat. One guy said he was in Building 51, and the rest said, "That's

Building 51, and the rest said, "That's strange, so are we."

Small world. So I dragged myself back to the cab and shot on over to Building 51. I walked inside and alked to the Master al Arms who was on duty. After about five minutes, lo and behold, in came the five guys that jumped fare on me. As they walked into the barracks the Master at Arms grabbed them one at a time. I tried to be them off the book; all I wanted was bettern off the book; all I wanted was grabbed them one at a time. I tried to let them off the hook, all I wanted was for them to pay me the twenty-three dollars they owed me. To my surprise they even denied being in a cab or be-ing off base. The Master at Arms had grabbed them because they were half-drunk. I've noticed in the past, it doesn't matter if you're right or wrong, if you're drunk or you've even

been drinking, you're screwed. So he put them on report and said there would be a captain's mast in a couple of weeks, at that time I could tell my story. He asked me if I was okay, he thought I looked a little weathered. I said. "I'll be all right, I've been stomped before." He added. "You go chasing five guys down an alley and you're going to be stomped again." I said, "I know what you mean. It won't happen again."

Military justice is quite a bit swifter

than civilian rule. They don't mess around. Two weeks later I went to the captain's mast - I got my twentythree dollars, plus they all got fined and restricted to base. That time anyand restricted to base. That time any-way, it sure didn't pay to run out on a cab driver. I really didn't want to cause anybody any trouble, but you can't let people get away with running out on you. If you let just one guy get away with it, he starts bragging to all his buddies about what he did. The new time he or his buddies need a taxi and they don't have any money, they'll try it. If it ain't me, it will be somebody else.

Some days are heydays and, yeah, some days are dog days. Not too many people believe this story, but I swear it's true.

it's true.

One afternoon I got a call to a house in Imperial Beach. I pulled up in front and this German shepherd jumped a three-foot chain-link fence that surrounded the house. He came running up to the passenger side win-dow, stuck his head in, and scared the hell out of me! He had an envelope in hell out of me! He nad an envelope in his mouth — I reached over real slowly and took the envelope from his mouth. On it was written, "Take this dog to 9009 Jefferson Avenue, Chula Vista." I looked toward the front door of the house and saw a man disappear inside. Well, I figured the dog must be pretty friendly, and he even smelled tter than some of my customers.

I reached over and opened the tool and the dog hopped right in. I threw the meter and off we went. He didn't say much the whole trip, but he was a dammed good listener. I didn't think too much about the cab fare, I just figared that I'd get paid by the people a

We pulled up in front of this house on Jefferson, me and the dog. He looked as though he enjoyed the trip, he got to stick his head out the window and he got to slobber all over my

I reached over and turned the meter to nine o'clock, where I could read it.

Treatment over an turneo me meter to nine o'clock, where I could read it. R said six dollars. I sat there for a few minutes. Even honked my horn a couple of time. Pretty soon I starned to realize there wasn't amybody hone. The dog looked are use as if to say, "What's the matter with you?" Then, with that big morth full of teeth and his alobery muzzle, he mudged the envelope. I got the message. I picked up the envelope, tore it open, and found a tendedlar bill inside. So I reached over the dog and opened the passenger side door. "There you go boy, don't take any wooden fire hydrans."

I couldn't figure it out, the dog wouldn't get out of the cab. He just sat there.

The more I tried to get him out of The more I tried to get him out of the cab, the more upset he got. Then he began to grow!. He was getting madder by the minute. Then it hit me — I still owed him four dollars. I pulled my wallet out of my back pocket, took four dollars out, and stuck it in the eurelope. Before I could even reach over and hand it to him he grabbed the envelope out of my hand. He had this sort of content look on his face as he jumped out of the cab. He ambled over to the chain-ink fence that surrounded this yard, leaped over it and went straight to the dog house over in the coner. He dis-appeared inside for a second, then turned around and came back out and lay down on the lawn. I guess he put the money in his sock. Until this day I still don't know, and don't want to know.

Mom had some nails on her that would

"Look what your dad did to me!

He hit me!" and we'd go in there and

see what Dad-looked like and boy,

he'd look like a tiger got ahold of him.

B ut I know one thing. I know one of the coolest dudes to ever walk the face of this earth. The dude was so heavy he made Winston Churchill look like a light-

winston Churchill look like a light-weight. This man was my father. He taught me so many things. He taught me love. And he taught me honor. He worshipped my mother. He worked as hard as he could to bring

about the things that she wanted, and the things that he wanted for her. When the love was gone and she found need for someone else, every-thing he had done in his life up to that

point seemed unnecessary. None of it mattered anymore.

He inad owned three houses. He had property in two counties. It took him approximately two years after they split up to get rid of it all. Two years later me, my father, my brother, and two sisters were all living in a two-bedroom rented house. We didn't suffer, mind you. It was just that his motivation was always love, and when that love was gone, so was his motivation.

he did for us kids, his children. A weaker man would have buckled under the strain and said, "Hey, well, sorry kids, you're going to have to

take care of yourselves. I've got prob-lems and I'll catch you later on down the line. I'll send you a few dollars every now and then to help you out." and seek what it was she was looking for; and he took on the awesome responsibility of raising four children, working and caring for a family that wasn't really a family anymore. If ever a man lived and died at the same time of a broken heart, it was him.

He never lost his sense of humor, though. His zeal, his zest for life, his youth, his lust for good times and laughter and recognition for those who were young and healthy and vibrant. He wore the craziest clothes! He'd wear red pants and green shirts. Every St. Patrick's Day he'd dye his hair the brightest green, drink green beer, and dance with anybody that'd dance with him.

When it came to other women, he enjoyed the chase more than the kill. He died slowly of a broken heart. That's probably the worst way to go. Especially if you drag it out for ten or

Especially if you drag it out for ten or fifteen years.

His deep sorrow and hurt and lone-liness finally got so demanding that he turned to drink. The Great American pastime. But after a while, drowning out his sorrows became not just a solution but his vocation. He was so full of love and wanted to be a part of

Pretty soon he became so obnox-ious nobody could stand to be around him, especially those that loved him. It's real hard to sit back and see some-

I'd sit and think - boy, I should go over and see Dad. I love him so much and I know he's so lonely and just a





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was worth living. So I'd go on over have a shot or two. Listen to some good country music, or maybe even some rock 'n' roll. Bu; two-thirds of the time I'd go over there, he'd be so soused he wouldn't even know who I ter how good it made him feel, it tore me apart. To watch somebody you love kill themselves, ever so slowly

The man only lived three blocks

away. I got to the point where three or four weeks would go by and I wouldn't even go see him. Or he'd come by and I'd have to ask him to

Even today I think back and it's hard to believe he's gone. He was the most unforgettable character I've ever met. Yeah, after twenty years in the Navy he had the touch of a sailor. And the language of one. Bring on the dancing girls. Any port in a storm. He used to wake us kids up in the morning. He'd come into me and my broth-er's room, bursting through the door like a cop with a warrant. He'd never come off with, "Well shiver me timbers," or "Okay ye landlubbers." One simple phrase he had in the morning to get us up, very down to earth. A lit-tle distasteful in some circles, but it sure got us up. He'd burst through that door and say, "Okay guys, get your hands off your cocks and grab your socks. Let's move it." He woke us up

that way for years.

He'd be asking me all the time,

"Well, Paul, when you going to fix me up with some of these young girls you're always running around with?" I'd say, "Anytime you want, Dad. Anytime you want. You just let me know." He'd say, "How about

tomorrow?"

I would have something all lined up
for him. He didn't want any part of it.
He was still in love. Still in love with
my mother. Fifteen years later he was
still in love with my mother. He
taught me the meaning of love.
My mother was an Englishwoman,
born and raised. He was an American

My mother was an Englishwoman, sorn and mised. He was an American sailor on tour during the war. While spiping some ale in an English pub, singing songs, his glass raised, he saw this dark-haired, green-eyed, very sensuous young woman dancing. Dancing on the bar. Knocking over people's drinks. And he fell in love. She was quite a aidy, full of fire, full of piss and vinegar. Very beauti-ul, very strict. She was always so proud of us kids. We were so special to her. She expected so much of us, and she demanded respect. We didn't talk to her the wuy kids talk to their mothers today. If you did, you picked yourself up off the floor. To cuss was to blow bubbles — she'd wash our mouths out with soap. It was, "Yes, ma'am. No, ma'am." It was always, "ma'am." To just say yes or to would be disrespectful, and you might get a shoe across the mouth.

But she wasn't cruel, she wasn't mean. She just had standards. Somewhere along the line, the kids got

mean. She just had standards. Somewhere along the line, the kids got older, my father's trips to the western Pacific, to Europe, and the military lifestyle — a twenty-year Navy career—seemed to wear her standards down. Her zest for life, her feelings of entrapment, and her need for twenty-four-hour-a-day love collided with her

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staunch standards. It was twelve or thritteen years before she went out on my father for the first time.

I vaguely remember. She started quanting around with some friends, a crowd of women who had been hanging out together for a long time. What they call West-Pac widows. When the car's meay, the mice will play. People just get lonely. I remember the guys coming by, slipping me five bucks to go to the movies. I told them it would own them to. But it swart a bride. I

go to the movies. I told them it would cost them ten. But it want a bribe, I was just trying to get all I could. I turned right around to my dad and let him know what was happening. He had been gone on a nine-month tour of duty. When he got home things weren't the same. Morn would get all dressed up to go out and he'd ask her, "Where are you going?" She'j just say, "I'm going our with some friends of mine," and she would go down to one of her girlfriend's houses and they'd go har hopping.

some friends of mine, and sale would go down to one of her girlfriend's houses and they'd go bar hopping. The first couple of times Dod just kind of shined it on. He figured she needed to get out, to get away from the frustrations of raising a family and anam who wean't there half the time. I remember one time I guess it just got to the points where he couldn't handle her going out anymore. It was about six in the evening and she'd just showered and had her hair all does about showered and had her hair all does about showered and had her hair all does a million dollars. He asked her, "Well, when are you off 10"? She said, "I'm going out for a while." And he says, "I don't give a damn what you tare you off 10"? She said, "I'm going out and have a good time and dance and have some fun." The gring out and have a good time and dance and have some fun." The gring out and here a good time and dance and have some fun." The gring out and here a good time and dance and how got mad in her

kind of arrogant way of saying, "I'll do as I damn well please." Daddy walked into the living room where he kept his beer tapper and about a two-and-a-half-quart pitcher and filled it to the brim. Mom was sitting there in a chair all dressed up and looking like she got her way. Dad walked over to her chair, very calmly, and poured two and a half quarts of beer right over her head. All over her makeup and her new hairdo and all over her favorite dress. It was too much for her to handle, she couldn't do much at that point but cry. She got up and ran to the bedroom and cried and cried. that point but cry. She got up and raid to the bedroom and cried and cried. Things got progressively worse affect. They had some real knock-down drag-out fights. I think Mom won most of thex. She had some nails on her that would slice you right open. She'd yell at us kick, "Look what your dad did to me! He hit me!" and we'd go in there and see what Dad looked like and boy, he'd look like a tiger got ahold of him. His face would be all scratched up, his arms would be all scratched up. It was kind of hard to tell who won. Us kids sure didn't. After a while, Mom found a man she was happy with and she left. Dad just kind of gave up. He didn't seem to care anymore about getting ahead in ifie and having things. Two years after that he had lost everything he worked his whole life for. He didn't really lose it, he kind of gave it away! I general So.

lose it, he kind of gave it away. I guess he wanted to start all over again. So me and my dad and my brother and sisters hopped in the old '56 Mercury, loaded up the trunk with things we re-ally wanted, and headed for Missouri. We headed for Dora, the small town

in the Ozarks where my dad was raised. I guess it was the idea of an-other place and another time when things were better for him. A place

where there were fond memories and where there were tong memories and I guess most of all peace. Me, I loved the idea myself. Hunting was my fa-vorite pastime, and there in the heart of the Ozarks sounded really great to me. I had never even been out of Cali-fornia. Just the adventure of the trip sounded exciting to me. My two sisters, they weren't too happy about leaving. They had to leave all their friends and boyfriends and the Friday friends and boyfriends and the Friday night dances at the gymnasium and the nightly trips to A&W root beer and go back to a small town, population twenty-two. The more they thought about it the more they said. "Boring, boring. What's there to do there?" Dad would say, "Hey, don't worry about it. You'll love it. It's worry about it. You'll love it. It's

worry about it. You'll love it. It's beautiful there." So we headed on It was spring and a beautiful time to cross these United States. The deserts were just starting to warm up, the mountains were still cool and frosty. We tried to save as much money as we could. We didn't have a lot. Instead of staying in motels along. En: www. we'd pull out the sleeping bags and build a campfire in the fire rings along the highway and road stops, and sleep there.

when we got to Missouri we spent the first two weeks going around visit-ing everybody. Shit, I think we were related to half the damn county. Of course all these relatives hadn't seen Dad in twenty years. Me and my brother Mike would sit around and play guitar and entertain all the rela-tives. Cousins, we had more cousins than you could shake a stick at. And uncles and aunts, seemed we couldn't than you could shake a stick at. And uncles and aunts, seemed we couldn't go anyplace without running into somebody related to us. Sure is a friendly part of the country back there, though. It was so very seldom that a car would come down the old

wrong room number. That's not my mother. My mother's thirty-eight years old and quite good looking." The nurse looked at me with a tear in her eye and said, Mr. Warden, I'm truly sorry. That is your mother.'

Route 2 highway. You could wave at each other as they go by and say hey, hello. They don't do that in California. Sure hate to have to hitchhike on

nia. Sure nate to have to nitchnike on that highway, you'd be there al! day. We finally settled into a little white house sitting on an acre of land. The house sat off a dirt road that sat off and the blacktop highway Route 2. It was about three miles out of town, if you want to call it a town. I've had apartments as big as the town. It consisted of a little general store, with a post office the size of a broom closet. There were a county of general part and the store of the size of a broom closet. fice the size of a broom closet. There were a couple of gas pumps out frost of the store, and two signs. One said, "Entering Dora, Missouri" and the other said, "Leaving Dora, Missouri, Population 22." I've had people as me, "Dora, where's that a?" I'd say, "Well, that's just south of Punkin Center and east of Gentryville."
They'd look at me real funny and ask,

"Where's that?" I'd add, "About 150 miles south of Springfield, Missouri." They'd say, "I know where Springfield's at." Getting close now. Yeah, Dora, Missouri was all Dad said it was. Woodlands with two rivers on both sides, the North Fork and the O'biyant. Sweetwater rivers for sure — you could look into thirty feet of water and see the bottom. In the summertime, the weather was bot and the mertime the weather was hot and the water was warm. We would climb into an inner tube and ride the rapids. I loved it. There wasn't much work around, but I found time to do a little

around, but I found time to do a little when I wasn't going to school. Milking cows and pitching hay, fixing fences and chasing down strays was just about all there was to do. In the afternoon you could find me with my old squirrel gun in hand, looking for meat for the dinner table. I'd usually come home with something — a

squirrel, rabbit, or maybe even some quail. I did that every day, we had to eat and the woods were full of food. Nothing was killed for fun. I guess that was the Indian in me I get from my father's side of the family. We re-ally did live off the land. We had a garden out back and grew all our own

remember, the rent back there was real outrageous. We had a two-bedroom house that had electricity, but it didn't have running water. We had to go out back about twenty feet had to go out back about twenty feet where there was a clear-water well with the best-tasting water that I've ever tasted. Alls you had to do was drop the rope down about forty feet and pull it back up — it came out of the ground ice cold. There was an old post-bellied store sitting smack dab in the middle of the living room. With all these comforts we had to pay fif-teen dollars a month. Back in Califor-nia fifteen dollars wouldn't even pay

nia fifteen dollars wouldn't even pay your water bill eal good in school back there. It was my senior year. I had been just a so-to student in Cali-fornia, I guess because of all the dis-tractions. Back there, there weren' any. Nobody ditched school, every-body looked forward to going — that

ter in Dora.

I never got into any trouble there and my grade average went from a C-to a B+ and he was quite pleased. Af-ter a while I learned my way around a farm and my uncle Clyde Grishom offered me a job working on his dairy farm. He had thirty-six head of cattle to be milked, twice a day, plus pigs and a couple of horses to be tended to.





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get around too well anymore. Both of his sons had taken off for college the year before, and he needed the help.

Uncle Clyde asked me if I would like to come and live with him and his wife Reta, and help run the farm. Still today. I don't know if he and my dad planned it all out or not, but after a week or so I started missing my dad and my brother and sisters.

One morning after the work was done, I hopped on the old John Deere tractor and took a trip over to see them. I pulled up in front of the old white house. I knew right away that something was wrong. The Merc wasn't in the driveway and the curtains were off the windows. I walked house and all the furniture was gone. There were no pictures on the walls, and no sign of life. Nothing but the potbellied stove, standing all

There was a note pinned on the wall with my name on it. It read, "Paul, we love you more than anything, but the girls are very unhappy here and so am I. Coming back to the place where I was raised and grew into manhood has always been a dream of mine. But the town is not the same as it was thirty years ago. The people are different all my old friends have died or moved away. I know that running away from my shortcomings and my fail-ures was not the answer. The trip back here has done nothing but shatter my

your sisters and I have decided to return to California where we belong. I'm sorry about leaving you here and taking off without telling you, but I felt it was for your own good. My wish is to have you finish out your high school year and graduate. After you do, and I know you will, please rejoin us in California. Please still love and remember me, but inost of all please forgive me. Your Father,

At first I was really hurt to think At first I was really nurt to think that they'd leave me like that, without even a good-bye. But if I knew they were leaving, I'd want to go along. Dad knew that, that's why he did what he did. I hopped back on that old John Deere and headed down the road to-

ward the farm and my new home.

As soon as I walked in the door ran into Clyde and told him what I found at the house, and showed him the letter. I told him that Dad and the kids and everything was gone.

He just looked at me with half a

smile and said, "Well, I guess I've got another son." He added, "I'm sure your dad meant well. I'm sure he did t because he loved you, and who's to say if he's right or wrong. Let time be the judge." I gave Clyde a big hug and told him, "Well, I guess I got me a new family."

There was only three months of school left so I worked on the farm until graduation. Clyde had a pretty good idea that I wouldn't be around much longer, and he was right. He tried his best to keep me on the farm, but his boys were due home from col-lege soon and he didn't really need me anymore. Two weeks after graduation I hit the road. All my friends had

world to make a life for themselves, and my time had also come. I sat around the farm for a couple of days just trying to get up enough nerve to tell Clyde that I was leaving.

I left one Sunday afternoon, on an overcast day, with fifteen dollars in my pocket and the will to survive. I had to go out into the world and find out what it was all about. I started walking down the old highway, heading west, my thumb out and thinking of California. I caught a ride and in about two hours I found myself in

Springfield.

I took five dollars of the fifteen I had and got a room at the Y. Across the street was a little cafe, so I went inside to get something to eat. After my breakfast of ham and eggs I sat and thought about what I wanted to do with my life.

At that moment a sign across the street caught my attention — "Join the Navy and See the World." That sure would make Dad proud of me, for his son to follow in his footsteps. I had a lot of growing up to do, and California sure was a long ways away, especially on the seven dollars I had

I walked across the street and talked to the recruiter. The next thing I knew I was taking an entrance exam. The next day I was on a Greyhound bus heading for St. Louis and the Group W bench. When we got there they really treated us like kings. They put us up in the Mark Twain Hotel, about the twenty-second floor, bought us dinner and gave us some cash to go out on the town with. I thought to myself, man, this is really great. I love

this already.

The next day we all went through

the education center, took our physicals and signed all the necessary pa-pers to become a real sailor. No Group W benches, but they sure checked us out. The following day we were given airline tickets to boot camp. All the guys in front of me were getting tickets to Great Lakes, Ilwere getting tickets to Great Lakes, Il-linois. I thought to myself, it's sure going to get cold there next month. As the chief looked down at my papers, he said, "Springfield. Nice little town, Springfield," I said, "I'm not really from Springfield, I was just the control of the control of the control of the control property and the control of the really from springhed. Twas Just-passing through. San Diego's really my home." He stopped for a second and looked at me, "San Diego's Would you like to go there for your basic training instead of Great

I couldn't believe my ears. I yelled, "You're kidding! Of course I would!"
He said, "You're in luck, young man.
I just happen to have one ticket left for
San Diego. If you want it, it's yours." I said, "I'll take it!" That afternoon I
was heading back home, to my
friends, my family, my loved ones. I
thought a lot about the mother I hadn't seen in over a year. I also wanted to let my father know that he had done the right thing, and that I understood the reason he had left me behind in

reason ne nad tert me denind in Missouri.

We were flown out in an American Aritines Astrojet, first class. That's what the Navy was to me — first class. I told all the guys on the plane how great San Diego was and how they were going to love it there. I was contributed.

When we got off the plane in San Diego the shit hit the fan. The firsttreatment was over - the Navy had a gun-metal-gray cattle car wait-

ing for us. This burly chief in brown khakis yelled, "Okay you pukes, into the bus. You're the property of the United States Navy now. Start looking

We all hopped onto the bus and headed for the Naval Training Center. One of the first things they did was to cut off almost all of my hair. I just about died the first time I looked in

an endless line of shots and TB tests. I'll never forget that day. Boot camp was rough, we even had a few guys cut their own wrists. It was the Navy's way of weeding out the ones that could hack it from the ones that could hack it from the ones that couldn't. We went through constant inspections, schooling, and physical conditioning. After three weeks and five days of this, my company com-mander approached me with a note from base command.

I was to go to the commander's office and talk to them about somet personal. I thought I was in some kind of trouble, but I knew I hadn't done mything wrong. At the base com-mander's office I was met by a Navy chaplain who introduced me to a man from the American Red Cross. He handed me a chit and said, "I'm sorry to tell you this, but your mother's sick in the hospital. You are being given time off to go and see her."

I thought to myself, she must be pretty bad off for the Navy to grant liberty during boot camp. I asked, "What's the matter with her, do you know?" The chaplain said, "No, we don't. Word just came from Balboa Hospital to get you down there, at your mother's request. When would you like to go, right now?"

They gave me bus fare and told me and said, "Son, it's okay, it's okay," how to get out there. I ran back to the barracks and dug out my dress blues that I'd never worn before. Some of the guys in the company had never even seen them before. I was the only guy in the company that even knew how to tie the neckerchief.

Recruits didn't walk on base — they ran, what the Navy calls double time.
So I double-timed it to the main gate, chit in hand. When I got off the bus at Balboa I was directed to Building 36, to the nurses' station. There was a nurse there, an older woman, and she acted like she knew I was coming. I walked up to her and said, "Ma'am, can you help me? I'm looking for Joan Warden."

She said, "Joan Warden, she's in room five, third door on your right." I thanked her and walked down to the thanked her and walked down to the room. Inside was this woman, she looked like she weighed about eighty pounds, she was all skin and bones, her hair a bleached-out gray, half dead. She lay there asleep, she looked like a woman of sixly-five.

I walked back down to the nurses' station. The nurse I had spoken to was just standing there, watching me. I told her, "Nurse, I think you gave me the wrong room number. That's not women's they wonter's thirt-neight.

told her, "Nurse, I think you gave me the wrong room number. That's not my mother. My mother's thirty-eight years old, black curly hair, about 113 pounds, and quite good looking." The nurse looked at me with a tear in her eye and said, "Mr. Warden, I'm truly sorry. That is your mother, she has cancer." I said, "Oh God, no." I walked back down the hall and into the room, tears in my eyes, trying to the room, tears in my eyes, trying to hold them back the best I could. I walked up to her bed, weeping, and the sound of my crying woke her. She looked at me, her eyes full of tears, We talked and I told her about Mis

souri, and about the new life I was sourt, and about the new life I was starting for myself in the Navy. She said that I looked just like my father when they first got married.

I asked her how she was doing and

what the doctors had to say about her condition. She said, "Son, I'm dying of cancer. I wanted to see you. I don't have long to live and I wanted to tell you how very sorry I am for leaving you." We talked for about forty-five nutes, until visiting hours were over and a nurse came in and told me

I gave my mother a big hug, and told her that I'd try to see her tomorrow if the Navy would let me off. She said, "Don't worry, son. It will be all right. Things always work out for the best, that's God's way."

I went back to the Navai Sta

back to the company, in shock. The company commander met me at the door and said he wanted to talk with me for a few minutes. He wanted to talk kind of father to son. I guess he had to deal with this cort of thims behad to deal with this sort of thing be-fore. He sat me down and told me. fore. He sat me down and told me, "There's nothing you can do to help your mother but pray; but there's a lot you can do to hurt yourself. Get ahold of the situation, keep yourself busy, and try not to think of how much you hurt right now. To your mother, death would be a blessing. She has seen her son, now she can leave us in peace. Be strong for the living, and the people that love you. Honor her by being the man that she wanted you to be."

The next day I got called to the base commander's office again. I thought it was time for me to go to see my mother again. When I got to the of-fice, the chaplain was there. He held

out his hand as if to shake mine. I held out my hand and he grabbed it with both of his. He looked me in the eye and said. "I'm very sorry, Recruit Warden. Your mother passed away early this morning. If there's anything that we can do for you, please let us know." I said, "Thank you, but I don't think so. If you would, please say a prayer for her."

an Diego being just north of the Mexican border gives the town a heavy Mexican influence. A lot of the streets have Spanish names. San Diego is itself a Spanish name. I've heard it said that by the year 1990, fifty-five percent of the people in California will have a Spanish surname. I mean, even today you can go to Santa Ana, up around the Los Angeles area, and see used-car lots that have signs out front — "We speek English."

I never thought about it too much, but I guess it's so. Some people say that they're just reclaiming what was once theirs. We took it from them by force, and now they're taking it back. I don't see what the big deal's about I don't see what the big deal's about anyway, the whole damn state's going to fall into the Pacific in thirty or forty years anyway. Plan for the future, buy beachfront property in Arizona. Now's the time to buy. I used to go down to Mexico every now and then, just to have a few drinks and watch the girls dance, and maybe dance myself.

Once in a while I'd go down to the

shops and buy leather or a guitar. I saw all the poverty down there, and I began to understand why the people are leaving that country, by the thousands every night. I understood why they would take the chances that they do to get to El Norte, the north.

(continued on page 28)



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cal, but some is political. There are only two classes in Mexico: the very rich and the very poor. Because of the poverty there, the rich have cheap la-bor and they get fatter, while the poorer people have to compete with the other poor for the few jobs and pesos available. Driving a cab in Imperial Beach, only six miles north of the border, you can see them every night walking up the beach. You see men and women and children of all ages. Sometimes they're pretty muddy from

Sometimes they're pretty muddy from their trip across the sloughs. A person can get pretty dirty when you have to crawl through sagebrush and bushes.

I've heard stories of Mexicans robbing Rellow Mexicans trying to get to the promised land. Sometimes they lose more than their money, sometimes they lose their lives. Mexican-Americans who are born in this country have the freedom to come and go as they please. They can go into Mexican desired the statement of th as they please. They can go into Mex-ico and have a good time, or visit rela-tives whenever they wish. When it's time to come back home, on the U.S. side of the border they simply show their California driver's license or whatever form of I.D. they may have. I always thought that Mexican people really stick together and wondered why white folk couldn't.

We always seem to be on a dog-eatdog level. Sure we give at the office, we have our charities, but we don't let people in that we don't know. When's the last time you saw a man or woman with their car busted down on the

with their car ousted down on the freeway, and you stopped to help?

Mexicans stop to help their own. I've even had them stop to help me. When I first heard of the Mexicans' When I first heard of the Mexicans' plight and the Mexican-Americans' part in helping. I was proud of their stick-togetherness. Brother helping brother. Viva la Raza, the way of the mee. You wouldn't believe some of the hardships these people face trying to get into the United States, where they can make as honest dollar four to ix months out of the year. Then they turn around and go back down south, back into Mexico, and use this money they have earned to support their families and relatives. ilies and relatives.

It is the only chance these people have to upgrade their standards, to make something out of their lives. I

NAGEL

NEW

The coast was clear. The kid grabbed my hand from the wheel and gave it a good shake. "Gracias, amigo. Gracias." He knew what I had done for him, but I ain't no saint. Just to have the money there when we arrived. that would be thanks enough for me.

often thought, why do these people risk their lives every year to re-enter this country for a below-minimum-wage job?

There is a lot of work for these peo-

ple in north San Diego County, pick-ing tomatoes and avocados and work-ing the ranches. It's work very few of us will ever do. There have been times in my life when I've been pretty broke, but nothing like that.

broke, but nothing like that.

There are people down in Mexico, they call them polleros, who recruit those that wish to come north. These polleros promise them safe passage from Mexico to San Diego, or L.A., or to anywhere else in the country for that matter, for a price.

The polleros have a network of peo-

The polleros have a network of peo-ple that supply transportation — cars, buses, even airplane tickets. These people have halfway houses where a man or woman can take a shower, get a change of clothes, and look like any other Mexican-American on the

There is only one motivating force

There is only one motivating force behind this network of people, the almighty dollar. Each stage of the trip costs X amount of dollars.

**Pollero means chicken dealer or breeder, and pollo, the chicken. Or in this case, the Mexican headed horth. The first step for the pollero is to find a good coyole. The coyote is the man that runs the pollor across the four-to six-mile stretch of no-man's land that lies between the Mexican border and the first half view house.

He is usually young, of Mexican citizenship, and fast on his feet. He

knows every inch of the flatlands as well as the canyons to the east. He has to know the routine of the border partol, and how they operate. He has to know how to guide his politor past handits and others who would take his people from him. When a coyote is caught by the border patrol, he is simply taken back into Mexico right along with the people he was bringing across. When night falls, they will all ty it again, and again, until they make it.

Some covotes that have icen doing

make it.

Some coyotes that have been doing it for a number of years and are too well known by the border patrol will at times leave their people to fend for themselves in the dark valleys and canyons of South Bay. If caught too many times, the border patrol and Mexico will put the coyote on a plane for central Mexico, far away from the border area. Sometimes it takes them months to work their way back to the line. Sometimes they rever come

An average price to one person, for the coyote to bring them across the border safely, is fifty dollars. In groups of five to twenty-five, this can be a good night's work, even by our

be a good might's work, even by our standards.

I have had coyotes tell me that their greatest fear is of the Mexican police. They are the ones that rob and kill the polios as well as the coyotes.

The name pollo, chicken, is not meant to say they are scared, although most of them are scared to death. The word describes the way they walk —crouched down, knees bent, head low

on the shoulders as though they were being shot at.

At dusk you can see the pollos and their coyotes start to stage, get in their groups. As soon as it gets dark, this piece of flatland becomes a battle zone. Hundreds of people a night make their way north across the sloughs, which are designated a bird sanctuary. At night you can see and hear the border patrol hard at work trying to stem the flow of illegal aliens into this country. With hundreds of men, jeeps, helicopters, and men on horseback, and with full cooperation from the local police department, they only catch an estimated ten percent of the pollos heading north in that first six miles. No one really knows how many sneak through under the cover of darkness, but the numbers must be

staggering.

The border patrol says that they can do a better job if only they had more do a better job if only they had more money, more manpower, more equipment. This sounds like a normal statement from a federal bureaucracymore and more and more. The truth of the matter is, if they want to get through they'll get through, and more will just delay the trip north for a few days until they try it again and make it. It's not like those Mexicans and mutring anybody. They're sure not taking my job, or yours either, unlessy oup jick tomatoes for a living. Then you might be threatened. The truth is, they save us all money at the supermarket. Because of the low cost of la-bor, our produce prices are cheaper. bor, our produce prices are cheaper. Some even pay taxes but never get benefits like unemployment or wel-fare, or any money back from the

Sometimes the pollos find them-selves abandoned by their coyote. This network of well-planned steps This network of well-planned steps was no more than empty promises. Alone in a strange and foreign land him to money and no friends. Lost, not knowing anybody, and trusting no one, they follow the ocean or the high-ways north. All they know is that they have friends in Los Angeles. A name and address written on a scrap of paper, if lucky, maybe a phone number. It is a bleat time for these poople. They don't know what lies shead, but They don't know what lies ahead, but they do know what waits for them in Mexico, so they keep walking. Once the pollos' resources are all gone, and the polleros have taken their money, they get pretty desperate.

Some ride the freights that leave

enough money together to arrange transportation north. One of the ways to get to where they are going with no money is to call, or flag down, a taxi.

money is to call, or flag down, a taxi.

Most of the drivers in the San
Diego area will take any pollo on
credit, as long as he or she isn't going
north of the checkpoint at San Clemente, where the immigration officials wait. They call up cabs just like anyone else would. They call from the corner phone, from bars, hotels and motels. I've even had them call out of nice places like the Hungry Hunter.

This causes a legal problem for the cab drivers, in a sense. Legally we can't pick them up because it is con-sidered transporting illegal aliens. And legally we can't turn anybody down or refuse them service because down or refuse them service because of race, creed, or color. This puts threab driver between a rock and a hard place. I've never heard of any cab driver getting busted for refusing service to anyone, or even getting harassed or detained. But I sure have heard a tot of stories about cab drivers getting arrested for transporting illements of the stories about calcivers and allowed. For its altitude of the stories have the next a tot of anyone and the stories of the st

getting arrested by ransporting life-gal aliens. There is a little discretion involved — if stopped by the border partol, it helps to have the pollos sit-ting in the back seat.

It doesn't help if they're sitting on the floorboards. It does help if they're clean, with no mud on their clothes and no weeds in their hair. If it isn't

They are really happy to get to where they are going. Because of the special services you have to provide, such as staying clear of the border patrol and police, and even knowing where the ranches are located in North County and how to get there, it is well worth the asking price. Most of the time you are gambling that you'll make it to the house or ranch. If you don't make it, chances are you

CARS

shooting craps double or nothing. "Go for it" was always my favorite saying, and I did.

read in the newspapers about violence, thefts, and even crimes of sex by aliens. But in my seven years of cab driving, I never had any problem with the Mexican people. What I have seen is a peace-loving

What I have seen is a peace-loving people, very passive, very oppressed, and very scared. The only problem I've ever had was collecting the cab fare at the end of the trip. When going on credit there is usually a friend or relative at the destination who will pay the fare. But the border patrol has a bad habit of raiding the ranches in this area and sometimes that friend or relative has been picked up and dependent of the provided in the prov

relative has been picked up and de-ported. In that case you 're out of luck unless you can find someone like the ranch foreman to pay for his ride. One time I picked up a young Mex-ican boy, probably in his teens, very dirty and very hungry. He wanted to go to Rancho La Costa, and we're not talking about the resort, either. This place is a real working ranch.

place is a real working ranch.

He had come up from the interior
of Mexico, from around Mexico City.

It had taken him two months to get to
this point, and he was exhausted. The
Mexican police and the border bandits
had taken all his money, but he had a
brother at La Costa who had been
working these for some time and he working there for some time and he would pay me \$150 if I could get him to the ranch. I felt sorry for the young man, and the price was right, for a forty-dollar cab fare.

It was about eight o'clock at night, the moon was just a milky patch behind the cloud cover. He jumped into the front seat of the cab and off we went. After working on the Mexican border for a while, one tends to pick border for a while, one tends to pick up the language. It was easy for me, the bottom line was economics. If you couldn't speak the language, you didn't get the fare, and if you didn't know where they were going, you were out of luck anyway.

Feeling lucky and knowing that I could get the job done, me and the young Mexican boy headed north. The kid looked as if he hadn't eaten in a counle of dww. I asked him if he was

The kid looked as if he hadn't eaten in a couple of days. I asked him if he was hungry, he said yes he was, so after getting clear of the South Bay area and feeling safe, we stopped.

I pulled up at a small Mexican grocery store around Fortieth and University. I knew it would be cool for the

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kid to go inside and get what he wanted to eat.

After about five minutes he came

back out with a bag full of stuff. In the grocery sack was about five pounds of bologna, two loaves of bread, a jar of mustard and a six-pack of beer. He smiled as he handed me back pocket change from my ten dol-lar bill. I just smiled back and said I guessed he was hungry. About halfguessed ne was nungry. Acoust nam-way between Clairemont and Del Mar, the beer, bologna, and the two loaves of bread were weighing heavy on our stomachs. Feeling quite re-laxed, and by this time even having fun, it was time for some music. Mex-ican, of course. We were right in the ican, of course. We were right in the middle of "I Love El Rancho Grande." the song blaring out of both sides of the cab, when up ahead on the right side of the freeway was the border patrol, with a car full of Mexicans pulled over.

Before I could even think to turn the music down, or at least look cool, we went flying by. As we passed, boy did he give us a real hard look. I could see in the rearview mirror that he was heading for the radio to call ahead to one of his partners. Well, at this point I was already out ten dollars for the beer and bologna, and I wasn't about to lose the goose that lays the golden

eggs.
After getting out of sight of the at the next off ramp and take Pacific Coast Highway. I had been unloaded before in Del Mar. They took five guys out of my cab who were on their

vay to Encinitas.

I had heard rumors among the other drivers that if you had any Mex-ican in your cab of questionable citirean in your cap or questionable chi-zenship, it would be wise to stay clear of Del Mar Heights Road and 1-5. Ru-mor had it that the border patrol was sitting on the off ramp there, watching cars go by. A taxi is a poor bet for sure, but a cab from the border area

with the color returning to this young Mexican's face, and a lump in my throst, we turned right onto Pacific Highway. I had crossed the lines law. Evasion is one of the charges that the border patrol can prosecute a cab



driver on, and I knew it. It wasn't like driver on, and I knew it. It wasn't like it was the first time, but I was still real nervous. After all, by now I had damned near forty dollars on the meter alone. I told the kid they were going to have to call out the National Guard to stop us now. And at the speed we were traveling they didn't have time.

Knowing that the call ahead went to Knowing that the call ahead went to the border patrol stationed at Del Mar Heights Road. I knew that when they finally figured out that the cab wasn't coming by, they'd realize that I had gotten off and taken the Coast High-way. After passing Del Mar I decided to get back on the freeway and run like hell.

The coast was clear. The kid grabbed my hand from the wheel and gave it a good shake. "Gracias, amigo. Gracias." He knew what I had done for him, but I had also done it for me. I ain't no saint. Just to have

for me. I ain't no saint. Just to have the money there when we arrived, that would be thanks enough for me. We got off of I-S and took Highway 76 east to Vista. For the second time this trip I started to relax. We took the country roads through Vista, with its resers full of awocados and the foothills silhouetted against the dark-blue sky. The kid then directed me to turn down a dirt road that we had just passed and I knew that the end of this nightmare trip was soon to come to an end. Or so I thought. I thought.

I thought.

We stopped at a rundown ranch house where a bunch of alambres, migrant farm workers, maybe twenty of them, were spread out on the floor. I stuck to the kid like we were Siamese twins. If I lost him in the dark, it would all have been for nothing. But the kid didn't seem like he was trying to get away. In fact, he told his friends to get away. In fact, he told his friends how I had helped him, and the next thing I knew, they were asking for my

cab number in case they ever got into

cab number in case they ever got into a bind and needed some help. After a lot of hugging and hand shaking, the young Mexican asked if they had seen his brother, Jose. The foreman said, "Yes, he is fine. The border patrol has been raiding the ranch a couple of times a week, look-ing for pollos. All of the workers without papers have moved to the hills to keep from being sent back to Mex-ico. Your brother is just east of the big canyon, under a large manzanita bush. He lives there with Juan. They

bush. He lives there with Juan. They should be there now, sleeping." I was sure glad to hear that his brother was still in camp and that the border patrol had missed him. We walked back to the cab and I asked him which direction his brother

was in. He smiled at me with a sense of humor that bordered on injustice, spun around and pointed to this moun-tain that he called a hill. It looked like tain that he called a hill. It looked like Everest to me. Forty-five degrees straight up, and about three miles to its summit. "That's where he hides. Follow me, I know the way. Come on, hurry, I'll pay you there."

After climbing through brush, nazanita, and cactus for half an hour, I began to run out of breath. The

two packs of cigarettes a day had fi-nally caught up with me. I thought I would die.

would die.

I think most men would have given
up at that point, but the kid kept
cheering me on. "Up there, I'll pay
you up there." That was enough to
bring about a second wind. The things
that some people will do for money,
and who am I to talk. After arriving at
"that too he seam? Leave up to for math at the top, he wasn't even out of breath. I was exhausted, I felt like I had just run the Boston Marathon uphill.

I was panting so hard, and trying to get my breath, that I dicn't feel the money hit my hand. And I didn't even

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bother to count it. The kid shook my hand one more time and thanked me. He added, he told me, an extra twenty-five dollars for the climb.

He disappeared into a huge man-zanita bush and I turned to get my directions. I suddenly realized that I

It was so dark out there, I could barely see my hand in front of my face. Surrounded by canyons, the only light I could see was the starry Vista sky. I couldn't even remember which way I came up, and the chance of be-ing stuck up there all night didn't ap-

peal to me very much.

There was only one thing left for me to do — go back to the manzanita and try to flush the kid out and get diand try to hush the kid out aim get ur-rections, or at least pointed back to-ward my cab. I walked into the bush and felt my way around. The next thing I knew I had come out the other side, and no kid. I walked back into the bush. I knew they had to be in

the ousn. I knew they had to be in there somewhere had gone by when I heard a sound that scared the hell out of me. The sound of a rusty gate creaking open and a beam of light cut through the darkness. It was a trap door — I was almost stepping on it and didn't even know it was there. I peered inside. There was a room the size of a small bedroom, all lit up by candlelight. A couple of chairs made out of wood, and a bed or two made out of what looked like cardboard.

I told the three Mexicans not to worry, that their secret was safe with me. "The only reason I bothered you again is, how can I find my way back to my cab? I'm lost."

The kid climbed out and said, "I'll show you where your taxi is. When you get over that ridge, you will see the lights of the ranch, follow those lights, you'll be okay. Good luck, amiso."

"Good-bye, my friend. See you next year maybe."
After falling downhill and over bushes, I finally came upon my taxi. It was beautiful, the most beautiful thing on four wheels I had ever seen! I climbed inside and kissed the wheel and thought how I earned every dime and every dollar I had made that night, and I headed south. Passing Del Mar Heights Road on

rassing Def mar Heights Road on the way back is always the best part of the trip — pocket full of money, smile on your face. You just wave and say, "Good night, guys. Maybe tomorrow will be your day." Honk honk.

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A shocking tragedy, indeed. After the 194th plane had flown over the opening inglet of The King and I in the Startight Bowl, the entire cast, inspired by the Oriental atmosphere, committed suicide en masse. Who could blame them? To any actor who cares for his art and his professional control of the company that such desired in the company that such desired in the company that the control of the company that the control of the company that the control of the control o dedicated performers at Startight — death must be preferable to the prospect of hav-ing half one's musical phrases and half one's emotional declamations split in two by PSA and the freeze-dry process. Re-

widow who comes to Siam in the 1860s to tutor the monarch's sixty-seven children. None of the principals sang more than ad-equately; no one made an indelible im-pression through presence and personal-ity; the acting was never less than serviceable though never more. No maiserviceable, though never more. No mat-ter. The King and I remains so strong in itself that a conscientious production by talented professionals will always be suf-ficient to reveal its virtues. Starlight is not Broadway. But the current production provides solid pleasure from first to last. There are certainly elements in this mu-

There are certainly elements in this musical that seem less acceptable today than they used to. The story, with its true historical roots, embodies the values of moderately enlightened nineteenth-century British imperialism, according to which the noble savages of the nonwhite continents could come into their full humanity only under the tutelage of advanced British imperial the continuation of the cont nents could come into their full humanity only under the tuelage of advenced British critization, with a believe of the terms, its respect for individual rights, and services, and the services of the servic cent influence of the egalitarian English schoolteacher, abolishes courtly groveling and replaces it with the Platonically per-fect form of reverence to a monarch, the modest bows and curtsies that loyal English subjects accord Queen Victoria

If looked at closely and critically in this way, The King and I turns out to be dismayingly ethnocentric, racist, and conde-scending. But of course it was never meant to be taken that seriously; the rac-ism and the condescension are not ad-vanced for their own sake, but rather as vanced for their own sake, but rather as convenient pegs on which to hang humor, pathos, a delightful musical score, and some wonderfully memorable stage spec-tacles. Among the last, two stand out, and the Starlight production does them suffi-cient justice to make the audience recog-nize their unique quality, even if their full theatrical effect would have to be reserved theatrical effect would have to be reserved for a higher budget production, with more polished performers, and in an in-door theater free of heavenly traffic. The entrance of the King's numerous children is a marvelous scene, to one of Kodgen's happiest musical creations, and the chil-pable and unobratised (rection, are thor-oughly delectable. The most brilliant invention in the show is the Siamese theat-invention in the show is the Siamese theatoughly detectable. The most oritinate invention in the show is the Siamese theat-rical recreation of *Uncle Tom's Cabin*, called (in the quaint lings of the childing but gifted natives) The *Little House of Un-*cle Thomas. This is a ballet with narrative ther meticulously recreated by choreog-rapher Julie McLeod), combining beauty and naiveté, pseudo-Siamese dance move-ments and the style of musical-comedy ments and the style of musical-comedy production numbers, a type of Christian-ized Budchism and an allegory of the show's plot (the wicked King pursuing the fleeing slave). In the best productions it is something sensational; and in the Star-light production, with stylish dancing and Juli Bohn's sequisate costumes, it is quite good enough to make test'd unforgettable. Juli Bohn's settled unforgettable planes was less than forty, and there were no suicides, either on stage or in the audi-ence. If you can suspend your conscious-

ence. If you can suspend your conscious-ness for thirty seconds every five minutes or so, and if you are not yourself of Thai



nce could not quite take on the guise of Gertrude Lawrence's tremulous gal-lantry in the role of Anna, the English







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No Place for Utopia





Tubes were the headline act It's quite possible that Utopia's gradual slide into virtual obscurity was foresecable. Ever since its inception as a seven-

piece electric orchestra in 1974 (the cur-rent quartet took shape in 1976). Utopia has known the advantages and disadvan-nages of being a satellite band. As one wing of founder Todd Rundgren's musical riptych the also has a solo recording ca-reer and keeps the cash flow constant by producing records for other artiss). Uto-pia has orbited the periphery of the music bir for eleven years. Never having been card-carrying members of rock's main-teram, the band's creative modus operandi has been to pick up the signals of imminent trends, scramble them, and beam them back to a faithful if cultish fol-lowing bearing the unmistable Utopia

lowing bearing the unmistakable Utopia imprimatur. Everything from electric fu-sion to blanched Motown to sci-fi rock to

piece electric orchestra in 1974 (the cur

I felt embarrassed by San Diego last Wednesday night, or more specifically for the rock dams and roc organisecratis who may be a composed to the rock for the rock for the rock for the concert that featured the Tubes and Utopia at SISUI's Open-Air Tubester. I'll admit that neither group is exactly racking up an impressive string of commercial that the days (not that they ever did), and that both bands at least in terms of seniority can be considered relies from the Seventies. But it seems strange that this double bill couldn't have mustered enough of the bands' older fairs to put a dent in a 4100-seat venue. Fewer than 1500 people both-red to show up on a balmy, shirt-sleeve. I felt embarrassed by San Diego last seat venue. Fewer than 1500 people to ered to show up on a balmy, shirt-sleeve evening, and they barely managed to fill the lower section of seats at the outdoor

facility. Nice going, San Diego.

My first inkling that something was terribly wrong came when I pulled into the

school's parking lot and found spaces un-characteristically plentiful. Still, the sight of a near-empty amphitheater only mo-ments before showtime came as a shock. One would have thought that the gig had erroneously been advertised as a Terry Cole-Whittaker lecture (excuse me - sercone-whittaker lecture (excuse me — ser-mon) on fiscal responsibility. There were no ushers in sight, the bouncers in front of the stage looked more bored than usual, and the sound technicians fiddled distractedly with various sound consoles and patch bays. If there was any charge in and patch bays. If there was any charge in the air it had to have been residue from the previous night's electrical storm. Had I not been so eager to hear Utopia. I would have wished that this thing had been canceled to spare everyone concerned the humiliation of a box-office bomb. But after the concert I was glad it hadn't been scrapped, and I felt sorry that so many had seen fit to entertain them-selves claewhere. For reasons that are both subjective and practical, I'm going to restrict the following commentary to

pia's decoder and emerged redefined as pais decoder and emerged redefined as Utopian pop-rock. Theirs has been one of the more bracing sounds in rock — Rund-gren's thick, vinelike guitar parts en-tonemed around and through synthesist Roger Powell's electronic trelliswork, supported by bassist Kasim Sultion's and drummer John "Willie" Wilcox's earthy bumpine, and topped with an efflores-

drummer John "Wille" Wilcox's earthy humping, and topped with an effores-cence of four-part harmonies. Beginning with the release in 1974 of Iodd Rundgren's Unpil and possible todays with their latest effort, POV, there are rumers than the band will be corded output can be to the latest effort, and consider output can be corded output can be long-ascepted in the long-ascepted in th volume rebutal of the long-accepted industry contention that pop-rock must remain simple-minded and unadulterated by seprimental or even innovative musical ideas of it is to have immediate appeal. Utopia is one of those alt-to-rare bands that can be appreciated on several levels. The majority of their songs have the earmarks of infectious pop — earchy hooks and moledies, tight verse-chorus-verse structures, and straightforward time signature. But the error has also been a belland metodies, tignt verse-conductors structures, and straightforward time signatures. But the group has also been a belt-weeker in incorporating technological advancements into rock and roll. On the straightforward was a straightforward to the conductor of the

tions. Each phase of the group's existence has been marked by a different visualiza-tion, or "theme." They've been space extion, or "theme." They've been space ex-plorers, misplaced ancient Egyptians, Beatles clones, futuristic punks, and, in their POV. incarnation, cosmic, black-smocked cartographers. It's the freedom of being a satellite band, of remaining far enough from the industry's gravitational pull so that the dictates of the marketplace sound as faint as mom's call to dinner, that has enabled Utopia to play with con-cepts and to produce an idiosyncratic and compelling ocuvre. But that freedom has cost them dearly.

cost them dearly.

Utopia's first seven albums were released on the Bearsville label, a subsidiary of the mammoth Warner Brothers
conglomerate but a company of smallish
means not known for its promotional
muscle. Thanks in part to Rundgren's own
popularity. Utopia's Seventies albums
sold fairly well, and the band's concerts
were always well attended. But the group
that would have familiared readshift ough
that would have familiared measures.

The property of the seventies o that would have familiarized them to the masses. After the 1982 album, Swing to the Right, Rundgren negotiated a release from the Bearsville contract and Utopia issued a two-record opus on the equally small Network label. Since then the band has put out two albums on Passport Records: 1983's Oblivion (a title perhaps too parinfully amount this warts, P.O. I. November 1983 and the warts, P.O. I. November 1984 and the warts. ords: 1963 Solivion (a title perhaps too painfully apt) and this year's P.O.V. None of the last few albums has sold in vast quantities, and Utopia's inability both to maintain a link with its older fans and to establish a new one with young listeners has made the band a cipher as far as rec-ord merchandisers and radio program-

ord merchandisers and radio programmens are concerned.

P.O.V. admittedly was an attempt to remedy that situation. The band didn't so much alter list trademark avant-pop-nock sound as time it to syne with the music of the Eighties (this required only fine tuning – Utopia's been playing Eighties nock since the middle of the last decade). The result is an album that carries the weight of vintage Utopia yet radiates the cool glow of contemporary techno-pop. Artistically, P.O.V. is an unqualified success, but as a last-dithe effort to attract new fans the album would have to be labeled a major disappointment. Reportedly, ales

fans the album would have to be labeled a major disappointment. Reportedly, sales have come at a snail's pace, and that's a terminal prognosis for a band on tour. When Rundgren and his chums sur-veyed the sparse turnout at San Diego State Wednesday night, the look of soured resignation on their faces told the entire expect the sparse turnout at San Diego

pii's last appearance here in the late Sevenities. For that concert, which sold out the Civic Theatre, Utopia performed under a lung prymind (which graces the cover of the band's 1977 album. Opps? Wrong Planen), and in front of a very large, fierce-looking, smoke-belching, lemonie fright mask (which can be seen in the background on the cover of their new and the control of the c

which all members contribute equally, and in concert even the song list was arranged so that the Utopians could take turns singing lead (each musician wore a lead-mounted microphone). After Rundpark, and the song lead of the so gren's turn again, and his ramb stage-prowling rendition of "Ha

My Heart" was performed as if concentrated energy alone might exorcise the de-mons of inequity that continue to dog the band. At least temporarily, Rundgren's fervor — most notably during a searing guitar solo — seemed to clear the heaviness from the air.

"How y'doin"?" Rundgren asked the

"How y'doin?" Rundgren asked the audience after the last notes of "Hammer in My Heart" had faded away. "I think the last time we were in San Diego was about five or six years ago. That was right around the time that northern Californian cowpoke moved into that big ranch house in Washington, D.C. and hasn't it been Death killey Days ever since?"

in Washington, D.C. and hasn't in been Death Washington, D.C. and hasn't been Death Washington, and the Death Washington, and the Death Washington, and the Death Washington, and the Washington, and washington, and

een played many times on 91X when the burn was first released many weeks

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(The day after the show, I asked 91X's program director, Mad Max, about the incident. "Yes, I heard about Rundgren's remarks," said Max, "and I'll admit that I'm a little outraged. I'm planning to send letters of complaint to his management and record company. 91X played new songs from the new Utopia album when it first came out, but they both disappeared long before he came to town. If his con-cert had been timed to coincide with the release of the album, lattendance at the concert) might have been adifferent story. And you know we've never played any Lionel Richie on 91X. But the higgest irony is that there was a time when we wouldn't have considered playing Rund-gren on our station. Then we heard P.O.V. with its more up-to-date sound, and thought a couple of the songs would fit pretty well into our format. I really don't think it's fair that we should be the target of his criticism." long before he came to town. If his con

don't think it's fair that we should be the target of his criticism.")

A long, pallid drun solo by Wilcox screed as a break between the two halves of Utopia's performance. Closing with "The Road to Utopia," "Caravara" footh from Adventures in Utopia), "Mated." and the intoxicating "More Light" flowth from the new album). Utopia finished heir abbreviated set (the hand omitted two tures that it had been performing between the toward and two fifuser. two tunes that it had been performing leswhere on the touri and stroke offstage to a roar that sounded too fond to have come from such a meager assemblage. Although visibly disspirited. Utopia aganely performed an encore at the cr wd's behest. "Love Is the Answer." a relatively subdued song from Oops! Wrong Planer that was covered several years ago by England Dan and John Ford Coley, sounded a bit anticlimactic after the exciting music that had preceded it. But one welcomed almost any tune that would keep Utopia on stage for what apparently was its final gig in this town. As they slowched off for the last time, I surrendered to that familiar disgust I feel whenever talent and imagnitating to unrewarded. And I felt even more embarrassed that an apathetic San Diego had



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DISEMBODIED WORD

The Multicultural Arts and Humanities Center, which is poem stated, of "trying to located in an art gallery at 425 Market Street, downtown offered a concert of avantleave language behind." "He the Child and its Mama," a witty dialogue between thos two persons, dealt with the garde music and poetry last week. The program was a very full one, with a number of adult's need for similes and verbal and musical artists represented, and with virtually every work calculated to shock and disorient the listener, or at while the more reality-rooted child knows only the thing itself: "hair like hair." the very least to confound all "Letter" turned out to be a real expectations based on tradition (the desire to stretch the letter, a poem in an envelope delivered "special delivery" by a "postman" to each member of the audience, to be read radically out of shape being an essential motive force of the avant-garde throughout this privately; its content, in the self-reflexive, deconstructionist vein that century).

The prophetess of this

"new" art — the spokeswoman
for its aims and means — was
poet Laurie Fox, a number of
whose poems were read, either
by Susan Imhoff and Peter

constitutes this poet's poetic language, is typified by such statements as "The letter versus the need for a letter/ is the space./ The spaces vs. their need for my letters/ is my by Susan Imhoff and Peter Ward in person or by the absen poet herself on tape. Though these poems were about avant-garde art (particularly poetry and music), they were themselves the least vanguardish elements in the program, gives they were Deconstruction, or at least Deconstruction, or at least destruction, was also the hallmark of the more purely musical items on the program. There was one "classic" piece (that is, a classic of the avant-garde), John Cage's Aria with Fontana Mix, one of those Cage works giving the program, since they were generally coherent and intelligible in meaning and Cage works giving the Corruption of Sound by Ideas"
was about traditional and avant mer leave to perform pretty much any pages or sections he wants to (this is the garde music. "Ever After," a colloquy of voices within the poet's self, was spoken or chanted by Miss Fox on tape famous Cage "openness," a
"age without bars, so to
speak). The vocal part,
performed with splendid from different loudspeakers and at changing volume levels. virtuosity by Peter Ward,

QUARTER NOTES

coughing, shouting, chanting, and traditional singing, of isolated sounds, syllables, words, phrases, and even occasional lyric lines, in voices ranging from basso profondo to satirical nasal tenor to falsetto soprano, with fragmentary texts in English, French, Italian, and Russian; the accompanying tape was of electronically altered instrumental sounds, seemingly unrelated to the vocal activities; and between sections of the performance there were immensely prolonged pauses, so as to reinforce the sense of disintegration, discontinuity and solipsistic isolation and solipsistic isolation suggested by the music itself. With its emotional and formal dislocations, this work powerfully proclaimed as an aesthetic principle the lack of any continuity of discourse, meaning, feeling, or persona — such continuities, one of the

texts suggested, being instances of "la banalité."

The parodic nature of many of the texts and their musical of the texts and their musical settings in the Cage Aria indicated the composer's lingering connection with tradition, if only as its mocker tradition, if only as its mocker and destroyer. Other pieces, such as John Stevens's Attrition broke more decisively with the past. This work consisted of a very very long series of repetitions by a male voice,

in off-phase counterpoint, of the phrase "It's the repetition that does it." The "it" that "it" does was apparently attrition itself, the willful attrition of meaning, form, proportion, and the listener's attention, a and the listener's attention, which is the state of skeptical liturgical chant in worship of nothing but itself. Jim Soe Nyun's Möbius Strips 2.1 consisted of the Strips 2.1 consisted of the composer—author's reading, with various degrees of unintelligibility, a long (indeed an endless) list of words written on a Möbius strip (a twisted loop), all beginning with the letter "c" such as "cybernetics," "centipede," "carpool," "Capricom," and "continuum" (d), faster and "continuum" (1), faster and faster, going round and round the loop, against a background of staticky, distorted synthesizer sounds. (It should be noted that the piece would have been identical if the words had been on a norm steel toop, which rather diminished the poetic and metaphysical the properties of the propert

ecstatic horseback ride, accompanied by Ravel's Bolero coming off-phase from two speakers in the manner of two records of the same work records of the same work playing at once but starting from different points. Finally, in the movement away from tradition yet curiously returning to certai traditional modes of musica

consisting entirely of synthesized or concrete sounds on tape. Victor Zupane's Candy was a charmingly zany synthesized version of the kind of music used to entertain babies: a light-hearted, syncopated melody played by an electronic "orchestra," a cheerful maternal song ("I love candy, I love you"), and responsive yells from the baby itself. The most absorbing of the works I heard (for I had to miss the part after the second intermission) was Igor Korneitchouk's Jabbery Korneichwuk's Jabberwocky, in which he sounds amusingly and ereily contrasted a jabbering convocation of taped Donald Ducks with deep, long-breathed electronic roars and guats as though from fantastic dragons in an ironic science-fiction movie.

The entire concert took place against the buckdrop of a painting by Bed Ames Swartz, Goddens Series 82: Fire.

Earth, Sanight on Lacquered Paper, which, at the price of \$3400, seemed to depict a glistening rust-and-gold vulva.

MOZART & SALIERI

KPBS-TV's Live from Lincoln Center presented a intriguing concert titl ad "Mostly Mozart Meets Salieri," with the Mostly Mozart Festival Orchestra under Gerard Schwarz performing works by both these eighteenth-century mposers. The purpose of the

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program, aside from the intrinsic value of the mu the contrast of talents depicter the contrast of talents depicted in the all-too-popular demadeus. The point of Mozart's infinite superiority was effectively made by Maestro Schwarz u an Illuminating interm. ssion interview, and by the program itself, which paired Mozart and Salieri works in the genres of overture, soprano aria, and overture, soprano aria, and

The concert, from New York's Avery Fisher Hall, began with a pair of overture commissioned for a royal gala on February 7, 1786, when the on rebruary 7, 1780, when the two composers were competing for the favor of the Emperor Joseph. Salier's overture to Prima la musica e poi le parole proved to be a well-made little piece by an accomplished musical craftsman, but Mozart's overture to The Improvation Dies to The Improvement of the International Control of the Internati Impresario (Der Schauspieldirektor) had be ideas, a more inventive treatment of the material (particularly in the

development section), wittier rhythmic variety and excitement, more dramatiand in the contrast of themes and sections. Poor Salieri such a decent workman, and so outclassed by genius! No wonder the playwright fancifully has him plotting Mozart's murder.
Soprano Elly Ameling, in wonderful voice and with

soplane tay Amering, in wooderful voice and with shapely phrasing, then gave us a chance to compare Mozart and a chance to compare Mozart compared to the comp

structure, far more expressive of the emotions in the text, far more demanding technically, but using the flashing fioritura not as mere decoration or display but as an integral expression of character and situation. Maestro Schwarz's intermission analysis of this aria's structure indicated the the repetitions of the several sections, including an unexpected but dramatically telling inversion of the theme of the fast section on its second appearance. What one perceived, in other words, was that Mozart at any given that Mozart at any given moment was doing a great deal more then Salieri, integrating more ideas, events, activities, and structures, filling the music with immensely effective formal and dramatic complexities that Salieri never even dreamed of.

even dreamed of.

Though the contrast between
the two composers provided an
attractive basic format for the
program, much of the evening
was devoted to purely
Mozartean matters, including a

performance of the newly discovered early symphony now tentatively numbered 16a This work (in A minor) is in This work (in A minor) is in the intense, agitated style of the "Sturm und Drang" period to which we owe some of Haydn's impassioned minor-key symphonies of the 1760s. It evidently was composed under the influence of J.C. Bach, whom Mozart greatly admired in the control of the style of the in his youth, but whether the ymphony is in fact by Mozart s a matter of conjecture. Maestro Schwarz expressed some doubts, though he conducted the work with an energetic conviction which made a persuasive case for the modest musical value of the symphony, if it offered no

decisive proofs of authorship.
The other Mozart works
were mature masterpieces, so
far beyond Salieri's abilities that the program made no effort to pair them with works by the Italian composer. These were the "Haffner" Symphony (No. 35) and the C minor Piano Concerto (No. 24), the latter with Horacio Gutierrez as soloist. These performances

gave the listener a chance to appreciate the quality of the Mostly Mozart Festival Orchestra (so much better than the Los Angeles Chamber process of abandoning), as well as that of the conductor and the pianist. The conductor's concept of the two works was grand, driving, and dramatic, and Mr. Gutierrez showed himself a Mozart pianist of great sensitivity and intensity. It is true that the pianist's It is true that the pianist's hulking, hunching, grimacing presence in close-up did not contribute positively to the overall musical experience. But, one could always close one's eyes and listen to the delicacy of phrasing, the floating tone, the inwardness of feeling, and the disciplined passion. Mr. Gutierrez evidently cares deeply about Mozart — more deeply about Mozart — more deeply, indeed, than anyone in the history of the world, musician or listener, has ever cared about Antonio Salieri. For good reason, as this excellent program demonstrated







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tre has much to recommend it in terms of its physical environment. The place is beautifully landscaped with a pond, a wa-terfall, and walkways at different levels. spite the fact that Mark, our waiter, gave us excellent service and that the manager did his best to make amends for my friend's lackluster dinner. I didn't feel

The cut-glass doors are handsome, the in-

and I had the surrealistic vision of people tumbling out of the windows, still holding onto their drinks and landing outside en masse, without spilling a drop. If you're

omes their drinks and manage, in your reyoung and you'd like the young and you'd like the you'd like they are a greet friends and strength at the hart a factor of the you'd like they are the hard. If you're looking for a good fish dinner, I can ame haif a dozen places that offer betterprepared food all ower prices.

To rell you the truth, I let out a gasp when I saw the price list. Our trusty but not-too-thrilling friend, red snapper, as 11.95, Lake Superior whitefish, \$15.95, swordfish, \$17.95, and King salmon \$1.95, take Superior whitefish, \$15.95, swordfish, \$17.95, and King salmon \$1.95, Lake Superior whitefish, \$15.95, swordfish, \$17.95, and King salmon the young they have been superior should be a great the property of the young they have been superior should be a great the young they have been superior should be a great the young they have been superior should be a great they are should be a great

The cut glass doors are hand-one, the mi-reior is lush with plants, the sciting is artfully arranged, and the furniture, the china, the silverware prove that little ex-pense has been spared to provide a sun-ning ambiance. Although the meen offer-chicken, steak, and prime rib, the attra-tion is fresh fish. Depending only soon, about twenty varieties of the properties son, about twenty varieties of the silver son about twenty varieties of the silver son about twenty varieties of the silver son, about twenty varieties of the son of the silver s the new "in" spot and, at another level, it's the best "meat market" in town. On the night I visited, a Wednesday, the bar area was so crowded that young peo-ple were shoulder to shoulder, the din of voices seemed to crash through the walls, and I had the surrealistic vision of people

and the meetily of trees we excessions and the meetily of trees. My friend, who was on a budget, or dered the sauticed perh, one of the less expensive items on the meetil and the same perhaps and th have much flavor, but the mannara sauce that covered them was, as the menu indi-cated, "zesty." When our bill arrived, there was no charge for either the perch or the scallops. This was indeed generous. However, my salmon dinner plus one slice of pecan chocolate pie came to \$21.42, without tip. For that price I could

\$21.42, without tip. For that price I could have had an excellent fish dinner at some fine French or Italian restaurant. L'Escargot, for example, offers several splendid salmon dishes at \$16.25 (including my favorite with tarragon mustard sauce), and that includes soup and salad.

I rest my case. If you love the singles bar scene, you'll have no complaints

about Rusty Pelican, especially if you're a man who likes to admire the one-shouldered mini costumes of waitresses. But it's not a restaurant for those who

parties and a restaurant for those who prize well-prepared food.

The Seafood Broiler is the family version of the Rusty Pelican. I visited the new one on Sports Arena Boulevard; there's also a branch in Chula Vista and one will be opening in La Jolla soon. Like the Rusty Pelican, Seafood Broiler is new; it too offers about homes interesting. the Rusty Pelican, Seafood Broiler is new; it too offen about twenty items of freah fish nightly, done on the mesquier. There's an open kitchen where you can see the chefs preparing the fish and the salads, high cellings with exposed pipes, colorful flags that hang from sections of the ceiling, and a bur. There's even a counter near the entryway where you may purchase fresh fish. Fresh fish entrées range in price from 5.0 95 for red snapper to 59,75 or sword-fish; crash legs are \$13.95, and tobster

served on a skewer is \$16.25. The latter two are at the top range of the price list. All entrées include a choice of two items from a list of green salad, rice pilaf, cole

from a list of green salad, rice pilaf, cole slaw, Rumano cheese potatoes, or fresh steamed potatoes.

Rather than order an appetizer, my friend and I had the fresh spinach salad with shrings (56.29). The bacom dressing is served on the side, you get a good amount of shrimp, and the salad comes with a sliced hard-boiled egg and tomatours. If a good enough salad, though no one serves seafood salads comparable to Anthony's either for price or name. All Anthony's either for price or name. All footings of the salad comes to the salad comes to the salad comes to the salad comes with a sliced hard-boiled enough salad comes to the salad comes with a sliced hard-boiled enough salad comes to the s

cheese that is too strong.

As for the entrées, I had a good piece of

Eastern whitefish for \$8.95 (Lake Superior whitefish at Rusty Pelican is \$15.95). The restaurant was out of steamed potatoes, so I settled for rice and cole slaw, both of average competence — two sec-onds after you've consumed them they are already forgotten. But my friend's Ro-

already forgotten. But my friend's Ro-mano potatoes and green salad were less than average. The potatoes were gluey, the cheese too strong, and the salad was somewhat pathetic, a few greens with a blob of bleu choese dressing. My escort's filet of sole was also slightly musly (58.75). This has to do with the quality of the sole and not the preparation. Good note is very hard to rightly musly. The white of the sole and to the control of the sole and to the preparation. The white fish and the sole were dotted with a seasoning that con-tained papths, and made both of them taste somewhat alike. Unless you're very fond of papths, my advice is by ask your fond of paprika, my advice is to ask your

waiter to omit the seasoning.

We concluded our dinner with one

piece of key lime cheesecake prepared with fresh limes (\$2.25). It looked very

with fresh limes (\$2.25). It looked very pretty because of its coal green color, but lacked creaminess and flavor. The Seafood Broiler uses the dietary guidelines of the Heart Association and you may have your fish prepared without seasoning, butter, or oil; tomatoes and cottage cheese may be substituted for the side dishes. The fresh fish itself is good sade disshes. The fresh fish itself is good and so is the soundough roll. The accompaniments could bear considerable improvement. It would say that if you want a straightforward piece of fish, the Seafood Broiler will satisfy this need. But it's not gastronomic heaven. Early-bird dinner specials range in price from \$5.95 to \$7.95 and are served Monday through Thursdes. 470 to 670 to 970. Thursday, 4:00 to 6:00 p.m., Friday and Saturday, 4:00 to 5:30 p.m. and Sunday,

ELEANOR WIDMER

The Restaurant: Rusty Pelican
The Location: 4:40 La Jolla Village
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Type of Food: Mostiv fish; some seafood,

Type of Foods Mash, fish, some sequence, chicken, between Str., 50 to \$17.95 Price Ranger Dume. Str., 50 to \$17.95 Prours: Open dear Lanch. Monday through Satureau. II:00 am. to 3:00 pm.; dimer Monday through Thurrday, 5:00 pm. to II:00 pm. to mid might, Sanday. 4:00 pm. to II:00 pm. to III:00 pm. to III:00 pm. to III:00 pm.

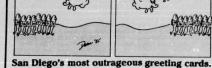
vard (226-1057)

Type of Food: Fish and seafood

The diner shares in the cost of the décor and most of us have little objection to pay-ing a dollar or two more for an attractive setting. But the food on the plate is what really gives us our money's worth. De-spite the fact that Mark, our waiter, gave Rusty Pelican at University Towne Cen-

happy when I paid my bill.

Some items are very fine: the excellent sourdough bread, the softened sweet butter, and the spinach salad that comes with dinner. I was impressed by the quantity of fresh spinach (skimpy salads always persets me), the skierd onjons, and the tanpy fresh spinach (skimpy salads always per-plex me), the sliced onions, and the tangy dressing. My entrée of King salmon (\$16.95) was, according to the .nenu, charbroiled and lightly basted with lemon butter. The fish arrived overcooked, dry, and with tartar sauce on the side. The rice and with tartar sauce on the side. The rice accompanying the salmon tasted like Rice-a-ron; it was yellow in color, which made you think of saffron, but it had the flavor of bouillon. Although I am a great lover of rice. I couldn't finish the rice, and the medley of fresh vegetables was far from distinctive. from distinctive.



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The Coward Touch



IFFF SMITH

Before any of the actors appear on stage for the Gaslamp Quarter Theatre's fine production of Noel Coward's Present Laughter, Robert Earl's elegant set tells us a great deal about the comedy's protago-nist, Garry Essendine. He obviously lives quite well and has refined tastes. His living room, watched over by a crystal cha ing room, watched over by a crystal chan-delier, is done in autumnal gold and soft blue tones. Furnished sparely but expen-sively, the room bespeaks success. As does the man's portrait, which hangs on the wall behind the audience. He is, at the wall behind the audience. He is, at word, in his midthriles. Dashing and assured, the man is clearly a captain of his chosen industry. About the only objects that seem a bit much in the room are two circular mirrors. These stand like sentinels, on each side of the stairway, thus enabling the man to be no more than about three steps from a quick spot check of his appearance. Along with the potrustii, the mirrors suggest that the man's industry might be, in fact, his own image.

When actor Navarre Perry first appears as mattinee idol Garry Essendine, the romantic lead in many a star-struck heart,

it's clear that the image will require an in-creasing number of air-brushings as time goes on. In contrast to his heroic portrait,

goes on. In contrast to his heroic portrait, Perry's character has added a few stray pounds, his once coal-black hair has been nifiltrated by strands of telltate gray, and he has reached that age where the neces-sity of a hairpice becomes a moral issue. Perry's entrance is hilarious. Without having to say a word, his less than august presence throws our expectations all out of whack. Essendine stands between what was, is, and shall — unfortunately — be. He is, his secretary saw, "an eminent

towns. Essentiale statistic tevered.

He is, his secretary spy. "an emission and avancing with every sign of or the state of the state

and fun at those efforts to resist growing both older and up. In the end, Essendine suggests that he will abandon both his residence and the holding pattern he

has been flying over the Big Four-oh.

Coward wrote the comedy not as an exploration of a theme but as a vehicle for himself. He has made Essendine, whom he played in the original production, to resemble the sun in a slightly warped solar system. Around him swirt planets, old moons, and stray meteors — from spirituation mains to ex-wives to adorers both swooning and sultry. The play takes place off-stage, in Essendine's home, and yet its scenes behind the scenes the actor play when working soon tecome a Fruich farce of comic mayhem. Everyone wants something from (and occasionally for) the famous actor. In the privacy of his home they drop all social guises and openly parade their wants. But Essendine — at once a pumpered brat and a likable guy — has imself. He has made Essendine, whom rade their wants. But Essendine — at once a pampered brat and a likable guy — has become too accustomed to the spotlight. To free himself from the traps laid all around him, Essendine adopts his stage roles, and the line between the person and the actor, whose life has become an "eter-action of the control of the contro nal performance," becomes less and less

Among other things, Present Laughter is about acting. And Nowarre Perry's performance as Essendine, an amalgam of roles within roles, is a gem. Perry lacks coward's long-stemmed stage presence, the look and flavor of a dry martini, but is multidimensional efforts make us forget the prototype in no time. His Essendine, whose penell-thin mustache recalls Ronald Coleman, is a natural charmer and a hellion. He can be suwe, sared, loutish, tender, and brittle, all at the drop of a cue line. Two of Perry's funniest moof a cue line. Two of Perry's funniest mo of a cue line. Two of Perry's funniest mo-ments — not counting his uproarious scenes with Patt Moore (as a captivated dn) and later with Mark Robertson — oc-cur when someone presses two of Essen-dine's most sensitive buttons: business or his penchant for ovencting. On these wonderful occasions, Perry slams down his character's masks and strikes some of the production's funniest chords. in Essendine's real voice. Or is it? Perry's dandurable rane fills the part with broad Essendine's real voice. Of is it? Perry s admirable range fills the part with broad strokes, and subtle touches. What is most admirable is that, while we know Essendine is acting up a storm, as we follow
him through his paces — all done in the
theatrical style of the Forties, by the way
— we soon forget that Perry, too,

— we soon forget that Perry, too, is acting.

The play may be a star's vehicle, but it is also peopled with a number of defly drawn satellite roles, each making important contributions to the comedy. For these supporting parts, director Will Simpson has assembled one of the strongest casts seen at the Gaslamp in some time. The ensemble work is so good, in fact, that two weak performances — by

Chris Redo and especially by Gerry Krenzke (who seemed almost new to the role on opening night) — appear all the more so, Overall, however, Simpson has given his cast the Coward touch, Joseph Dana has dressed them stylishly, and they sport on stage with such apparent case that the comedy's three acts fly too mistely by

quickly by.

The play's characters fall into two quickly by.

The play's characters fall into two groupings: those who bask in Essendine's light and those who wish they could. Heading the former group is Monitza, the actor's personal secretary for seveneen years. This droll, protective probade with understated legal of concealing the control of the second of the control of the second of the control of the second of the country of the second of the se so thick that each word goes on a glosso-lalian odyssey before it reaches our ears. The gist may be lost in the translation, but

The gist may be lost in the translation, but the result is always hilarity.

The second grouping, the lost latch-key crowd, is drawn to Essendite by motives as various as puppy love, understanding-curiosity, and primal lust. Like the portrait and the mirrors, Patt Moore and Rebecca Nachison show us the actor's past and future. Moore's Daphne, a smitten debutante, its captivated by Essendine's stage identities. Nachison's patient but iyed experimental contrained to the present behind them. Both actresses do rectifiable work at bookerding the man's corticable work at bookerding the man's continued to the preformances merit special menitors. Actor Mark Robertson looks like a young F. Scott Fitzgerald before the great works to subdispin covered the continued to the proformances merit special menitors. Actor Mark Robertson looks like a young F. Scott Fitzgerald before the great works the subdispin checkhovian playwight obsessed by Essendine's fallings, the bright-eyed Robertson is a tidel wave of fidgety quirts and psychological slipthe bright-eyed Robertson is a tidel wave of fidgery quirks and psychological slip-pings. He is also terrific. As is Mickey Mullaney, a girded actress whose San Diego stage appearances have been far too few. She plays Joanna, a supremely sensual woman whose current obsession resides just below Essendine's equator. Both crass and classy, Mullaney is first-rate. And so is this show. A Not Coward comedy at the Gaslamp Quarter Theatre has become *ummer tradition. This prohas become a summer tradition. This production of *Present Laughter*, which I already want to see again, will keep the tradition going in high style.



Plaza

continued from page 4) San Diego Home/Garden san Diego Home/Garden
magazine. In return for
CCDC's pledge to purchase the
supplement — and the Hahn
company's promise to bluy
75,000 additional copies —
Home/Garden publisher
Lawrence Bame agreed to
allow the CCDC staff to review
and cdit the face. and edit the forty-page advertising/editorial guide. (Hahn officials also sent she pping center tenants a letter endorsing the Home/Garden insert as a good advertising vehicle for their shops.)
Editors at the Daily

Transcript business newspape: were upset to learn about were upset to learn about CCDC's anderwriting of the Home CCDC's anderwriting of the Home CCDC's and a supplement, since they are upselved as a special eighty-page client as a special eighty-page stending to the Home CCDC of the season and the season to Horton Plaza. "I think I cCDC of the season to the Home CCDC directors to the Home CCDC directors Peter Davis and Jan Anton when learned of the agency's decision to underwrite the Home/Garden supplement. Shaw's protest supplement. Shaw's protest worked, as CCDC has since decided to pay \$1000 for 2000 copies of the *Transcript*'s downtown guide.

-PK

Wait And Sea

continued from page 4) asphalt." The parks and recreation department's Jack Krasovich voices similar sentiments in regard to the parking lot. "We have to prioritize requests, and that parking lot hasn't been heavily parking for hasn't been heavily used over the years," he says, "So I would think it doesn't have a high priority. We caly have a limited amount of finances available, and I'm sun the people of La Jolla would much rather have us fix big potholes on La Jolla Boulevand than these." han those in a little-used

than those in a little-used parking lot."
Brucker, however, is not satisfied with that response.
The Windanse parking lot, he says. "is filled up daily," and the promise of street repairs is similarly empty "because" when they do come around, when they do come around, were where or four years, all every three or four years, all they do is patch up a few potholes with asphalt that gets washed away with the first rains of the season." And as for the cracked sidewalks, Brucker adds, the city's using the cypresses as an excuse isn't valid, "because the trees are only along a short stretch of me street, and we're talking about all the sidewalks in the area, especially those fronting the beach. . . . There are no trees anywhere along Neptune, so why should the cement slabs slope sharply up and down with six to eight inches between

- 7.K.A.

Paul Krueger, Thomas K. Arnold, and Abe Opincar

LETTERS tinued from page 3)

(continued from page 3)
(Committee on Police Excellence)
and how it may have influenced.
Councilinan William Jones's
charge that "outside agistors"
were the reason nothing was
accomplished at the meeting.
However, after close scruting, the
piece actually distors the whole
story with a cockiness and
pseudofactuality that needs
challenging.

phenotic cutarty that needs challenging are — the disruption. Story in contrast and in context with the issues discussed at the meeting — is obscured by the reporter's oblique byping of the meeting—is obscured by the reporter's oblique byping of the and stilly. The general schillation and stilly and still and s

reportage the not the re-orbitated by its writers and the public. The paper's style seems to serve only a commodity-conceived "audience — a semiaffluent, artsy, politically wiph dy young and Diego whose young of the public of



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since you portray those involved as fatuous. Your chattiness belies any responsibility about a community issue (like police behavior in the black community) and raises questions about your ability to do Casual. Comfortable. Californian.



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Events, Theater, Music, Film

camped out on our third-floor fire escape, I juggled oranges in the air while rightropes and trapezes danced in my head. Effortlessly, I glided through the neighborhood performing darling acrobatics on perial

darling acrbatics on aerial wires; lalways emerged atop the human pyramid without missing a beat. Ah, kidy dreams.

Although it took a few decade, i.dd escape on on Sunthern California. And on Sunthern California. And on Sunthern California commission of the missing and dreams herald the survival of the travelling. the arrival of the traveling Make-A-Circus troupe (California's first participatory circus) at North Park's Recreation Center (Idaho and University avenues), the second of my exotic childhood fantasies will finally see fruition. In an intimate one-ring setting, this troupe of twenty

seasoned circus performers from France, Denmark, Canada, and Great Britain happily combines two traditions — vaudeville and European-style circus.

Classic circus acts are performed

Classic circus acts are performed in a contemporary context with men a Courtey state and The coupling of circus and theater a Supression of children from the audience.

Here's how it works. "Circus Comes to Toytown" is the main show. The phantasmagorical circus pageant revolves around a dream to find hernel slightly east of the Nation of Imagination. There he is surrounded by her form the surrounded on page 3, 0.0. 5,

Of Mice & Rats

It was 1927, and sound in motion pictures was a disturbing rumor to a twenty-six-year-old cartoonist working in a cramped studio in Burbank, California. Determined to popularize animated cartoons and envisioning an entertainment empire the hub of which would empire the nub of which would someday be a gargantuan "theme" amusement park, the cartsonist knew he had to capture the public's fancy scon or risk seeing it forever lost to these damnable "talkies" that

Friton, this persons was defined and honed in Casabimus (1943), 15 Hase and Hase Not (1945), 16 Hase and Hase Not (1945), 17 Has gas leep (1946), and in his complex, depictions of wife muderers in Conflict (1947) and The Ties Office, (1948). Bogart continued to enlarge his range in February (1948). Bogart continued to enlarge his range in the Fifties, white eccentric performances (working with Huston) in The African Current (1948). Bogart continued to enlarge his range in the Fifties, white eccentric performances (working with Huston) in The African Current (1948). Bogart continued to enlarge his range to the thin the Current (1948), and perhaps his finest portrayal, as the unbalanced Captain Queeg, in The Caine Mutmy (1954). But when the Bogie revival erupered in the mid-Strieg, it was for that handful of Forties classics that he was best remembered, and still is. The trench coat, the eigencte, that elongated face with its sensurity

elongated face with its sensitive eyes are immediate in their evocation of an American archetype

San Diego's XETV (Channel will present a Bogie revival of its own next week, with a

its own next week, with a nightly series of six of the star's best-remembered vehicles. Opening the week, this Sunday night, is The African Queen (for which he won the Best Actor Oscar as the boory river rat Charlie Alnul, followed by Caubhanca ("Play it, Sam"). The Big Sleep (the definitive postriavai of Raymond Chandler's private ep Philip Marlowe). Treasure of

eye Philip Marlowe). Treasure of the Sierra Madre (which many

people told him would be deadiy to his career), Key Large (again with Huston), and To Have and Have Not (best remembered as

his first pairing with Lauren Bacall). Beginning Sunday at

sometimes for seventeen hours at a stretch, Quentin Schmegma and three collaborators toiled to and three collaborators toiled to create that cute, lovable carroon character which would lead animation out of the wilderness and into direct competition with feature films. Camels, aardvarks, wildebests, monkeys, koal bears, kangaroos, and dozens of other animals trekked across the carroonists' skerchpads. Finally, in the wee house of a week new. in the wee hours of a week night Schmegma struck gold. "Harry Guys! Come in here!" shouted Outsi Come in here: shouted Schmegma toward an adjoining room. The men entered with as much haste as they could manage at 2:00 a.m. "I've done

it," crowed Schmegma, barely able to contain his excitement "Gentlemen, this little guy is gonna make us all rich.' gonna make us all rich."
With that, Schmegma lifted
an onion-skin overleaf to reveal
a large drawing of a rat. The rat
wore sneakers and knickers, had
human-like, slicked-back hair, a numan-tike, sticked-back nair, a beguiling smile, and a thin, rakish mustache. "Well whaddya think" entreated Schmegma, a bit dismayed at his cohorts slowness to react. The three just stood there dumbly looking at the grease-pencil sketch. "I'm calling him ..." Schmegma paused for dramatic effect. "Rickey Rat." The three



Bogart Films

To Join The

When I was growing up in Brooklyn and our family of four was crammed into a one-bedroom apartment, I had two recurring escape fantsies, both of which were seasonal. During snowstorms I dreamed of living naprawling, bulmy Southern California, and on muggy summer evenings when I

Circus

In 1936, when Humphrey Bogart made his first hig impression on filmgoers as the desperate gangster Duke Mantee in Petrified Forest, he was the in Petrified Forest, he was the farthest thing from anybody's idea of a movie star, let alone a mythic figure whose craggy face would become a permanent ico of American culture. Audiences of the Thirti's preferred his co of the Thirti's preferred his co-star, the dreamy, ethereal Leslie Howard, or else the lanky rube Gary Cooper or the roguish tough guy Clark Gable. So for the remainder of the decade.

studio Warner Brothers to a studio, Warner Brothers, to a string of stock villain roles. It was not until 1941, with the one-two punch of High Sierra and The Maltese Falcon (both written and Maltese Falcon (both written and the latter directed by John Huston, with whom Bogart would make six films) that the actor was taken seriously as star material, and over the next five years, in a relatively small number of movies, he developed what we now think of as the Bogart image. He was the perfect here for the

uncertain wartime and postwar years: the cynical, self-teliant the world can dish out yet still retains his personal code as well as a certain hard-bitten

Theater Of

Commitment In 1947 netivism, which had been chic the generation before, was no longer a safe intellectual pastime. The House Committee on Un-American Activities had collected more than one million among the collection of "suspected formunities, fellow travelen, dapes, and bleeding hearts." America had just emerged dupes, and bleeding hearts."
America had just emerged victorious from a popular war. But it was also in 1947 that Julian Beck and Judith Malina – pacifists, Jetrist radicals – founded the Living Theatre in New York Within a decade, the name of their company became synomymous with the quirky, loud-mouthed genre of performance that would incite its audience to riot and set the Establishment's teeth on edge.

Both Beck and Malina were passionately nonconformist and the methods they used to promote their utopia-now

message came straight from Antonin Artawa's Theater of Cruelty, And Irody, in a time when off-Broadway productions are so politically tame, it is almost difficult to believe that there was an era in New York here was an era in New York preaching on stage, marching the antience to the lobby, having the actors take off their clothes, meant something. Toda, such theatrical conventions would be seen as conventions would be seer, as quaint. A performance of that sort would seem as mannered as a Resoration comedy. But while Beck and Malina railed against the American Establishment, the American Establishment, their work was, in essences, down-home American. It was a brand of Bible-belt evangelical zeal, part of a certain school of thought that holds if you holler at someone long enough, loud enough, get your audience enough, get your audience worked up, you can ultimately convert them, win their souls. As such, it is not surprising that Beck and Malina eventually left the stage and returned to the continued on page 10, col. 5)



READER'S GUIDE

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Dance

International Folk Dancing is held today, Thursday, July 18, 7:30 p.m., Balboa Park Club, Balboa Park. For 'etails phone 449-4631

New England Contra Dancing to Thursday, July 18, 8 p.m., United Commercial Travelers Hall, 4569 Thursday Freet, North Park, 481-1974. kick off the Polka and Western Dance Festival (coming in a few weeks), Friday, July 19, 7:30 p.m. Bavatrian Inn, 1402 Broadway, Chula Vista. For ticket information phone 425-4000. Scottish Country Dancing is held Fridays, 7:30 p.m., St. James Hall, 7776 Eads Avenue, La Jolla. 454-5191

"Summer Lo-Tech Series," Three's Company and Dancers presents a program of modern dance works by Jean Issaes and Nancy McCaleb; featured will be a new duet. Survivor Garden, Gone, He's Gone, Satur Arepo Tenel Opera Rotas, a "teminist solo" entitled Godmother Meets Wonderwoman, and Illuminan: The performance will take place on two nights, Saturday, July 20 and Sunday, July 21, 8:30

every Sunday; beginners classes start at 3 p.m., and dancing to live music starts at 4 p.m., Lehr's Greenhouse, 2828 Camino Del Rio South, Mission Valley. 274-3235.

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cha-cha numbers from the Forties, Fifties, and Sixties provide the backdrop for this dance, Saturday, July 20, 8 p.m., sponsored by Dancemasters, 9184 Gramercy Drive, Mission Village, 565-2727.

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

"Circle Dancing," "Sufi" dancing is conducted every Monday evening, 7:15 p.m., 4070 Jackdaw Street, Mission Hills. 295-9677.

Israeli Dancing is conducted every Monday evening, 8 p.m., Lawrence Branch lewish Community

Music

Harp, Oboe, and Voice Recital,

Original Christian Lyrics will be sung by folk musicians and singer. Jeff and Gayle Bones, Friday, July 19, 7:30 p.m., The Goodbook Shoppe, 3763 Avocado Boulevard, La Mesa, Free, 463-3048.

La Vesa, Free, 403-5048;

"Martha," the Pacific Chamber
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Lindas, Joc Carson, and William
Nolan, performs Flotow's opera,
Friday, July 19, 8 pm., and Sunday,
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Books, at 456-1800.

entertain Friday, July 19, 8 p.m., The Book Works, 2670 Via de la Valle, Del Mar, rice, 481-8007.

"Night in Vienna," the San Diego Yourh Symphon, under the direction of Lous Campigla, hosts this evening of dance to the strains of Strauss waltzes and polkas, Satunday, July 20, 8 pm., Balboa Park Club, Balboa Park. For ticker information (tickers will be available at the door as well) phone 298-637 or 233-3232. Period dress is encouraged.

Period dress is encouraged.

"Music for a Summer's Eventing,"
piantet Peter Cach will perform
three works by Copin: the
Nocturne in D-flat, the Grant and the
Nocturne in D-flat, the Grant and the
Nocturne in D-flat, and the
Nocturne in D-flat, and the
Nocturne in D-flat, and the
Nocturne in E-flat, Schubert's
Tewlew Waltzes," and works by
Mithaad and Scort pollin. Froe
Nother Summer Summer Summer Summer Nocturne
Saturdiny, July 20 and Sunday, July
21. both at 8 pm., in the courtyard
of the music complex at Palomar
College functs to the Boehm
College functs to the Boehm
Summer Summer

Trios by Schubert, Dwyrsk, and others will be performed by the Gennaro Trio, with Iliana Mysior, piano; Mary Lindblom, cello; and Ron Goldman, violin, Saturday, July 20, 8 p.m., Words and Music, 3806 Fourth Avenue, Hillcrest.

Contemporary, Folis, and Classical Works will be on the program when Angelfire, a trio of women performen, entertains Sunday, July 21, 1 to 4 p.m., in the gazebo are of Seaport Village, downtown. Free. 235-6569.

downtown. Free. 23-6569.

Quarter Recital, the Classical Arts
String Quarter, featuring volinities
Paul Schmidt and Shirley Weaver,
violist Henry Johnson, and cellist
William Nathan, performs works
by Beethoven, Haydin, Mozart,
Tchaikovsky, Joplin, and others,
Sunday, July 21, from 1 to 3 pm.,
La Jolla Village Square (near the
La Jolla Village Square (near the
283-6439 or 582-4982.

The Gennaro Trio MARY LINDBLOM RON GOLDMAN

Hillcrest - 3806 Fourth And 298-4011



Priday, July 26, 7:30 pm—Aragillo of Colombian Friday, July 28, 7:30 pm—Aragillo of Colombian Sendey, Apr 28, 7:30 pm—Crigor Aerone Ingrist Cherch Pricowoler Hail, 477 Cologo Aerone Ferney, Agand 4, 7:60 pm—81. Prierr Catholic Cherch 400 South Sace Color Lanc, Politoria Marian, August 18, 6:60 pm. Prierr Catholic Cherch Right to Life Council of S.D. County, No. 1019, Solato Beach, Color Right to Life Council of S.D. County, No. 1019, Solato Beach, Color Right to Life Council of S.D. County, No. 1019, Solato Beach, Color Right to Life Council of S.D. County, No. 1019, Solato Beach, Color Right to Life Council of S.D. County, No. 1019, Solato Beach, Color Right to Life Council of S.D. County, No. 1019, Solato Beach, Color Right to Life Council of S.D. County, No. 1019, Solato Beach, Color Right to Life Council of S.D. County, No. 1019, Solato Beach, Color Right to Life Council of S.D. County, No. 1019, Solato Beach, Color Right to Life Council of S.D. County, No. 1019, Solato Beach, Color Right to Life Council of S.D. County, No. 1019, Solato Beach, Color Right to Life Council of S.D. County, No. 1019, Solato Beach, Color Right to Life Council of S.D. County, No. 1019, Solato Beach, Color Right to Life Council of S.D. County, No. 1019, Solato Beach, Color Right to Life Council of S.D. County, No. 1019, Solato Beach, Color Right to Life Council of S.D. County, No. 1019, Solato Beach, Color Right to Life Council of S.D. County, No. 1019, Solato Beach, Color Right to Life Council of S.D. Council, No. 1019, Solato Beach, Color Right to Life Council of S.D. Council, No. 1019, Solato Beach, Color Right to Life Council of S.D. Council, No. 1019, Solato Beach, Color Right to Life Council of S.D. Council, No. 1019, Solato Beach, Color Right to Life Council of S.D. Council, No. 1019, Solato Beach, Color Right to Life Council of S.D. Council, No. 1019, Solato Beach, Color Right to Life Council of S.D. Council, No. 1019, Solato Beach, Color Right to Life Council of S.D. Council of S.D. Council

Polka Dance, the public is invited to join this opening celebration to to join this opening celebrati kick off the Polka and Wester

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

The San Diego Dance Club meets

Jazz, the ubiquitous Peter Sprague Trio, with Peter Sprague, guitar; Bob Magnusson, bass; and Tripp Sprague, ilute and sax, will

Traditional Brazilian Sambas and

Xylophonist Tatsuo Sasaki and violinist Vesna Groupman appear in a recital, Sunday, July 21, 2 p.m., College Area Branch Jewsh Community Center, 4079 Fifty-fourth Street, East San Diego, 583-3300 x31.

WORDS & MUSIC

plays Schubert, Dvorak, et al Sat., July 20, 8 pm

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TO LOCAL EVENTS

Organ Concert, civic organist Robert Plimpton will play compositions by Buxtehude, Mussongsky, Joplin, and Widor, and will accompany tenor Dan Decker in popular favorites, Sunday, July 21, 2 pm., Spreckels Organ Pavilion, Balboa Park, Free.

be on sale at the door. For information phone 453-3590.

New Arrangements of Works by Vivaldi, Mozart, and Handel will be performed by the musical trio, Elaprit, with John Sebastion Winston, Renata Bratt, and Donna Marie Curoso, Sunday, July 21, 7:30 p.m., Galerie 5, La Maison, 368 Fifth Avenue, Hillcrest. 298-0119.

More Jazz, the Karl Canfield jazz flute ensemble entertains in the next "Music at Dusk" concert, sponsored by Westminster Prebiperian Church, Monday, July 22, at 7:30 p.m. Bring a picnic to this outdoor program, held in the church amphitheater in Westminster Park, 5993 Talbot Street, Point Loma. Free. 440-7079.

Still More Jazz, the jazz quartet Jazzamba, featuring guitarist Ron Shernod and futist Harvey Tellinghusen, performs Tuesday, July 23, 6:19 pm., at Rio Seco Elementary School, 9545 cuyamaca Drive, Santee- Free. The concert is sponsored by the Santee Department of Patis and Recreation. For information phon 465-1700.

"Twilight in the Park," the summer outdoor concert series continues with the Calvary Baptest boug Adult Choir performing a gospel program, Buedin, July 23, a rhythm and blues concert by the rhythm and blues concert by the and the San Diego County Symphory Ochestra, next Thunday, July 25. All howl-long concerts begin at 610 pm., Spreckels Organ Pavillon, Balbou Park. This is another good event amound which to plan a picric. Fee: 236-4741.

Summer Symphony, the MiraCosta Coliege San Dieguito Symphony performs a varied posgram, with works ranging from classical to pop. The orchestra performs every Tuesday night this college's Del Mar Shores center, at Ninth Street and Starafold Court in Del Mar. 735-3486.

Classical Guitarist Steven Elster presents a program of Renaissance, Classical, Baroque, and Spanish works, Wednesday, July 24, 2 p.m., Carlsbad Ciry Library, 1250 Elm Avenue, Carlsbad. Free. 438-5614.

Dixieland Jazz is performed every Wednesday from 6 to 8 p.m., in the gazebo area of Seaport Village, downtown. Free. 235-6569.

programmatic tribute to music of the Forties, featuring a David Rose medity, Client Miller works, becopie woogie, and the First Movement to Tchalkovsky's Piano Concerto No. 1. The concerts will ake place new Wedneedse, July 24 beginning at 730 p.m., on Hoopitality Point on Mission Bas. For ticket information phone 699-4200.

"Reel to Real Film Series," the series continues with McCabe and series continues with McCabe and Mrs. Miller, starting Waren Boatty and Julie Christie, followed by discussions of the values inherent in Western drama, Friday, July 19, 7 p.m., axom G-112, San Diego Mess College, 7250 Mess College Drive, San Diego, For more information phone 560-2768. Free-

Film

Monster Feature, this week, it's Valley of the Dragons, a full-length film about earthlings who are swept of mits space on a comet. The film will screen Saturday, July 21, 10-30 a.m., and 12:30 and 2:30 p.m., Natural History Museum, Balboa Park. 232-3621.

"Hansel and Gretel," the family feature film program begins Monday, July 22, 4 p.m., National



Tuition reasonable • Children & adults • Personally taught by Mr. Jump 7364 Fl Caron Rivel (619) 589-9919

City Public Library, 200 East Twelfth Street, National City, Free. 474-8211.

"Monday Night Film Series," the month-long series on cinema art continues with the 1975 film, The Gentleman Timph, a documentary of the life and caseer of Charlie Chaplin. Movie clips, newsreel footage, and home movies are featured, Monday, July 22, 7 p.m., public Library, 820 E Street, downtown. Free, 236-5849.

"Snow White," the series of

the vintage film, starring
Manguerne Clark and Alan Hale,
screening Bueday, July 23, 8 p.m.,
Palomar College Theatre, 1140
West Mission Road, San Marcos,
The film will be shown again next
Hunday, July 25, also at 6 p.m., at
MincCotra College's Del Mar
Shores Centre, an Ninth Street and
Stratford Court, Del Mar. 9421352.

Library Films, two films, Mesa Verde National Park and Mt. Rishmore: Four Faces on a Mountain, will be shown Wednesday, July 24, 1 p.m.,

Celebration For The 6th **Anniversary** Of Free Nicaragua!



Sunday, July 21, 1:00-5:00 pm First Unitarian Church 4190 Front St., San Diego

Music by renowned Mexican tropical band

La Nopplera

Arturo Cipriano, Juan Casillas, Isabele Tercero, Zopilote

No admission charge
Delicios cod P Detry - Child play area
Come meet the many San Diegnas who have visited Nicaragua—join
festivities & pay tribute to Nicaragua achievements!
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READER'S GUIDE

"Spoiled Children," the series of nine films by French director Bertrand Tavernier continues with this work about an acclaimed this work about an acclaimed screenwriter who moves into a Paris apartment in order to submerge himself in his work; apparently, that's not all he sinks is reeth into. The film, starring Michael Piccoli, will be shown in French, with Rigidah advettles, Wednesday, July 24, 7.20 p.m., Wednesday, July 24, 7.30 p.m., Wednesday, July 24, 7.30 p.m., Wednesday, July 24, 7.40 p.m., Wednesday, Wedne

"Chronos," Ronald Fricke's new tilm, a "celebration of human intelligence" that takes us through many of the world's architectural many of the world's architectural and urban wonders, is shot completely in time-lapse sequence; the film continues daily on the COMNIMAX screen of the Reuben H. Fleet Space Theaster and Science Center in Ballou Park throughout the summer. For show

"Discover San Diego," through September IV, the public may vice this twenty-five-minute multimedia slide presentation thirty projection are used to show more than 1200 slides) on the more than 1200 slides) on the runs every half hour at Old Town Galleria, at Juan and Harvey streets, in Old Town. For show times and information phone 298-2800.

Lectures

"Space: The Shape of Things to Come," this week marks the Come, this week marks the sixteenth anniversary of the Apollo moon walk, to celebrate, Reuben H. Fleet Space Theater and Science Center is sponsoring a weekend "space symposium," with the following lectures: or Friday, July 19, 7:30 p.m., UCSD physics

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nsomhip of the Boston Pops Centennial Celebration Generous The Signal Companies, Inc.

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proteon William Thompson will speak on "Space. The Shape of Things to Come." a discussion of Internative technologies. On earth of Internative Art. 230 pm., that day, seropson on "The Nature of Comes." At 2.30 pm., that day, seropson on "The Nature of Comes." At 2.30 pm., that day, seropson on "The Nature of Comes." At 2.30 pm., that day, seropson on "The Nature of Comes. And the Nature of Comes. And the

is limited and on a first-com-served basis, 238-1233 x213.

"Aquaculture: Recycling San Diego Waste Water," Steve Pearson will speak in the next "Brown-Bag" series lecture, Mornday, July 22, noon, San Diego Museum of Man, BallSoa Park, Participants should bring their lunch, 239-2001.

"In Time of War," the fourth lecture in the "Ireland in the Twentteth Century" series by University of Dublin's Donal O'Sullivan will be held Tuesda July 23, 7 pm., in the Manche Executive Conference Center, USD. Single-lecture tickets are awailable by calling 260-4585.

"The Chinatown Dig: Promoti Community Heritage through Archaeology," the San Diego County Archaeological Society hosts this open meeting, with guest speakers Paul Chace and

Pre-Columbian Art and Culture will be examined in a slide-illustrated lecture by John Carroll Hooper, local artist and explorer, Sunday, July 21, from 2 to 4 p.m., Devonshire Gallery, 1241 Cave Street, La Jolla, 454-5225.

1885 until the 1920s. The talk will be held Tuesday, July 23, 7:30 p.m., Street, La Jolla, 949-527.

"Climate in the Next Century: A
Strong Warming or a New Ice
Age?" Atmospheric sciences
professor Hans Pancisky will
discuss the issue with "human
ecologist" Irving Kaplan.
Sunday, July 21, 30 pm. A
profluck domer precedes th. rafk,
Church, 4490 Fanot Street,
Hillcrest. 298-9978. "How To Use the Small Claims "How to Use the Small Claims Court," local attorney Stuart Schechter will speak Wednesday, July 24, 6:30 p.m., at the Pacific Beach Public Libnary, at the corne of Ingraham and Felspar streets, Pacific Beach. Free. 279-7913.

Film Festivals, Susanne McCormick, director of FILMEX (Los Angeles Film Exposition), the largest film festival in the U.S., will speak on film fests worldwide, next Wednesday, July 24, 7 p.m., in the Little Theatre. Hepner Hall, SDSU. Free. 265-5152 or 265-6573.

Special

their recently completed dig in Riverside and the many finds they unearthed of that community's Chinatown, which thrived from

Circus, the Ringling Brothers and Barmum & Bailey Circus returns to town for the 115th edition of the Greatest Show on Earth. Show times are today, Thurnday, July 18, and tomorrow, Friday, July 19, 1:30 and 7:30 p.m.; on Saturday, the but top comes allow at 11 a.m., 3:30

One phone call to Teleseat puts you in your place . . . the best seat in the house!

Harvey & the 52nd Street Jive

Boyfriend July 26, 7:30 pm, Casa del Prado Balboa Park

Evening with the Stars featuring Charo July 27, 8:30 pm, Civic Theatre

Hansel and Gretel July 29 & 30, 2:00 pm, Casa del Prado Balboa Park

George Winston

Tom Petty & the Heartbreakers

The Bus Boys July 18, doors open at 8 pm, Distillery

Jesse Colin Young

A.D./Phil Keaggy Band July 19, 7 pm, Golden Hal

Pacific Chamber presents Martha July 19, 8 pm; July 21, 2:30 pm Sherwood Aud.

Fear July 20, 8 pm, Palisade Cardens Roller Rink

Roberta Flack July 21, 8:30 pm, Kona Kai Club Dinner show available

Elvin Bishop July 21, 7:30 & 10:30 pm, Bacchana

Exciter/Megadeth/Hirax July 27, 8 pm. Palisade Gardens Roller Rink

Pat Metheny July 28 & 29, 8:30 pm, Kona Kai Club Dinner show available

Pops Concert to Benefit Childrens Hospital

Hellion/Assassin

San Diego Pops "Lerner and Loewe Showtime" 7/10-13 "Disney Goes to the Pops" 7/17-20 "Fabulous '40s" 7/24-27 7:30 pm. Hospitality Point

283-SEAT

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TO LOCAL EVENTS

and 8 p.m.; and on Sunday, July 21 doors open at 1:30 and 5:30 p.m., at the San Diego Sports Arena. For ticket information phone 224-4171

Creativity Games, adults will have the chance to exercise their humor and creativity in playful ways each Friday, 7:30 p.m., Radiance Studio, 1618 West Lewis Street, Mission Hills. 581-0050.

Park Volunteer Claude Edwards will lead bird walks through Cabrillo National Monument, Saturday, July 20, 9:30 a.m. and 1:30 p.m. For information and reservations, phone 293-5450.

Nature Walk, the San Diego County Parks and Recreation Department sponsors this hike, Saturday, July 20, beginning at 9:30 a.u., from Louis A. Stelzer

San Diego HARBOR

(619) 234-4111

EXCURSION

For information & Reservation

I p.m.; for information call the Gaslamp Quarter Council office at 233-5227.

"Rats and Mice on Parade," well, it merely means that one man's pest is another man's prize. In this, the second annual fancy per tast and mice show, there will be little critters from England and Ireland, there will be Siamese and Himulayan rats. Hait colors (all natural, mind you) will range from real to amber to consume. natural, mind you) will range from pearl to amber to cinnamon to silver to liac to coffee to black, with more shades in between. You will see judging for temperament,

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Walking Tours through the historic Gaslamp Quarter are offered each Saturday, 10 a.m. and

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Carnival, game booths, a dunking booth, a fishing block ring-tossing, milk bottle games, food booths, a theatrical presentation, and sports and sports of the state of the state

Charreada, a full Mexican moleco

yes, there are mousy mice! There are hairless mice, there are nats with curly whiskers, and you can see them at this show, Sundoy, July 21, beginning at 9 a.m., at Glen Park, at the corner of San El₂io Avenue and Orinda Drive in Cardiff-bythe-Sea. Free admission, 561 2578 or 579-9596.

including nine events will be held Sunday, July 21, 1 p.m. at the charreada ring located between the steel bridge and Jamul on Highway 94. Featured will be the "pass of death" in which riders pass of death in which riders must jump from one bareback, galloping horse to another. Mus will be provided by El Gran Mariachi Cachanilla and Los Norteños de Valle. For more information call Benny Acosta at 442-3529.

Nica, agua Sixth Anniversary Celebration, the Firends of Nicangana Culture spansor this event, which includes a poemy reading, ethnic look, nopscal music by the group La Nopalera (the group has toured larny e and Latra America and hos recorded five albums), a "free speech area;" where the public will get a chance

to talk about Nicaragua with San Diegans who have traveled there, children's games, and art activities, Sunday, July 21, from 1 to 5 p.m., First Unitarian Church, 4190 Front Street, Hillcrest, 459-4650.

Lawn Program, the House of Argentina will present a program that includes folkloric dances and pane works, Sunday, July 21, 2 pm., in the cottage complex of the House of Pacific Relations, Balboa Park, Free. 453-5203.

Nature Tours through the Silverwood Wildlife Sanctuary are offered by the San Diego Audubon Society every Sunday, the







Jimmy Aleck July 18-21

Also appearing

David Wood • Fred Wolf Appearing July 23-28

Kevin Nealon • Joanne Deering

Audition night every Monday.

Doors open at 9:00 am for breakfast, lunch, happy hour & dinner. Call for reservations and information. Sunday Champagne Brunch \$5.95

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4 JULY 18, 1985

READER'S GUIDE TO LOCAL EVENTS

Sports

Over-the-Line Championships,

Three-Wheel Rodge, it's the thus! Three Wheel Rodeo, it's the third armoid ATC touriding speciesced by the Jourid Kwarins Clady. Saturdae, Joly 20 and Standey, July 21. Sign ups Segon on Saturdae, at 10 a.m., with events scheduled at 12.35 pm. Saturdae, and 9 am., Suradae, at the tacetrack, Highwan 94 at Jefferson-Junud, opposite the general store, 163 6899.

Races continue at the El Cajon Speedway, Satunday, July 20, it's stock cars and a "powder puft" tace, 730 p.m. Take the Bradley off-ramp at Gillespie Airport in El Cajon, 448-8500.

Frisbee, the International Flying Disk Association hosts freestyle

Prishee Golf is plined daily at the Modey Field Doc Golf Course, and at the ear and a Medec Field, near Pershing Drive and Redwood Street, Bulls of Park, Free, 198,0920

In Person

located at 916 Pearl Street in La Jolla, 634-1330 or 454-9176. Tackets are available at the door.

Three Comics, Jimmy Aleck, Oxyal Wood, and Fred Wolf ontinue at The Improv. Show times are 8:30 p.m., week nights times are 8.30 p.m., week riights and 8 and 10.30 p.m., Frislay and Saturday. The Juppose is located at 832 Garnet Avenue, Pacific Beach. For reservations and information phone 483-4520.

information phone 4814420.

A Disdopse with plans Beck and Judith Mallina," the colourders of New York I beare Thearte will speak on their Hamboyant, a contraversal Aurency, Sattaday, July 20, 2 pm., Sherwood Androrium, La Julia Misseum of Cantempersary Art, 700 Possyeet Street, La Julia, Sattaday, July 20, 2 pm., The Possyeet Street, La Julia, Sattaday, Julia, Ju

Polka Dance

Friday, July 19 7:30-11:30 pm

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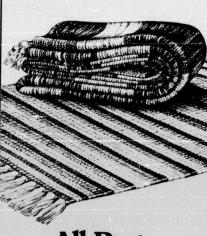
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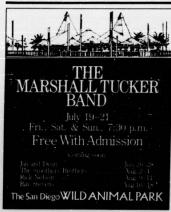
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La Mesa-Jackson-Grossmont Center 8410 Center Dr. Phone 460-6760 Carlsbad -- 2525 El Camino Real (In the El Camino Real Mall) Phone 729-4286



JULY 18: 1965 7

READER'S GUIDE





"Summer Sushi A Performanc Series," Christine Tamblyn performs As the Worm Turns, an rative narrative using isson clips and slides "to ummate her sexual experiences a (real) woman. The rformance will take place murday, July 20, 8 p.m., Del Mar Communications Center, 240 Tenth Street, Del Mar. No reservations are accepted; tickets will be sold at the door only, 235, 8466.

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

"The Goodbye Girl," Richard Dreyfuss won an Oscar for his portrayal of a young actor who soms with Marsha Masen in this Neil Simen comclet that was nominated for Best Picture of the Year. It's relevised totaght, Thursday, july 18, 8 p.m., over KGTV, Channel 10.

"And a Time to Heal," five nurses who served in military and civilian hospitals in Vietnam speak about their impressions of the war, tonight, Thursday, July 18, 10 p.m.; the program repeats Sunday, July 21, 2 p.m., KPBSTV, Channel 15.

Former U.S. Ambassador to Chile, Nathanal Davis, will talk about his recent book, The Last Two Years of Salvador Allende, in the next call-in segment, Friday, July 19, 11 a.m., KPBS-FM (89.3)

"Coma," Michael Douglas and Genevieve Bujold star in this futuristic fantasy, Friday, July 19, 9 p.m., XETV, Channel 6.

"Car Wash," Richard Pryor and George Carlin star in this 1976 comedy, Saturday, July 20, f1:30 p.m., KGTV, Channel 10.

"A Night at the Opera," the 1936 Marx Brothers film (also stratting Kitty Carlisle) will air Saturday, July 2Q. 1 a.m., over KCST, Channel 39.

"The Concorde: Airport '79," Robert Wagner and Susan Blakely star in the umpreenth update of the original airport disaster film, Sunday, July 21, 8 p.m., KGTV, Channel 10.

Bogart Week, for Humphrey Bogart fans, it's the return of annual rutt of his top films; or Sunday, July 21, 8 p.m., The

p.m., The Big Sleep is featured. On Wednesday, July 24, at 9 p.m., Bogart's The Treasure of the Sierra Madre will air, next Thursday, July 25, 9 p.m., it's Key Large. The series concludes with To Have and series concludes with To Have at Have Not, shown also at 9 p.m., over XFTV, Channel 6.

"What Do Children Think of When They Think of the Bomb?" interviews, theatrical sketches, songs, and animation are used to explore young people's awareness of nucle at war. Wednesday, July 24, 11 p.m., KPBSTV, Channel 15.

For Kids

"Egg Drops and Other Brain Teasers," young people in the fifth and sixth grades will design a package secure enough to protect an egg during a ten-foot drop, an egg during a ten foot drop, among other things, in this two-hour class, meeting Fraday, Jul 19. Da an., Discover Corner, Reuben H. Fleet Space Theater and Science Contre, Ballson Park. This class will be repeated for a more advanced level foo students in the seventh through ninth grades, same day, at 1 pm. For registration information phone 238-1233-x213.

Puppet Shows, A and M Puppets present The Three Bears and Other Bears Tales, Friday, July 19, 10-30 a.m., and Saruday, July 20 and Sunday, July 21, 11 a.m., and 1 and 2-30 p.m., puppet Theater, Presidents Way, Balboa Park, 460-7128.

Films, children's films will be shown Friday, July 19, 3:30 p.m., Chula Vista Public Library, 365 F Street, Chula Vista. Free. 691-5069.

"Oliver!" Young actors (ages eight to eightren) of the San Marcos Youth Theatre stage this preduction, which continues the state of the stage of the stage Santals, pile, Jo, with 7:19 pm. performances nightly and a 2-19 matrine added, Saturday, July 20, Palomar College Theatre, Palomar College, 1140 Wort Missin Boad, San Marcos 744-1150 or 727-7529 x2456.

"Touch of the Sea," preschoolers will have a chance to handle marine creatures in this workshop that parents are encouraged to attend as well. It's scheduled for Saturday, July 20, from 8:3 for 11 a.m., Sea World, 1720 South

"Build a Beast," children ages five "Build a Beast," children ages for to rea are mixed to turn out for this two-host search for the scattered "bones," of a sixteen foot steposarus, they're halden in and around muccum grounds and the beast will be assembled on the toom lawn, Santuda, July 22, beginning at 9 a.m., Northey, Free, but registration is required. 232, 1821 x213.

"Good Bugs, Bad Bugs," children will learn from Ken Kendall just whis who in the world of bugs, Satunday, July 20, 9:30 and 11 a.m., The Children's Museum of San Diegs, 8637 Via La Jolla Drive, La Jolla. For registration information phone 450-0767.

"Kazoo's Kids," a mime, puppets, songs, and special guests entertain every Sunday, I p.m., near the Tile Shop in Scaport Village, downtown. Free, 235-0569.

"Ocean Olympians," youngsters in the fourth through sixth grades will explore the world of the marine behemoths, the whales. The week-long class starts Monday, July 22, 8:30 a.m., with each of

"Bubbles Galore," children in "Bubbles Galore," children in grades one and two will learn how to make giant bubbles in this two-hour class, Monday, July 22, 10 a.m., Discovery Cornet, Reuben H. Fleet Space Theater and Science Center, Balboa Park, For registration information phone 238-1233-3213.

"Beyond Jaws," children in the fourth through sixth grades will learn about the various sharks in captivity during this week-long class, beginning Monday, July 22, tiom 1 to 3 No pun., Sea World, 1720 South Shores Road, Mission Bay. For registration inforphone 222-6363 x2452.

A Clown Program with Pandie Mic will be presented Tuesday, July 23, 2 p.m., El Cajon Library, 202 East Lexington Avenue, El Cajon, Free, 579-4454.

"Light, Color, and Shadows," there will be two sessions of th

DANCE

this summer with

Bill Heiden

Ed Perez

"Show Stoppers'

JAZZ TAP

STRETCH

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All levels Schedule 488-7497

Shores Road, Mission Bay. 222-6363 x2452.

class, one for children in the thin and fourth grades, the other for those in the fifth and sixth grades Students will play with strobe lights, colored lights, and shadow anti-images. Session one for the wunger cowd meets Wednesday, Joly 24, 10 a.m., and session two meets that same day at 1 p.m., Discovery Corner, Reuben H. Fleet Space Theater and Science Center, Balboa Park For recistration information of the control of the recistration information of the control of the control of the recistration information of the control of the registration information phone 238-1233 x213.

Puppet Tales for Children, the Teddy Bear and Pengum Troupe presents a series of "tails" for kids, Wednesday, July 24, 2 pm. University Community Branch, Library, 4155 Governor Drive, Clairemont, Free, 453-5722.

Galleries

Painting and Drawings by Southwest artist Miguel Martin go on view with an opening reception Friday, July 9, 6 pea, and continue on exhibition through August 17, Acevedo Gallery, 4010 Goldfinch, Missio Hills, 296-8748.

"Separate Vision," photographs by Dennis Jones and Dennis Allen Jones go on view Friday, July 19. with an opening reception that begins at 7 pm. The exhibit runs through September 12. Photographic Arts, 1149 Twenty-eighth Street, Golden Hill. 232-2787.

"New Forms," Peter Shire of the Memphis gosup, Gail Freddel Smith, Canolyn Daniel, Heather Ramsay, Beverly Reiser, and Nancy Alvarez are among the featured artists whose works, including neoto-and-mirror designs, wearable art, small tables, and other pieces,

TO LOCAL EVENTS

Avenue, La Jolla, 454-9781.

"The Body Adorned:
Expressions of Dress and
Decoration," dress and costume
from such disparate areas of the
world as New Goimee, North
Africa, Latin America, and the
Middle East are on view in this
exhibition, which also includes
the works of twenty contemporar
artests. The shot continues
through July 21, International
Cailere, 64510 Street, Journalson
258-8255.

"Showcase of the Arts," the Felicita Foundation for the Arts presents this annual all-media joined show, featuring works of local artists. The earlibet contin through July 26 at the Mathes Cultural Center, 241 South Kalmia Street, Escondisks 747-5227.

615.

Works by Four Artists, including Karen Carson, Janet Cooling, Amanda Enther, and Gilliam Thoobald, remain on view thought 27. Barty Annale Callery, 660.
Ninth Avenue, downsown, important of the Cooling of the C

of hair locks and earrings made from hair by San Francisco artist Virginia Bidlack, who collected the tresses from numerous individuals through ads placed in Artweek, continues on view through July 27, Sushi Gallery, 852 Eighth Avenue, downtown, 235-8466.

Alfaro Siqueiros," the National Institute of the Fine Arts of Mexico presents this exhibition of

forty-even paintings, drawing and lithographs by the renow Mexican artist, until July 28. Tipuana Cultural Center, Pase les Heroes, in the river zone. Tipuana, 1-706-684-1111.

"Escape to India and Bey multimedia works by arrist Citant continue on view threa-luly 28, Sadler Fine Arts Gall-Cardiff Towne Centre, Cardiff the Sea. 942-1854.

Gallery Artists, uscluding Francone Gilot, Jan DeRuth, Martin Green, Michael Keating, and others, are featured in the exhibit, which continues through July 30, Riggs Galleries, 2550-Erib Avenue, Hillcrest. 235-9065. Enamel Pieces by Frances Vilasis-Capalleja, recent winner of the International Prize for Enameling at Limages, France, may be seen through July 30, A.R.T. Beasley Gallery, Suite 16, 2802 Juan Street, Old Town, 225-8859

Paintings, Prints, and Drawings by Chicano artist Robert Sanchez remain on exhibit through July 27 in the new gallery of the Centro Cultural de la Raza, located in Balboa Park's Pepper Grove. 235-

Street, downtown, 232,4884.

"Robert Mangold Paintings: 1971 introvers paintings to the minimalist artist are collected in the first lange-scale exhibition of his work in the U.S. in a decade; the exhibit continues through August 2, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla 454-3541.

"Contemporary Printmaking: India," some 140 prints, including intaglios, lithographs, silkscreens, woodcuts, and linocuts, are on

view in this touring exhibition curated by SDSU art professor Pau Lingren, the exhibit continue through August 2, at the art gallery, SDSU 265-5204.

Drawings, Paintings, and Mixed Media Works by gallery artists are on view through August 3, Rogue Graphics, 3805 Ray Street, North Park, 298-8929

Black-and-White Photographs elected San Diego Symphony numbers, taken by Joe Burts, an on view through August 4, Phoro Arts Building, Balboa Park

"Between Breakdowns" ad "Between Breakdowns," oil puntings, water clore, and collages by the late May June Querke, unthou of the Studie Pit, a partially anti-biographical account of her own networks breakdown, will be on view through August 6, in the Walker Lebary of United States International University, 10455 Pomerado Read, San Diego 693-4639.

"Spectrum Invites," Spectrum Gallery presents this show, for which its forty-three member which its lotty-trace member artists invited other artists to participate. The exhibition runs through August 10, and the gallery is located at 726 Seventh Avenue, downtown, 232-9743.

"Fortissimo! Thirty Years from the Richard Brown Baker Collection of Contemporary Art," this exhibit of more than 160 contemporary works by such artists as Roy Exhtenstein, Jackson Pollock, Andy Warhol, Willem de Kooning, and others, remains on view through Augor II. Som Deep Moneum of Art, Balboa Dark, 232, 7931.

"Faces," more than fore photographers, including Walker Evans, Arnold Newman, Irving Penn, Henri Cartier-Bresson, Diane Arbus, and Alfred Streglitz exhibit are 150 studies, subjects a celebrities, arrists, children, and

Circus

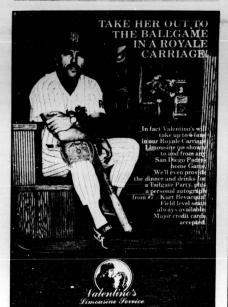
old discarded toys in the Toy Old discarded toys in the Toy Trash Depot ruled by a tyrannical robot named Tex. As the forces of reason triumph over the followers. To see how the the villamous Tex, our herome, aided by rag dolls, mechanical

aided by rag dolls, mechanical toys, and ralking clocks, helps rebuild the broken toys. Following that hour-long performance, audience children are invited to join in a forty-free minute workshop taught by company performers. It covers company performers, It covers company performers, It covers in the self-trip of the minute finale to this three hour program is "Latte Nemo In Stumberland," an escapist

is "Luttle Nermo In Slumberland," an escapist fantasy based on a turn-of-the century comic strip. Directed by the troupe, the skit is performed by audience children using circus skills they learned in the workshop. While building stage presence and having fun, kids between the ages of three and thirteen are offered a shot at instant standom, and we big kids in the bleachers are swept vicariously across the threshold

of the circus ring.

If you and the kids can't make it on Sunday, don't fret. There'll be another performance and



282-6166





READER'S GUIDE TO LOCAL EVENTS

vorkshop at 5:00 p.m. on Tuesday, July 23 at Southerest Park at Fortieth Street and Boston Avenue in So. itb ... at S. Diego. Sponsored by Target Stores, the Parker Foundation, and the California Arts Council, Make-A-Circus is free to the public. For more information, call 296-4747 or 264-6108.

& Rats

"Well?" Schmegma was getting

meekly.
"Yeah, a rat!" answered "Yeah, a rat" answered Schmegma. "But not an ordnary rat. Ricker is a bo n vivant, a real cut-up. He's a back-do-rat with loads of dames chasing him, a rancy convertible, and a rep as a gus who can handle himself when he has to People! Il love him!" The three continued to stare at the drawing. "What the hell's wrong with a rat!" the impaction! Schmegma.

impatient Schmegma half-yelled.

"Well, for one thing," offered Schmegma's brother, Morty, "rats aren't very clean. They hang around in sewers and stuff."
"Yeah," added Dean, the he's a dirty rat."

"When you squeal on somebody, you're 'ratting' on 'em," said Harry. "If the cops fish a stiff outta the drink, they say he looks like a drowned rat," Morty chimed

in.
"When people get suspicious, they say, 'I smell a rat,' "said Dean.
"Besides," said Harry, "I hear this Disney guy's already working on a mouse character."
"Listen, nobody's gonna pay to see a mouse," growled Schmeyma, anory and burt at

see a mouse," growled Schmegma, angry and hurt at the cool reception given Rickey. "How 'bout, 'quiet as a mouse?' Or 'are you a man or a mouse!'

Mice aren't exactly winning any popularity polls, either. Anywas, this is my company and I've already made up my mind." Schmegma slammed the onion-skin down over his precious drawing. "When we get here comornes morning, I want you comornes morning, I want you comornes morning, I want you have been a supplied to the special policy in the feature. And when his gay's the biggest hit since the automobile, you guys are gonna feel real stupid." gonna feel real stupid." Of course, Walt Disney blew

Of course, Walt Disney blew away the competition when he introduced Mickey Mouse to the world in the 1928 animated classic, Steambeatt Wilke, a feat which legitimized animation as an art form, catapulted Disney himself to worldwide fame and longer the steam of the

an art form, cataputed Disney
himself to workwise farm and
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suc much cuter than rats, are still
"pests" that we gladly pay to
have enalicated from our homes.
And we don't feel the least bit
guilty when we subject rats and
mice to cruel lab experiments in

gully when we subject rats and mice to cruel lab experiments in the name of science. But according to the American Fancy Rut and Mouse American Fancy Rut and Mouse American Fancy Rut and Mouse American Fancy Rut and Rut and Fancy Rut and Fancy Rut and American Fancy Rut and press. The AFRMA even goes of as as to suggest that as the living-space crunch caused by utban spaned and owernowing increasingly limits our ability to keep days and cats, people will keep days and cats, people will keep days and cats, people will mice as a logical, practical alternative. This weekend, the AFRMA will hold a show at least partly intended to educate the public to the pleasures of rate and mouse-soity. The extensive daylay will include both the shall have all the subject for the pleasures of the seven carteties of fancy mice. Colors will trange from the pure white albino through pearl, cream, being, fanny, amber, gold, cinnamon, orange, silver, lilac,

There will be shimmering "satins," densely haired "frizzies," and even hairless mice, in addition to spotted and hooded mice. Stamese and Himalayan mice imported from England will round out the unique

presentation.
"Rats and Mice on Parade" will be presented this Sunday at Glen Park in Cardiff-by-the-Sea, at the corner of San Elijo Avenue and Orinda Drive. The show begins at 9:00 a.m., and admission is free to the public For more information, call 561-2578.

- John D'Agostin

Commitment

Community of the Commun

encapsulotes Artaud's performance philosophy. "I call," he said, "for a theater in which the actors are like victims burning at the stake, signaling through the flames." Beck and Malina took his words to heart and were jailed both in New York and Brazil for their art. Even if one is not in agreement with their politics, even if one finds their work tiresome, one has to respect them for their seemingly inexhaustible devotion to their

inexhaustible devotion to their cause and to their brand of theater. After the movie, Seek and Malina will both be on hand and will talk about contemporary theatre. It is not that their influence on the American stage has been so required to the property of the property cause to go and see them. For more information, call 298-9796.

- Abe Opinca

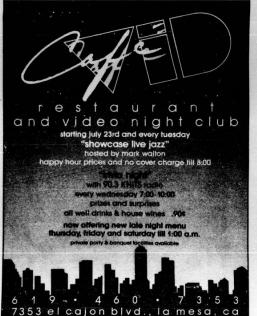
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READER'S GUIDE TO THE THEATER

Theater listings are compiled by Jeff Smith: commentary is by Jeff Smith: commentary is by Jeff Smith: butternation is accurate according to material given us, but it is always usite to phone the theater for any last-minute changes and to ing-weatout ticket availability. Many theaters offer discounts to students, sortice effices and the discounts to senior citizens, and the military: ask at the box office.

ANNIE
The Lawrence Welk Village Theatre
presents the popular musical —
book by Thomas Mechan, lyrics by
Martin Charini, and music by
Charles Strouse — based on 8, e control and control of a control of a control of a control of the control of the fact of t

Be YOND THERAPY
Christopher Durang's face is crude
and furny. The Marquis Public
Theater's production, with its swift,
clever direction by Minerva Marquis,
and its broadly comical arting style.
treats the script as it deserves — as a
whice for laughs, without any
pretensions to spychological insight
early multiple or the style of the style
and Prudence have met through a
personal ad in a newspaper, Bruce, or senous social commentary. Bruce and Prudence have met through a personal ad in a newspaper. Bruce, who is bisexual, wants to marry her, but he also has a lover named Bob. Both Bruce and Prudence also have psychotherapists, who get involved in the conflicts of the love triangle. Out of this updated version of conventional comic material. Durang has made an amusing farce, genial in its satire of psychotherapists, and

particularly good in its reproduction of a special late-twentieth century. American language: the bubbling goo of psychopop clichés. The acting and staging at the Marquis are both excellent, filled with detailed comic realism. Well worth seeing. (Sa.)

Marquis Public Theater, through July 27; Friday and Saturday at 8:00 p.m.

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 wisdom as well. Cloud 9 tells us some

and of considerable human wisdom as well. Clearly Obel hum some well. Clearly Obel hum some well. Clearly Obel hum some human some control of the control of be defired. It is hard to think of another play that could demonstrate so powerfully the virtues of the Rep's newly formed repertory company. The actors are furny, they astonish with their technical skill, and at the same time they achieve effects that are deeply moving. Mr. Woodhouse's direction gives us Churchii's remarkatile play in all its

richness, vitality, humor, and wisdom. This is a theatrical experience not to be missed. (Sa.) San Diego Repertory Theatre, Sixth Avenue Playhouse, through July 20:

THE EGOMANIACS

FALLEN ANGELS
Noel Coward's frothy comedy, which
you may see in a delightful
which was a delightful
which
w

affairs with a suave Frenchman. Now for some half a decade, they have been happpily married for straid, proper, decent, dull, upper-class Englishmen. Plassion has gone out of their marriages, husband and wife love each other, but they are no longer in love with each other. The old flamer enomerous, and after the best each other, but they are no observed in other to oth

directors form Moore and "as's.
O'Hinen, and played up to the hit by
Deborah May (Julia), Janie Sell
(Jane), and the wenderfolly droil
Helena Carroll as: supremely
competent maid only Noel Coward
could how created. There have been
new mornests in recent Sen Diego
theater as memorably furnry as Miss

HE DAYS OF OUR LIVES — AN EVENING OF IMPROV
The Shawcase Sun Deep Players
the Shawcase Sun Deep Players
the Shawcase Sun Deep Players
Santraly rapids, an evening of connecly, improvision, rimme, and rempore (reheared property of the player) of the player of the player (Property Haward, Ross Lloyd, Pan Wood, Lee County, and Jerry Haper, (Pro).
Howard, Ross Lloyd, Pan Wood, Lee County, and Jerry Haper, (Pro).
Howard, Ross Lloyd, Pan Wood, Lee County, and Jerry Haper, (Pro).
Howard, Ross Lloyd, Pan Wood, Lee County, and Jerry Haper, (Pro).
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Howard, Ross Lloyd, Ross Lloyd, Pan Haper, (Pro).
Howard, Ross Lloyd, (Pro).
Howard, Ross Lloyd, (Pro).
Howar

THE ECOMANIACS
Considerates Margaret (allette and Shert Claser, former recombine) of the approximation algory for I backet recomposation of agent for I backet recomposation and a statement of the considerate of the analysis of the approximation of the app

May's and Miss Self's progressively more outrageous sloppiness at the dinner table during that fathulous second act, with Miss Carroll's perfectly timed looks of astonishment at these two delicious dunks punctuating the exhallent thythms of the scene. (Six.) Old Cidner Tearter University Old Globe Theatre, through

FIDDLER ON THE ROOF FIDDLER ON THE ROOF
The Celebra's Direct Theater
(formerly the Lync Dinner Theater
(formerly Bock)
(fo EL Capin Boulevard, La Mesa, through Angue LL, Welmosday, through Saturday, demoe at 6, 30 pm. Common #15 pm. Sunday, demoe at 5, 30 pm., curtain at 7,15 pm. Matters Sunday, buffer barcheon at mon, curtain at 1,15 pm., For information call 464,1196.



Theater Directory

ADAMS AVENUE THEATRE 3325 Adams Avenue, Normal I ALPHA OMEGA PLAYERS 1531 Tyler Avenue, San Diego

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

CORONADO PLAYHOUSE 1755 Strand Way, Coronado 435-4856

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

EDUCATIONAL CULTURAL COMPLEX THEATER 4343 Ocean View Boulevard, Southeast San Diego 230-2800

FIESTA DINNER THEATRE FOX THEATRE 720 B Street, downtown 233-6331

GASLAMP QUARTER THEATRE 547 Fourth Avenue, downtown 234-9583 GROSSMONT COMMUNITY COLLEGE Stagehouse Theatre 8800 Grossmont College Drive, El Cajon 465-1700 x410

IMPERIAL BEACH PLAYERS Marina Vista Center Fighth Street and Imperial Beach

JEWISH COMMUNITY CENTER Front and Center Theater 4079 Fifty-fourth Street. San Diego 583-3300 x36

LA JOHLA STAGE COMPANY Parker Auditorium, La Jolla High School 750 Nautilus Street, La Jolla 459-7773

LAMB'S PLAYERS THEATRE LAMPLIGHTERS COMMUNITY THEATRE Fine Arts Centr

LAWRENCE WELK VILLAGE THEATRE 8860 Lawrence Welk Drive, Escone 749, 3448

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

MARQUIS PUBLIC THEATER MARQUIS GALLERY THEATER

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

NORTH COAST REPERTORY THEATRE Lomas Santa Fe Plaza Lomas Santa Fe Road, Solana Beach 481-1055

NORTH COUNTY COMMUNITY THEATRE 1350 East Vista Way, Vista 724-3421 OLD GLOBE THEATRE Old Globe Theatre Cassius Carter Centre Stage Festival Stage, Balboa Park 239-2255

PALOMAR COLLEGE
Palomar College Theatre. San Marcos
744-8860 PATIO PLAYHOUSE

Vineyard Shopping Center 1151 E. Valley Parkway, Esco 746-6669 PINE HILLS LODGE 2960 La Posada Way

POINT LOMA COLLEGE Salomon Tireatre 3900 Lomaland Drive, Point Loma 222-6474 x248 SAN DIEGO ACTORS THEATRE SAN DIEGO CITY COLLEGE THEATER Thirteenth and C streets, downtown 239-7854

SAN DIEGO JUNIOR THEATRE Casa del Prado Theatre, Balboa Park

SAN DIEGO MESA COLLEGE 7250 Mesa College Drive, San Diego 279-2300 x236 SAN DIEGO REPERTORY THEATRE 1620 Sexth Avenue, downtown 235-8025

SAN DIEGO STATE UNIVERSITY Main Stage and Experimental Theate 265-6884 Open air Amphitheater 265-6947 SAN DIEGUTO LITTLE TE SATRE Del Mar Fargrounds. Del Mar 755-7358

SANTEE COMMUNITY THEATRE 10025 Los Ranchitos Road, Lakeside 448-5673

448-5673 SCRIPPS RANCH COMMUNITY THEATRE Wangenheim Junior High School Auditorium 9230 Gold Coast Drive, Mira Mesa 566-7300 x216 SHOWCASE SAN DIEGO 2244 Fourth Avenue, San Diego 423 0082

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

STARLIGHT Starlight Bowl, Balton Park 232-3049 or 234-STAR THE SUSHI GALLERY 852 Eighth Avenue, downtown 235 8466

THE THEATRE IN OLD TOWN 4040 Twiggs Street, Old Town 298-0082

298-0082

(INITED STATES INTERNATIONAL UNIVERSITY Zable Theater 10455 Pomerado Road, Scripps Ranch 271-4300

(INIVERSITY OF CALIFORNIA SAN DIEGO (CSD Theater John Muir Theater. Studio Theater 452:4574 Mandeville Auditorium. Mandeville Recital Hall 452:2380

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READER'S GUIDE TO THE THEATER

GIRL CRAZY

Sebatian's West Domer Payrousis is staging the musical — music by George Genthien, hirts by Mar Genthien, book by Gorge Genthien, book by Gorge Genthien, book by Gorge Mannes of the Churchia, a wealthy. New York phylopo, whose father has sent farm wast to get away from bootleggers and gold diggers. Donny finds true and gold diggers. Donny finds true running a dude tench in Custerville. Automa. The 1930 musical. halforniared by Ethel Merman's debut address. The 1930 musical halforniared by Ethel Merman's debut address. The 1930 musical halforniared by Ethel Merman's debut address. The 1930 musical halforniared by Ethel Merman's debut address. The 1930 musical halforniared by Ethel Merman's debut address. The 1930 musical halforniared by Ethel Merman's debut and the 1930 musical halforniared by Ethel Merman's debut and the 1930 musical halforniared by Ethel Merman and the 1930 musical

140 Avenida Pico. San Clemente, through July 21: Thursday through Saturday, dinner at 6:30 p.m., curtain at 8:00 p.m. Sunday, dinner at 5:30 p.m., curtain at 7:00 p.m. Matinee Sunday, brunch at 11:30 a.m., curtain at 1:00 p.m. For information call 492-9950.

GOD NEWS

Project Vanguard Productions presents a musical based on the Google of John that recounts the resurred to the Google of John that recounts the resurrection experience. Bot Lands directs the production, Members of the cast include John Lands, Buts John Lands, Buts Lands Lands and Lands

GREATER TUNA

GREATER TUNA
Basically a series of satirical
television skits, such as you might
see on Saturday Night Law. Greater
Tuna is worth going to for the
virtuoso performances of Larry
Drake and Philip Reeves, each of
whom plays a dozen roles, several of
them in drag. Authors Jaston
Williams, Joe Sears, and Ed Howard
merels aim to entertain in the
ortertain in the ortertain in the Williams, Joe Sears, and Ed Howard merely aim to entertain in this evocation of a fictitious Beass to which the second of a fictitious Beass to which a second of a fictitious Beass to which a second of a second

Park through September 1.

GUYS AND DOL Statefels
The Vist Summer Theatrets
opens is fifth season of outdoor
mused productions with Task
Seeing's White to the Short states
of the Seeing's White to the Short states
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The loy's of this sizes the Down. This
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of the Sieve - Soul Mission, is
of the Sieve - Soul Mission, is
formitted by the devel may care Sily
James Cools is the musical director.
Ed Pierra is the chorcographer, and
James Cools is the musical director.
Ed Pierra is the chorcographer, and
The Moonlight Amphitheters.
Bengle Terrace Park, Vista, through
July 27. Thumpsity through Saturday
7.24 Appl. The information call
7.24 2962.

HELLO AND GOODBYE Athol Fugard's uneven dram

several moments of genuine power.
First produced in 1965, the play arms not for affirmation, in the way of the play arms not for affirmation, in the mothers just to continue living.
Fugured takes the things we take for granted or hold dear and reduces that denuding our assumptions of the denuding our assumptions of their value. The play begins at a point where fee ever go, its two for the play th

of Johnnie's character. But Bonnie Dillingham's work as the spiteful, contentious Hester makes the Bowery's otherwise incunsistent production worth a visit. (Sm.) Bowery Theatre, through August 4; Thuruday through Saturday 48.00 p.m. Sunday at 7:00 p.m.

THE KING AND I Reviewed this issue. Starlight Bowl, through July 21: Thursday through Sunday at 8:30 p.m.

LONDON ASSURANCE
The Old Globe Theatre presents
Dion Boucicault's
nineteenth-century comedy of Door Boucheasts by corredy of manners about a young vain with falls in low with his father's youthful falls in low with his father's youthful famewher. Carp Bod Genera the the cast include David Ogden Stiers. Katherine McCallen, Jeffery Cornbi-ffichaed Sept is the scenic designer. Deborath M. Dyden the costume designer, and Mern Doney the second designer, has composed original music for this production. Cover Device Stream Theology Cover Device Stream Theology Cover Device Stream Theology Cover Device Stream Theology Support Cover Support Cover Support S

A MAN'S A MAN A MAN'S A MAN
The La Jolla Playhouse is staging
Bertolt Brecht's powerful drama
about Galy Gay, a humble porter
who goes out to buy fish and
becomes transformed into a British
soldier and leads the army against a
group of Indian rebels. Robert
Woodruff directs the production. Cast members include: Bill livin, Ray Berry, Haury Chaykin, Geoff Hoyle, Beradis Kemp, Felton Perry, Editor Berry, Haury Chaykin, Chen Liber Berry, Law Law Law Liber Berry, Law Link, Glora Mann, Christopher Randolph, Douglas Roberts, and Tahas Reth. Doug Serin as the secre-tion of the Charlest Tahas Reth. Douglas Serin as the secre-costume designer, Richard Riddet the Ighiring designer, and Victor Tupan: the sound designer. Masta Wisselframs, City. Douglas Wisselframs, City. Douglas Wisselframs, City. La Jolla Playhouse, through Visuality Links August 11: Tundey through Sunday August 11: Tundey through Sunday and Sunday at 200 pm.

St. Oxford and 200 pm.

A MIDBOUMMER NIGHT'S

Dark O'Tism's expers staging of
Shakespeare's popular comedy
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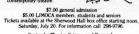
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READER'S GUIDE TO THE THEATER

drama, the performances of Sters.

ACCIdesth, and Combis add a rare ingredient to the production. For all the combination of th

8-30 jum.
A MIDBUMMER NIGHT'S
DREAM
For las fifth annual summer show.
Octad-One Productions presents
volume to the productions of the state of the s

Wilson and Franklin Lacys, The Summer Mentahop is a printle corporation set up by local teachers and parents to provide theater axperience for Children. The production — which features such processing the control of the control of

The Patrice Codege Theater is staging Lionel Bart's musical adaptation from the Dickmen some. Clove Thiss: Theater is staging Lionel Bart's musical adaptation from the Dickmen some. Clove Thiss: Theater is the Dickmen some in Lione's Clove Thiss: The Dickmen Staging Lionel St

a successful artist who goes home to peart a portrait of her eccentric peersts— the Churches, Armong herestes— the Churches, Armong the Churches, John B. Torbest the lighting designer, and Michael the Lighting designer, and Michael the Lighting designer, and Michael Walton the sound designer. (Sirn J. May 19 through Sperimber 22. Deady through Sunday at 20.00 pm. Michael Sautady and 20.00 pm. Chronoph July 20.00 pm.

July 20).

A PARTY FOR LOVERS
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The Pins Hills Lodge, through
August 17; Friday and Saturdey,
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PERSOD GA ADMISTRENT

PERIOD OF ADJUSTMENT
Rarely one to take the safe route

PRESENT LAUGHTER
Reviewed this issue.
Gaslamp Guarter Theatre, through
August 31; Wednesday through
Saturday at 8:000 p.m. Matinee
Sunday at 2:00 p.m.

with this "terious comedy" first produced in 1900. Termsease Williams did just that. It is hard to believe that the author of A Streets. A first of the second to the second to the second to the second to the case where deeply inguined marial wor can be easily second by the simple melodoman about too couples whose deeply inguined marial wor can be easily secoled by the simple melodoman about too couples whose deeply inguisted were and errototoral first product were and errototoral fragulate were and errototoral for completely devoked of Williams singuistic were and errototoral of copular theater Williams reacted opposits strongly, in the Forties and Filtes, when he cut a wide, the second of the

spaints strongly, in the Fories and Filties, when he cal a wide, pessonate swaft down Broadway. It is a superior of the control of the contro

PLAY IT AGAIN BAM
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Sunday at 2 OD pm.

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READER'S GUIDE TO THE MUSIC SCENE

information and photographs to Reader Music Scene, P.O. Box 80803, San Diego 92138.

While the term "Christian While the term "Christian rock" may not qualify as an oxymoron like 'defense budget' or 'Charger's pass rush,' the music to which it refers may never shake its inherent and problematical contradictions. That's not to imply that nock and the state of the contradictions. That's not to imply that rock which is a state of the contradiction of the Nor would it make much sen to say that a message cannot be truly Christian if it is borne on the bony back of a hard-rock tune, unless someone can come forward with a newly discovered instructs. "That Shalt Not Playeth Power Chords." No, the inescapable ironies to which I refer have more to do with the motives of those who perform Ch. 'ian rock and the realities that come to bear on their

Let's look for a moment at this subgenre that has been threatening to become a phenomenon. In recent weeks we've had several Christian rock we've had several Christian rock artists pass through San Diego, among them the heavy-metal band Stryper, the rockabilly-ish Lifters, pop-gospel singer Amy Grant, rhythm and blues weakls t Philip Bailey, and this week, a group of former arena-



week, we are left with the fact that even Amy Grant — Christian musics newest superstar and the recipient lately of an incredible amount of media hype — still selfs most of her records within the insular and very specialized "Christian music" market, one consisting mostly of independent labels and arists of whom most people and arists of whom most people and arists of whom most people independent labels standards, but don't expect them to start infiltrating the pop charts any too soon (even if Crant's recently released, po-poriented rockers calling itself A.D. (to which we'll return in a minute). Each time such artists show up we are reminded of the we are reminded of the magazine and newspaper articles and television special reports that have tried their darvedest (If m watching my language for this piece; to convince us that these Christian rockers represent some kind of trend. Considering all the considering all the second of the considering and think they were the vanguard of a movement that had the record executives shuffling frantically to ready the record presents for the cased the record presents for the ready the record presses for the "Christian Invasion" (what recently released, pop-oriented album does well).

When asked (and even when not asked), the artists listed above make their aims clear.

They want to rock and at the People magazine undoubtedly would dub "The New Crusades"). But when the headlines have faded and the

TV reporters have moved on to the next phenomenon of the

nothing wrong with that, but I see a problem: the people who will buy their albums and attend their concerts are by and large and their concerts are by and large and their concerts are by and large and their concerts are by an another to Newschel element to the Christian-rock thing that will prevent it from ever becoming more than it already to the christian community and the another large and their concerts and their control of the Christian community takes an interest in Christian rock. an interest in Christian rock bands, it will likely be because of the music and not because of the message. And most of the music is rather bland, so even that remains a remote possibility.

that remains a remote possibility. Understandably these Christian rockers have based christian rockers have based christian rockers have based presumption that rock as a medium is a great conduit for ideas, a 'universal language' that will reach into peoples hearts and minds. Rock's professional defenders and consideration of the miscis'; power to a constraint of the contrastion, 'clinique to the contrastion,' clinique to the contrastion,' clinique to the contrastion,' clinique to be the contrastion,' clinique to be the contrastion, the contrastion of the contrastion, the contrastion of the contrastic contrast government, was already bonded by a common set of ideals fostered by interaction

and reaction to the events of the day. Rock merely became a convenient and highly accessible catalyst and means of expressing and promugating those belies. Unless there are hundreds of thousands of tenagers and young adults who are already considering "giving their lives to Circit." then the odds against Christian rock's gainst christian rock's gainst christian rock's gainst christian rock will not turn masses of young hearts and minds to Christ any more than listening to Madonns will turn a generation of young girls into vamping romphomanias. We in an interesting recent of the control of the c

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same time bring the word of Christ to the masses. There's

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RANDY NEWMAN Friday, August 2

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Southwind. Apparently Livgren came to accept Christ as his lord and savior in 1979, in the middle of a mine-year career with Kansas during which his songwriting was responsible for selling 14 million records for the

Not long after his conversion Livgren began recording his own solo albums while remaining a fixture in Kansas. The second of these solo affairs Time Line, was an attempt by Livgren to bring a Christian communication to the secular rock world. By Livgren's own admission, it didn't work, and when Livgren and bassist Dave Hope left Kansas for good las! January, it was to redirect their energies. Rather than bring Christianity to the high-tech rock world, Livgren and Hope sought to bring their combined expertise to Christian music. Livgren doesn't mince words when he allows that most

Christian music — even Christian rock — has been pretty "safe and mainstream." A.D., then, is a project intended to open up Christian rock to new sounds, new kinds of musical ideas. What A D ounds like is Kansas at its most

creative.

It's easy to think of Kansas as a band that had one gigantic hit, 1977s "Carry On Wayward" 1977's "Carry On Wayward Son," and then slipped into a series of dreadful self-parodies before finally petering out. But actually the band made a chunk of good music, most of it on the Song for America and Leftoverture albums, and most of treatments. Letroverture anoms, and most of it written by Livgren.
Livgren's style on the debut A.D. album, Art of the State, owes much to that which he contributed to his former hand. It's a sort of Americanized variant of the British art-rock of the early Seventies — ornate instrumentation, grandiose arrangements, epic themes, and

STING 8/13 CULTURE CLUB 8/19

HENLEY

choirlike vocals, all riveted to a chorring vocats, all riveted to a whomping rhythm track that reminds the listener that this is, after all, art-rock. On Art of the State Livgren actually has produced some of the best stuff he's written in a long while, and his cohorts turn in solid. professional performances (vocalists and multi-instrumentalists Warren Ham and Mike Gleason are also Kansas alumni; drummer Dennis Holt rounds out the

lineup).

If, as Liveren claims, he has turned his back on the commercial record industry because he refuses to compromise the purpose of his born-again composing, it's also good to hear that he hasn't good to hear that he hash t sacrificed his creative impulses in order to construct a forum for sermonizing. Of course, every one of the songs on Art of the State has a Christian premise. But if you liked the material Liveren wrote for Kansas's

better albums, and are perfectly content with your current attitudes toward spirituality, you can listen to Art of the State and ignore the lyrics. Which, the way Livgren sees it these days, would be to miss the point of his current undertaking entirely. I don't think that Christian rock's don't think that Christian rocks inner condicts will ear be resolved, but if it has any chance at all of transcending its paradoxical difficulties, owned becoming to the nock sorted to the control of the nock sorted to the control of the nock sorted to the control of the cont

some real seutring to find any trace of the singer-songwriters who monopolized the record charts several years ago. By the early Seventies rock had come to take itself — and in turn be taken - more seriously than in

its previous phases, when the music often seemed little more than an excuse to form a band and have some fun. The social and political upheavals in this and political upneavais in this country changed all that, and the new emphasis on "meaningful" lyrics and "serious" musicianship trained the spot light on the performing

the spottight on the performing songeriter, who was championed as the new auteur Artists such as Carole King, James Tolor, and Paul Simon stepped into this spotlight, as did fugitives from popular rock. Neel Young, Down Mann, and Jesse Colin Young, Young, who had pitoted the Youngshoods through their years of hit records and critical back-patting, kept a lower public profile than most of the public profile than most of the successful career around such albums as Together, Songbird, footballouing as Together, Songbird, footballouing on pget 18

(continued on page 18)



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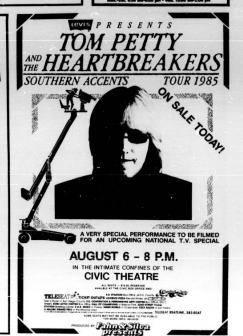


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and Song for Juli. Young's breezy mix of folk, jazz, and ountry stylings, introspective long songs, and caressing vocal manner found a fairly large audience in the mid-Seventies, but Young joined the death march with the other solo artists when disco and punk blew subtlety out of the water later in

that decade.

Now many of the singersongwriters who were deffied ten
years ago are having trouble landing even modest record deals. The last I heard, Mason was negotiating with an independent label based in

Texas: Morrison was dropped lexas; Morrison was dropped from the Warner Brothers artists roster due to lack of sales (only to be signed and recorded recently by PolyGram); and Young was still marketing his own albums at reunion gigs by the Youngbloods. When I saw that band at the Rodeo some months ago. Young seemed very bitter about his treatment at the hands of Elektra Records, his last major company, and was paying a lovely lass to sell his most recent album in the club's lobby. I would hope that Young's current string of performances can be taken as an indication that he's making progress in his efforts to get back into the

mainstream, if you'll pardon the expression, because he's a genuinely gifted songwriter and an artist worthy of more respect than he's gotten from the fickle record biz. Young will perform tonight. Thursday at La Paloma tonight, Thursday, at La Paloma Theater in Encinitas. Also on the bill is early-Dylan folk stylist Joel Edelstein. In other concerts this week,

In other concerts this week, Tower of Power will be at the Belly Up Tavern tonight. Thursday; while near^{be-1/6} Bus Boys and Dirk Debenaire are going to be sharing the should at the Distillery. A prett, actic Friday brings John Deuver and his band to SUSU'S Open-Air theater. "Weird Al" Yankovic

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to Humphrey's for two shows; New Marines, Tami and the Monthlies, Eleventh P. ur, and Captured Hearts to the Spirit; and the Marshall Tucker Band to the San Diego Wild Animal Park's Mahala Amphitheater for the first night of a weekend stand to conclude of a weekend stand to conclude Sunday night. On Saturday, Fear, Gang Green, Adrenalin O.D., and S.N.F.U. will be at the Palisade Gardens Roller Rink: guitarist Cardens Roller Rink; guitarist Larry Carlton will be at Humphreys for two shows; and the Babylon Warriors, Playground Slap, and Stormy Summer will be at the Spirit. Sunday's two shows feature

singer Roberta Flack at the Kona Kai Club on Shelter Island; and guitarist Elvin Bishop at the Bacchanal in Clairemont Mesa. Tuesday's only show is a doubleheader that showcases saxophonist Grover Washington, Jr. and Pieces of a Dream at SDSU's Open-Air Theater. But things heat up again on Wednesday when the Power Station hits SDSU's Open-Air Theater; Shadowfax plays Humphrey's in two shows; Mutabaruka and the High Times Players take over Wabash Hall; and Richard Thompson opens a two-night stand at the Old Time Café in Leucadia.















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CONCERTS

2.7

Jesse Colin Young and Joel Edelstein: La Paloma Theater, tonight, Thursday, 8 p.m., First and D streets, Encinitas. 436-7788.

Tower of Power: Belly Up Taveni tonight, Thursday, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

The Bus Boys: The Distillery, tonight, Thursday, call for time, 140 South Sierra Avenue, Solana Beach, 755-6733.

John Denver and Band: SDSU's Open-Air Theater, Friday, July 19. 8 p.m., San Diego State University campus. 232 0800 or 265-6947.

A.D. and Phil Keaggy: Golden Hall, Friday, July 19, 8 p.m., Community 565-7278.

"Weird Al" Yankovic: Humphrey Friday, July 19, 7 and 9 p.m., 2303 Shelter Island Drive, 232-0800.

New Marines, Tami and the Monthlies, Eleventh Hour, and Captured Hearts: Spirit, Friday, July 19, 9 p.m., 1130 Buerress, 272, 2020.

The Marshall Tucker Band: San Diego Wild Animal Park's Mahala Amphitheater, Friday, July 19, through Sunday, July 21, 7:30 p.m., 15500 San Pasqual Valley Road, Escondido. 747-8702,

Fear, Gang Green, Adrenalin O.D, and S.N.P.U.: Palisade Gardens Skating Rink, Saturday, July 20, 8 p.m., 2838 University Avenue, 565-9947.

Larry Carlton: Humphrey's, Saturday, July 20, 7 and 9 p.m. 2303 Shelter Island Drive.

Babylon Warriors, Playground Slap, and Stormy Summer: Sp Saturday, July 20, 9 p.m., 1130 on Warriors, Playground

Buenos. 276-3993.

Roberta Flack: Kona Kai Club, Sunday, July 21, 8:30 p.m., 1551 Shelter Island Drive, 283-SEAT. July 21, 7:30 and 10:30 p.m., 8022 Clairemont Mesa Boulevard. 560-8022.

L'Espirit: La Maison/Galerie 5, Sunday, July 21, 7:30 p.m., 3681 Pifth Avenue, Hillcrest. 298-0119.

Harvey and the 52nd Street Jive: Hotel San Diego, Sunday, July 21, 4:30-7 p.m., 339 West Broadway Street, downtown, 283-7328.

Grover Washington, Jr. and Pieces of a Dream: SDSU's Open-Air Theater, Tuesday, July 23, 8 p.m., San Diego State University campus. 232-0800 or 265-6947.

Power Station and Spandau Ballet: Sports Arena, Wednesday, July 24, 8 p.m. 224-4176.

Shadowfax: Humphrey's. Wednesday, July 24, 7 and 9 p.m., 2303 Shelter Island Drive.

Mutabaruka and the High Times Players; Wabash Hall, Wednesday, July 24, call for time, 3855 Wabash Avenue, 481-8650.

Richard Thompson: Old Time Café, Wednesday and Thursday, July 24 and 25, 7 and 9 p.m., 1464 North Highway 101, Leucadia.

R.E.M.: SDSU's Open-Air Theater, Friday, July 26, 8 p.m., San Diego State University campus. 232-0800 or 265-6947.

Jan and Dean: San Diego Wild Animal Park's Mahala Amphitheater, Friday, July 26, through Sunday, July 28, 7:30 p.m., 15500 San Pasqual Valley Road. Escondido. 747-8702

Exciter, Megadeath, and Hirax Palisade Gardens Roller Rink. Saturday, July 27. 8 p.m., 2838 University Avenue. 565-9947.



TONIGHT

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ROCKIN' WEEKEND

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Notice to Appear

Two bands Two dance floors
Three bars

Three video big screens with music videos mixed by Lehr's VIs

SUNDAY

Sunday, July 21

KGR-FM 101



Congrats to The Londons winner of preliminary #2

Notice



#EATERS

TUESDAY & WEDNESDAY

Tuesday & Wednesday, July 23 & 24
MID-WEEK MEXICAN MADNESS



Dress code & picture I.D. strictly enforce

Suzanne Vega: Spirit, Saturday. July 27, 9 p.m., 1130 Buenos, 276-3993.

Santana: SDSU's Open-Air Theater, Sunday, July 28, 8 p.m., San Diego State University campus 232-0800 or 265-6947.

Tire Pat Metheny Group: Kona Kai Club, Sunday and Monday, July 28 and 29, 8:30 p.m., 1551 Shelter Island Drive, 283-SEAT

Avel Rios Project: San Diego City College Theater, Tresday, July 30, 8 p.m., Fourteenth and C streets.

The Vanguards: Mandolin Wind. Wednesday, July 31, call for time, 308 University Avenue, Hillcrest.

Jimmy Buffett and the Coral Reefer Band: SDSU's Open Air Theater, Wednesday, July 31, 8 p.m., San Diego State University campus, 232-0800 or 265-6947

George Winston: Civic Theatre. Saturday, August 3, 8 p.m., 202 C Street, downtown, 436-4030.

CLUBS

Clich listings are compiled by Rea Cub issings are compiled by R Jennings. If you wish to be included, please call 265-9282. Thursday afternoon or Friday before 5:00 p.m. The listings

North County Barr-X Ranch House, 119 East Broadway, Vista. 724-0510: Bobby Allen and the Boy with Hammers, country, Friday and Saturday,

9022: Tower of Power, rock, funk, and rhythm and blues. Thursday: Private Domain, rock, Friday, the James Harmon Bend, rock and rhythm and blues, and the South Bay Legends, rock and rhythm and blues. Saturday, the Beat Farmers, rock, rockabilly, and country rock, Sunday: the Mar Dels, vintage rock, Mary Dels, vintage rock, rockabilly, and country rock. Betty's Burger Garden, 2747 Carlsbad Boulevard, Carlsbad, 434-4361: Doc James, Mr. C and

Borrelli's Back Room, 2677 Vista Way. Oceanside. 721-5400: Midnight Delight, contemporary. Tuesday through Saturday; Moment's Notice with Judy Ames. Top 40 dance music. Sunday and

Company, jazz and contemporary, 1 p.m., Saturday.

Bookworks/Pannikin Coffeehouse, Flower Hill Center, 2670 Via de la Valle, Del Mar. 755-3735: The Peter Sprague Trio, jazz, 8 p.m., Friday.

Casey's Lounge, 125 West Grand Avenue, Escondido, 747-3163: Danceable jazz from the swing era with Jimmy Corsaro, piano, S'iaron Andrews, vocals, and Andy Riley, guitar, Tuesday through Saturday.

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,

proudly presents

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Singles & couples

"If you like to dance,

don't miss Tea Dance #5.

Harvey &

52nd Street

755-6733: The Bus Boys, rock, and Dirk Debonaire, rock, Thursday; Dirk Debonaire, rock, Friday; Private Domain, rock, Saturday; Millenn'im, rock, Tuesday.

El Comal, 12845 Poway Road, Poway, 486-1010: Ambition, contemporary, Wednesday through Saturday.

Fireside Lounge, 439 West Washington, Escondido, 745-1931: The Reflectors, rock, Thursday through Saturday: Four Eyes, rock, Wednesday.

The Flying Bridge, 1103 North Hill Street, Oceanside, 722-1904: Don Tennison, country and

Newly remodeled historical Hotel San Diego 339 West Broadway Street

contemporary. Monday through Saturday

Henry's, 264 Elm Street, Carlsbad. 729-9244: Tony Soraci and Co. with Judy Ames, contemporary, Tuesday through Saturday; live music, Sunday and Monday; call club for

Hotel Escondido, 2500 South Escondido Boulevard, Escondido. 747-5000: The Sounds of Magic, contemporary Tuesday through Saturday: Double Trouble, contemporary Sunday and Monday. Piano Bar: Kevin Green, Monday through, Fride. through Friday.

Hungry Hunter/Oceanside, 1221 Vista Way, Oceanside, 433-2633:

Sonny Daniels, contemporary Wednesday through Sunday

Hungry Hunter/Rancho
Bernardo, 11940 Bernardo Plaza
Drive, Rancho Bernardo, 566-2400:
Dave Smith, contemporary,
Wednesday and Thursday, Take
Teo, contemporary, Friday and
Saturday.

Ireland's Own, 656 First Street Ireland's Own, 656 First Street, Encinitas, 944-0233: Sean McVicker, Irish and contemporary, Thursday through Saturday, with Paul Dunn, Friday and Saturday, and Barbara McCarty and Patrick Petrie, Sunday, the Paradies Street Band, Irish music, Wednesday. Norm Harror Drive Oceanide. 722-1831: Sneak Preview. contemporary. Wednesday through Saturday. Ted Winchester. contemporary. Sunday.

Jolly Roger/Solana Beach, 937 Lomas Santa Fe Drive, Solana Beach. 755-0117: Barker and Orr, music and comedy, Wednesday through Saturday

La Costa Hotel and Spa, Costa del Mar Road, Carlsbad. 438-9111: Darci Daniels and Niteline. contemporary, and Gina Eckstine and Jinx, contemporary, Tuesday through Sunday, alternating nightly between the lounge and dining





Cheatham's Jazz Quartet every Sunday 6:00-10:30 pm Happy Hours Monday Saturday, 4:00-8:00 pm Sunday 4:00-6:00 pm, hot 6 cold hors d'oeuvres Sunday Buffet Brunch 1:00 am 2:00 pm All you can eat 9:9:5 Bahla Belle Moonlight Cruise Tuesday Saturday from 7:30 pm

Bahia

Resort Hotel 998 West Mission Bey Drive, 488-0551

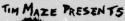
BARKER & ORR



FORWARD MOTION

Monday: Fo Mo, reggae and ska, Tuesday: Peter Sprague's Electric Band, jazz fusion, Wednesday.

Band, jazz fusion, Wednesday, Afternoon, Concerts: The Desert City Six, traditional jazz, and the Chicago Six, Dixieland jazz, 2-6 p.m., Friday, Molly Stone and Friends, blues and boogle-woogle, Monday: Stone's Throw, vintage jazz, swing, and rock, Wednesday,





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COMING AUGUST 10, 1985
INTERNATIONAL SHOW WITH D.O.A. & YOUTH BRIGADE ADVANCE TICKETS FOR FEAR & EXCITER AVAILABLE NOW AT OFF THE RECORD, LOU'S, LICORICE PIZZAS, TICKETRON & TELESEAT

2838 University Ave.



JOE CANNON Friday, July 19: No cover charge tonight only!

July 24—September 2 Foot-stomping music spiced with thigh-slapping humor from Waylon Jennings to Elvis to Rod Stewart. The king of Sun Valley comes to Del Mar!

Show begins at 9:00 pm \$5.00 cover, 2 drink minimum Dinner served till 9:00 pm, appetizers till 1:00 am



Restaurant 1670 Coast Blvd., Del Mar

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PRODUCED BY THE WARREN GROUP

Featuring Kerry Livgren & Dave Hope of **KANSAS** Plus verv special quest Phil Keaggy

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Friday, July 19—8 00 pm at loiden Istall
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All Telesset Locations
\$11.00 floor
\$13.00 floor
\$10.00 balcony
\$60.00 floor
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A Lighthouse Productions presentation in conjunction with Hartbeat Concerts

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

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THURSDAY, JULY 18, 8:00 PM LA PALOMA THEATRE



9 pm-1 am COLIN & KAREN

Dancing & Romancing Sunday & Monday 8 pm-12 midnight

Doc

La Tapatia, 340 West Grand, Escondido: 747-8282; Latin Soul Top 40 dance and Latin music. Sunday call club for information.

Leo's Little Bit of Country, 680 Leo's Little Bit of Country, 680 West San Marcos Boulevard, San Marcos, 744-4120: The Jesse Daniels Band, country, Wednesday through Sunday, Coyote, country, Monday and Tuesday, Free clogging lessons, Monday, and country dance lessons Tuesday through Thursday.

Lu's, 1963 East Valley Parkway.

McCabe's, 1145 South Thomont, Oceanside 4:39-6646: Line must . Wednesday through Saturday, call club for information.

Wednesday through Saturday

Monterey Bay Canners, 1325 Harbor Drive, Oceanside, 722-3474: Fantasym, contemporary, Wednesday through Saturday, Sam Parsons, contemporary, Sunday,

Mulvaney's, 340 East Grand Avenue, Escondido, 741-0935: The Features, rock, Thursday through Saturday: audition night. Wednesday.

Normandy Cocktail Lounge, 215 North Hill Street, Oceanside, 722-4721: Outra Controll, rock, Thesday through Saturday; live rock, Sunday and Monday, call club for

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar, 755-6614. The

Saturday, the Five Careless Lovers, blues and rhythm and blues. Sunday, Hollis Gentry and Fattburger, Jazz, Monday and Tuesday, the Rick Wells Hand, vintage rock, Wednesday. Old Time Cafe, 1464 North

Highway 101, Leucadia, 436-4030; Cowjazz, country swing, 7:30 p.m., Thursday, Gerry O'Beirne, folk

Thursday, Gerry O'Beirne, folk guitac and W.B. Reid, old time, country country blues, Tin Pan Alley, and jug band music on the guitac 7 and 9 p.m., Friday: Mother Logo, traditional, popular, country, and mountain music, 7 and 9 p.m., Saturday: Louisiana Caium Tho, traditional, Caium Thio, Th

traditional Casus music, 7 p.m. Sunday, Old Time Hoot Night

Pea Soup Anderson's, 890

Pomerado Club, 12237 Pomerado Road, Poway, 748-1135: The Savery Brothers, country, Wednesday through Saturday.

Palomar Airport Road, Carlsbad. 438-0880: Doc James, Mr. C and

Friday through Sunday.

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

Bernardo Oaks Drive, Rancho Bernardo, 277-2146: Karen contemporary, Tuesday through Saturday, David Watsorr and the Gathering, contemporary, Sunday and Monday.

Rancho Vera Cruz, 1020 West San Marcos Boulevard, San Marcos. 744-8102; Job Sasse, country and

folk. Friday through Sunday

The Red Coach Inn, 135 North Pine, Escondido. 743-9796: The Agents, rock, Tuesday through Saturday: Justin Kace, rock, Sunday and Monday

Rogue Stills, 9850 Carmel Mt. Road, Los Peñasquitos. 578-2144: Shades of Jade. Top 40 dance music, Tuesday through Saturday.

San Luis Rey Downs Golf Course Country Club, 31474 Golf Club Drive, Bonsall, 758-3762: The Crescendos, big band dance music. 8-12 pm. Fisiday and Saturday, and 6-10 p.m., Sunday; Bob Loog, Jazz pano, 7-11, Wednesday and

Vista. 724-9090: Uptown Pickin', country, Wednesday through

Sylks, West of I-5 on Via de la Valle,

Del Mar. 755-7955: J.J. Frank The Coalition Orchestra, jazz 2nd Top 40 variety, Thursday through Saturday and 3-7 p.m., Sunday

1044 Fine Foods, 1044 First 1044 Fine Foods, 1044 First Street, Encinitas, 942-1249: Indian Joe, country, pop, and originals, 6:00 p.m., Friday, and 6:30 p.m. Tuesday, various musicians perform on other nights, call club for information.

Tequila Flats, 3296 Mission Avenue, Oceanside, 757-7757: The Models, rock, Thursday through Saturday; the Us Band, rock, Sunday through Wednesday.

That Pizza Place, 2622 El Camino Real, Carlsbad. 434-3171: Bluegi ass Etc., new and traditional bluegrass, Saturday.

Them Bones, 221 East Grand, Escondido. 741-9445: Dakota, country rock, Wednesday through Saturday.

Upstart Crow and Company, 979 Lomas Santa Fe Drive, Solana Beach. 481-0727: Nancy Bruggs and Holly Burke, original jazz, Thursday through Saturday, Fred Benedetti, classical guitar, Sunday

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

Whiskey Creek, 14240 Poway Road, Poway, 748-7531: Stampede, country, Wednesday through Sunday.

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

Wooden Nickel, 13303 Poway Road, Poway. 748-6364: Ron Morin, country, Wednesday and

OUTDOOR

CONCERTS

July 19—Bryan Duncan (formerly of the Sweet Comfort Band)

COMPLIMENTARY HORS D'OEUVRES-FREE ADMISSION

OUTDOOR SETTING—BRING A BEACH CHAIR

2610 Galveston (3 blocks east of I-5 on Clairemont Dr.) - 276-1922

Atlantis Lounge

Tuesday through Saturday featuring Gloria Michaels

Spring Fever

through July 27

Thursday: CW Express, country, Friday and Saturday

Beaches

Atlantis, 2595 Ingraham Street, Mission Bay 226-3888. Gloria Michaels and Spring Fever, contemporary: Tuesday through Saturday, Maroa, jazz, Sunday and Monday.

Avanti of La Jolla, 875 Prospect Street, La Jolla, 454-4288: George Street, La Jolia. 434-4288: George Reno, piano bar. Wednesday through Saturday; Jerry Melnick, novie themes, originais, contemporary, and jazz music on the piano. Sunday through Tuesday.

"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

Drive, Mission Bay. 488-0551: Deboarh Raye and Aria, contemporary, Tuesday through Saturday, Cheatham's Jazz Quartet sazz, Sunday, Piano bar: Euddy Reed, Tuesday through Saturday Bob MacLeod, Sunday and Monday.

Beach Club, 1921 Bacon Street, Ocean Beach, 222-6822: The Bist Brothers, rock, Thursday through Saturday: the Blonde Bruce Band, blues and rhythm and blues, Wednesday.

The Bookcase, 737 Pearl Street, La Jolla, 454-9832: The Maroa (The Joe Marillo Quarlet), Jazz, 6-9 p.m., Thursday.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla, 457-4170: Two Tones, rock, Wednesday through Saturday, the Starmakers recorded music and video audien

through Tuesday.

Catamaran Hotel, 3999 Mission Boulevard, Mission Beach, 488-1081: Live jazz, Wednesday and Thursday, call for information; the Jets, vintage rock, Friday through

Che Cafe, Revelle campus, Gilman Drive and La Jolla Village Drive, La Jolla. 452-2311: Born Cross-eyed, music of the Grateful Dead, 9 p.m. music of the Grateful Dead, 9 p.m., Friday, beginning at 3 p.m., Saturday: Wild Desires, rock, the Nephess, rock, Hair Theater, rock, Untold Fables, rock, Thru the Looking Glass, rock, the Looking Glass, rock, the Wallflowers, rock, the Fourgiven, rock, the Tell-Tale Hearts, rock, the Unclaimed, rock, and the Nashville Ramblers, rock.

Chuck's Steak House, 1250 Prospect Street, La Jolla. 454– 5325; Stone's Throse vintage is swing, and rock, Wednesday

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GENTLEMEN'S NIGHT

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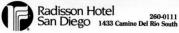
Holiday Inn San Diego Embarcadero

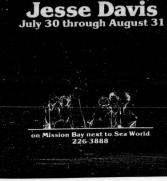


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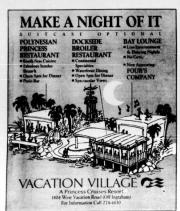












Flario's 7955 La Jolla Shores Elario's, 7955 La Jolla Shores Drive, La Jolla, 459-0541; Papa John Creach, electric violin jazz, Wednesday through Saturday, Ron Satterfield, jazz, Monday and Tuesday.

Halcyon, 4258 West Point Loma Boulevard, Loma Portal. 225-9559: Four Eyes, rock, Thursday through Monday, Taxi, rock, Tuesday and

Hilton Hotel, Cargo Bar. 1775 East Mission Bay Drive, Mission Bay. 276-4010: The People Movers, contemporary, Wednesday through Saturday; Tiple Plass, contemporary, Sunday through Tuesday.

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

Hotel La Jolla, 7766 Fay Avenue, La Jolla. 454-3001: Joey Chess, piano variety, Thesday through Saturday

Islandia Hotel, Supper Club/Lounge, 1441 Quivera Road, Mission Bay. 224-3541: Bogart, contemporary, Wednesday through Saturday; Stu Shames, jazz piano, Tuesday and Wednesday. A liwe outdoor concert is featured every Saturday from 4-7 p.m.; call club for information.

Jimmy's Place, 2176 Chatsworth Boulevard, Point Loma. 226-4578: Gloryhouse, rock, and Eazy Access, rock, Thursday.

Jose Murphy's, 4302 Mission Boulevard, Pacific Beach. 270-Boulevard, Pacific Beach. 270-3220: The Siers Brothers, rock, Thursday through Saturday: Messenger, rock, Sunday through Tuesday; Dirk Debonaire, rock. day Joe Azarello plays jazz from 5-8 p.m., on the outdoor pat

Street, Coast Walk, La Jolla. 456-0707: Live jazz, Friday and Saturday, call club for information

La Valencia Hotel, 1132 Prospect Street, La Jolla. 454-0771: Bob MacLeod, piano and vocal variety, early evening Tuesday through Saturday

Le Chalet, 5046 Newport Avenue. Ocean Beach. 222-5300: Messenger, rock. Thursday through Saturday: Millennium, rock, Sunday and Monday; Voyeur, rock, Tuesday

Le Sainte Maxine, 1250 Prospect Street, La Jolla. 454-2434: Pepper and Salt, Latin, salsa, Top 40, big band, swing, French, Italian, and Greek music, Tuesday through

Loma Portal (formerly Rodeway Inn), 2901 Nimitz Boulevard, Loma Portal, 224-3655: The Hills Brothers, jazz, Thursday; Spanky White Face, contemporary and rhythm and blues, Friday and

Mary's by the Pier, 710 Garnet Avenue, Pacific Beach, 483-7844: The Ducktaii Revue, vintage rock, Sunday and Monday; live music on all other nights, call club for

McP's,1107 Orange Avenue, Coronado. 435-5280: The Pep Boys, contemporary, Thursday; Black Market, contemporary, Friday and Saturday; the Gires, contemporary, Monday; Joey Harris, rock, Tuesday: the Rogues, contemporary, Wedi sday

Mexican Village, 120 Orange Avenue, Coronado, 435-1822: Recorded music with Dean Atkinson, Friday and Saturday, Pianobar: Randy Beecher, Sun theoret. Therefore

Mony Mony's, 3595 Sports Arena Boulevard, Loma Portal. 223-5596: Crystal, rock, Thorsday through Saturday: Automatics rock, Sunday and Monday; Circles, rock, Tuesday

Mulyanev's, 1031 Orange Avenue. Mulvaneys, 10.31 Orange Avenue, Coronado. 435-4660: Brian Stevens, contemporary, Friday and Saturday; talent night with Kitty Kieffer, Sunday.

Mulvaney's, 4230 Mission Boulevard, Pacific Beach, 483-7383: Rick Cosey, variety, Thursday through Saturday; talent night with Rick Cosey, Monday.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach 270-7522: Ella Ruth Piggee, jazz and blues, Thursday through Saturday; Hollis Gentry and Fatthurger, jazz, Sunday, the Heaters, rock, Monday and Tuesday: the Five Careless Lovers. blues and rhythm and blues, Wednesday

Paradise Bay (formerly the Windrose), 1935 Quivera Road, Marina Village, Mission Bay Park 223-2335: In Colour, rock, to Appear, rock, Wednesday.

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

Village Drive, La Jolla, 587-1886: Jimmy Hooper, contemporary, Tuesday throughSaturday, live music, Sunday and Monday, call club for information.

The Salmon House, 1970 Quivera Road, Marina Village. 223-2234: Melissa McCracken, contemporary, with Larry Evans on piano, Thursday through Saturday.

Sandtrap Lounge, 2702 North Mission Bay Drive, Mission Bay, 274-3314: Ed Ellis and Tapestry, azz, nostalgic blues, and contemporary, Thursday through Saturday and early evening Sunday

Spice Rack Restaurant, 4315 Mission Boulevard, Pacific Beach. 483-7666: Robert Wetzel, classical guitar, Wednesday through Saturday.

Pacific Beach, 274-2323; Jerry einick, movie theores, on intemporary, and jazz m contemporary, and sazz music on the piano. Wednesday through Saturday: the Bruce Cameron Jazz Ensemble, jazz, Monday and Tuesday.



SPECIAL GUEST: BROTHER YOUNG ONE NIGHT ONLY - SUNDAY, JULY 21 Doors open 6:30 pm - Two shows 7:30 pm & 10:30 pm

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SEQRITS ARENA TICKET OFFICE & ALL TICKET MASTER
LOCATIONS, INCLUDING MAY CO. PRODUCED BY BEAVER

Restaurant, 3567 Del Rey Street, Pacific Beach. 483-2703: Live flamenco music and dancing, 7:30 and 9:30 p.m., Wednesday, Thursday, and Sunday, 7:30, 9:30, and 11:30 p.m., Friday and Saturday

Texas Teahouse, 4970 Voltaire Street, Ocean Beach. 222-6895: Tom "Cat" Courtney, blues.

Top of the Cove, 1216 Prospect et. La Jolla, 454-7779: Lub Street, La Joila, 434-1719; Lub. Papova, classical, easy listening and variety piano, Wednesday through Saturday, and Sunday brunch.

Upstart Crow and Co., Seacoast Square, 4475 Mission Beach Boulevard, Pacific Beach, 272-8990: David and Francesca Savage, classical music on bassoon, flute, and viola, Sunday brunch.

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission B 274-4630: Four's Company, contemporary, Tuesday through Saturday.

Victor's, 1403 Rosecrans Street, Point Loma. 226-1871. Upstairs Paul Eastland, Top 40 variety. Norman Clifford and Frankie

The Alamo, 3093 Clairemont Drive, Clairemont, 276-2240; Toys, rock, Thursday through Saturday; Flyweil, rock, Tuesday and Wednesday.

and Frunklay, the beat Farmers, brokeling and Saturday, Elvin Bishop, rock and rhythm and blues, Sunday, the James Harmon Band, rock and rhythm and blues, Tuesday, Storm plays jazz from 5-8 p.m., Friday.

Blarney Stone Pub, 5617 Balboa Avenue, Clairemont. 279-2033:

PADRES/ALL GAMES

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Friday and Saturday Downstairs Ferlin, contemporary, Wednesday through Saturday, live music, Sunday, call club for information.

San Diego North

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

Brian Connolly, Irish ma

Bacchanal, 8022 Clairemont Mesa Boulevard, Kearny Mesa, 560-8022: Private Domain, rock, Wednesday and Thursday, the Beat Farmers, tock, rockabilly, and county rock.

Cafe in the Valley Restaurant, 911 Camino dei Rio South, Mission Valley 296-6329; Zzaji, jazz, Thursday through Saturday; Eric Foster, classical guitar, early evening. Thursday, and Saturday through Tuesday; John Lyons, classical quitar early evening Friday and Wednesday, Mike Zoumaras, classical guitar, Friday lunch; Mark Augustin, jazz guitar, 6-11 p.m., Tuesday and Wednesday

Carriage House, 7945 Balboa Avenue, Clairemont, 278-2597: Ashley Blake, contemporary, Tuesday through Saturday.

Islands Lounge, Hanalei Hotel, 2270 Hotel Circle North, Mission Valley 297-H01: The Spud Brothers, rock and comedy, Tuesday through Saturday; Southwind, contemporary, Sunday and Monday.

Wednesday through Saturday: the Jackeens, Irish music, Sunday

Clairemont Drive, Clairemont, 276-0965: Best of Friends, Top 40

variety. Thursday through Saturday.

The Blue Bayou Lounge, 2537

Bogey's, 5353 Mission Center Road, M

Road, Mission Valley 297-8361: Ella Ruth Piggee and Talk of the Town, jazz and blues, Sunday.

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa, 578-8666: California Aero Drive, vintage rock, Thursday through Saturday.

La Hacienda Cantina, Mission Valley Inn, 878 Hotel Circle South, Mission Valley. 298-8281: Jesse Davis, contemporary, Tuesday through Saturday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-299, 290 Facto, rock, Thursday through Saturday, with Notice to Appear, rock, Friday and Saturday, Notice to Appear, rock, the Beat Club, rock, and the Heaters, rock, Sunday, the Heroes, rock, Thesday and Wednesday.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060: The Younger Half, contemporary, Wednesday through Saturday; the California Transfer, contemporary, Sunday through Tuesday.

Monterey Whaling Company, 887 Camino del Rio South, Mission Vallez 291-1638: Steve Hudson, comedy and music, Wednesday through Saturday; Sally Saxton, contemporary, Sunday and Monday; the Jeds, contemporary, Tuesday

The Moonglow, 4615 Clairemont Drive, Clairemont, 273-1022: Nightshift, contemporary, Tuesday through Saturday, Alaska, country, Sunday and Monday.

Navajo Inn, 8515 Navajo Road, San Carlos. 465-1730: Quest, rock, Tuesday through Saturday; live rock, Sunday and Monday, call club

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

Pavillion Lounge, Town and Country Hetel, 500 Hotel Circle North. 291-7131: Sound Investment, contemporary, Tuesday through Saturday, Dining Room: Kathy Lloyd, contemporary harp. Friday and Saturday.

Peter D's, 5149 Clairemont Mesa Boulevard. 277-3217: Three's Enough with Randy James. contemporary, Thursday through Saturday.

Smuddler's Inn. 402 Fashion Valley, Fashion Valley East. 291-7170: Jim Moore, contemporary. Friday and Saturday

The Speakeasy, 9379 Mira Mesa Boulevard, Mira Mesa. 566-0970 Hearsay, contemporary and Top 40 dance music, Thursdaythrough

Spirit, 1130 Buenos Avenue, Bay Park. 276-3993: Ragged Lace.

rock, Chalace rock, and Shark rock, Chalace rock, and Shark Jones, rock, Thursday, the New Marines, rock, Captured Bearts, rock, Eleventh Hour, rock, and Tami and the Monthlies, rock. Friday: the Babylon Warriors, regione, the Kaus, regione, and Stormy Sommer, jozz-blues fusion, Saturday, Trees (Dane Conover and companies), ock, Glorybouse, rock. company), rock, Gloryhouse, rock, Four Eyes, rock, and Mojo Nixon, blues and rhythm and blues, Tuesday, the Pumps, rock, Attack Weasel, rock, and White Glove Test,

Stardust Hotel, 950 Hotel Circle North, Mission Valley, 298-0511. Coral Room: The Four of Us, swing

Saturday, the Dick Lonez Trio swing, contemporary and vocals, Sunday and Monday Crane Room. Bert Torres, contemporary, Tuesday through Saturday

Tio Leo's/Mira Mesa, 10787 Cammo Ruiz, Mira Mesa, 695-1461: The Procrastinators, rock and rhythm and blues, Wednesday and Thursday, the Five Careless Lovers, blues and rhythm and blues, Friday Xpresso, contemporary, Saturday Jeff Williams, contemporary, Sunday and Monday, Spanky White Face, contemporary and rhythm and blues, Tuesday.



THURSDAY, TONIGHT Metal Hoods with RAGGED LACE and CHALACE SHARK JONES

FRIDAY, JULY TA ... OM LA. NEW MARINES

CAPTURED HEARTS and the
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TIESDAY, JULY 23 San Diego's MCA recording artists Dane Conover & Marty Eldridges'
TREES "Delta Sleep" with FOUR EYES

GLORY HOUSE plus MOJO NEXON FEDNESDAY, JULY 24 THE PUMPS and introducing ATTACK WEASEL plus in their debut WHITE GLOVE TEST

TOP TO BEROW \$ July 25th: NIMBUS OBLAND CITY ON EDGE, July 28th: PLANDROUND SLAP, 3 SIMPLE WORDES, THIS & SUBJECT TO CHANGE Act. Art Techemostry, July 27th: A6th act act is from New York SIZANNE VECE, July, 3rd, 48th OF OF LOVE WITH A TEN WOOD VEILED AND THE ACT AND ACT ACT AND ACT AND

Drive In ... so I did, surprised me with some pretty good musical a gave away hundreds of his new album. But only three were able to quiz. Name all those who were on Gillian's Island—Nike the control of the mic named evenuone but Gill—lost. Next, to sing gave usery hamshould of his new allown. But only have were able to quest to quest the country of these who were on the man. I have the server of the man the country of the property of the pr

emporary. Tuesday through Thursday: Costa V. contemporary, Friday and Saturday: Frank Dexter. contemporary, Sunday and Monday

The Wellhouse, 10789 Tierrasant, Boulevard, Tierrasanta Ray and Lainie Correa with Bert Miller on drums, swing, pop. nostalgia, and contempor and

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

San Diego South

Avenue, Hillerest, 291-4779, Stu Shames, Jazz piano, 6-8 p.m., Monday through Friday, Kathy Lloyd, contemporary harp, Sunday through Wednesday.

Barnacle Bill's, 1880 Harbor Island Drive, Harbor Island, 297-1673: Frank Dexter, contemporary,

Cafe Angelique, 2870 Fifth Avenu (Fifth and Palm), Hillcrest, 692-3370: Francesca Savage and Friends, classical viola duets,

Caravaggio's, 1119 Sixth Avenue, downtown. 232-2747: Fred Benedetti, classical guitar, Saturday

evening and Sunday afternoon; Gail Benci, piano and vocals, 8-12 p.m.,

Tuesday through Saturday. Bodies, 6149 University Avenue.

Bodies, 6119 University Avenue, East San Diego, 580:5700° Ten Yands, American roots rock, and the Forbidden Digs, American roots rock, Thursday, the Ostrinders, rock, Swen-Eink and the E Ticket Rodlers, rock, Forced Entry, nock, and Infrared, rock, I roday; the Electric Sons, rock, In the Shands, Royer, Blues and Hythm and blues, Saturday; the California Country

Club, rock, the Sidewinders, rock (from 5-8 p.m.), and Sven-Erik and the E Ticket Rollers, rock, Sunday; Rick and Paul's Jam Night with the Blues Dusters, Monday, the Shards, rock, Tuesday, Cowboy Skid Roper orted guests, Wednesday

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

Anthony's Harborside, 1355 North Harbor Drive, downtown, 232-6358: Forward Motion, Top 40 dance music, Tuesday through Saturday; Barker and Orr, comedy and music, Sunday and Monday.



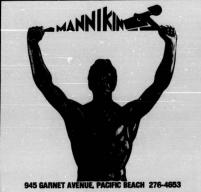
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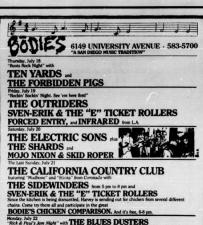
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The Coo-Coo Club, 4383 University Avenue, 283-8213: Jonathan the Texas Flash, hor variety requests, Friday and Saturday

Cafe Vienna, 3619 College Avenue. 265-1446: Frank Gargaro. accordian music, 5:30-8 p.m., Thursday; Roland Klotz, zither Doc Masters, 2051 Shelter Island Drive, Shelter Island. 233-2572. Lounge: Mark Meadows, jazz, Riesday through Saturday; Colin and Karen, contemporary, Sunday music and German music sing-along, 6-10 p.m., Friday and Saturday

Dookles, 4225 El Cajon Boulevard, East San Diego. 283-6581: Piano bar: Paul Gregg, Tuesday through Saturday: Patti Clenn, Sunday and

Drowny Maggies, Thirty-first and University, North Park, 298-8584. The San Heige Storytellers, tall tales and folk stories, Thursday, Ragale Taggle, variety——, Remassance to jazz, Friday, Tobacco Road, Wittage jazz and boude wongle. Suturday, Pero Semilia and Indigita, convert Monday, Frida music night, Ruesday, Cathy Cortis, singer-songwirter, Wednesday.

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and vocals. Thursday through Monday; Barbara Casler, contemporary, Tuesday and Wednesday.

Fat City/China Camp, 2137 Pacific Highway, downtown, 232-0686: Harvey and the 52nd Street Jive, jazz, Thursday throughSaturday.

Holiday Inn/Embarcadero, Port Hole Lounge, 1355 North Harbor Drive, downtown, 232-3861: Get your rock soft with Jarrett. Thesday through Saturday.

rock and variety, Friday and

Hotel San Diego, 339 West Broadway, downtown, 234-0221: Harry's Bar: Live music nightly, cat club for information, Harvey and the 52nd Street Jive play jazz, Sunday at 430 p.m., in the Continental Ballroom.

Imperial House, 505 Kalmia Street (at Park Boulevard), Hillcrest. 234-355: Wayne Juré, jazz, Thesday through Saturday, with the Imperial House Opera Singers, Wednesday. Wayne Juré and Hank Young, jazz, Friday and Saturday.

"The Invader," at the dock, 1066 North Harbor Drive, downtown.

298-8066: The Invaders, contemporary music for dancing, Tuesday through Saturday: live jazz, Tuesday evening, call club for

Jolly Roger, 807 West Harbor Drive, Scaport Village, 233-4300: Oh! Ridge, comedy and music, Wednesday through Saturday, Rich Faulkner, contemporary, Tuesday and Wednesday.

La Maison/Galerie 5: 3681 Fifth Avenue, Hillcrest, 298-0119: Lynn Hall, Latin American harp, Friday, Mies Moynier, classical guitar, Saturday, L'Esperit, new arrangements of classical pieces including Vivaldi, Mozart, and

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Lucky Lady Club, 455 Sixtee Sirect, downtown, 233-9391; Sigle Latin and Top 40, Thursday through Sunday Los Ruff, Latin and Top 40, Monday and Wednesday

Mandolin Wind, 308 University Avenue, Hillcrest, 297-3017: King Hiscuit Blues, blues and rhythm and blues, Thursday through

Mona Lisa Restaurant and Cocktails, 2061 India Street, downtown, 234-4893; Gov and Jackie and Gil Warner, Italian

Rosie O'Grady's, 3402 Adams Rosic O'Grady's, 3402 Adams Averuse, Normal Heights 284-7666; Eamon Carroll, Irish music, Thursday; Kitts Kieffer, contempoary music, Friady and Saturday; Robin Henkel, blues and azz guiatz 2-6 p.m. Sunday, the Bop Tones, jazz Wednesday. ongs, pop standards, and opera, O'Hungry's, 2547 San Diego Avenue, Old Town, 298-0133: Ron Wheeler, contemporary and folk. 6:30 n.m., Friday and Saturday,

Our Place at Mikisan's, 2424 Fifth Avenue, Hillcrest, 232-1773: The Birdic Carter Trio, jazz, Friday and Saturday: live sazz Sunday, call club

Patrick's II, 428 F Street, downtown, 233-3077. Fro Brighams Preservation Band, Discland jazz, early evening. Thursday, P.M., contemporary. Friday and Saturday, the Aubrey Fare Quintet, jazz, Tuesday and Wednesday. windage rock, Friday happy hour Shepherd's Restaurant, Virka McMaster, standards and pop from the Thirties to the Eighties on the harp, Wednesday through Sunday; Call Dietriechs, classical harp, Tuesday.

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

Sheraton Harbor Island, Reflections, 1380 Harbor Island Drive, Harbor Island, 291-2900; Devocean, Top 40 dance music, Tuesday through Saturday; the Jets

Sternwheeler Showboat, at the dock, 1066 North Harbor Drive, downtown, 298-8066; The Reel Gusto, 4105 Taylor Street, Old Town, 295-5111: Two Pieces, Sixties and Seventies hits, Friday, D.I. fim Sacramento Trio, contemporary, Juesday through Saturday Anthony spins platters on Saturday

> T I's Warehouse Restaurant, 222 Fifth Avenue, downtown, 234-2200 Countdown featuring. Dan Papilla, Kark Hoffman, and Dernil Bodley, (acz., Taesday through Saturday).

Tom Ham's Lighthouse, 2150 Harbor Island Drive, Harbor Island, 201-0110: Dusty and Melissa, contemporary, Wednesday through Sunday; Donna Cote, contemporary, Monday and Tuesday.

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070: Live rock, Wednesday through Sunday, call club for information.

Tuba Man's No. 2, 7149 El Cajon

Upstart Crow and Company, 835 Upstart Crow and Company, 845 West Harbor Drive, Scapent Village, 232-4855; Mike Nelson, variety, 230 p.m., Saturday, Rick Saxton, rolk and rock, Saturday evening and Sunday afternoon.

Viscount Hotel, The Bar, 1960 Harber Island Drive, Harber Island. 291-6700. The Bar-piano bar entertainment, Tuesday through Saturday, Palin Grill: Kathy Lloyd.

East County

Antonio's Hacienda, 700 North Johnson, El Cajon. 442-9827 Dusty and Gary, contemporary, Friday and Saturday.

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

Blarney Stone Too, 7059 El Cajon Boulevard, College area. 463-2263: Jim and Theresa Hinton, Irish music, Thursday and Sunday; the

lackeens, Irish music. Wednesday. Friday, and Saturday.

The Boondocks Restaurant, 8320 Parksony Drive, La Mesa. 465-3660: Dale Pearson, contemporary music on the piano, Wednesday through Saturday: Bruce Robbins. Saturday, Bruce Robbins, contemporary music on the piano, Sunday and Monday; Craig Jones, piano, 5-8 p.m., Friday.

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

Calypso Lounge, 975 Greenfield Avenue, El Cajon, 440-9526: The Forbidden Pigs, American roots rock, Friday and Saturday.

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

Circle D Corral, 1013 Broadway, El Cajon. 444-7443: Country Casanova, country, Tuesday through Saturday, Jerry Baze and a Touch of Country, country, Sunday, defined from Monday, and





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Coo-Coo's Nest, 12247 Woodside Avenue, Lakeside, 443-2300; Wayne Steele, piano variety, Thursday through Saturday.

Dock's Landing, 1185 East Main Street, El Cajon, 442-0258; Jerry Burchard, piano variety, Wednesday through Saturday; Carol Crawford, intemporary, Sunday through

Don's East, 13321 Business Highway Eight at Los Coches, El Cajon, 443-2444; Big Sky, country Friday and Saturday

Fifties and Sixties rock, Wednesday

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

Hanley's, 8852 Magnolia Avenue Santee 448-8487. Tomms Ray, country, light rock, and easy listening, Wednesday through Saturday.

Happy Days Car Hop, 9664 Campo Road, Spring Valley, 463-4757 Three Speed, vintage rock, Saturday

Broadway, Lemon Grove, 469-6344. The Smith Brothers, country and

Lakeside Hotel, 9940 River Street.

Legends, 2754 Alpine Boulevard.

entemporary, Friday, Saturday, and hosting a ram session, 7:30-11:30 p.m., Sunday.

Avenue, Santee, 448-3402: Martin Eddy and Country Breeze, country, Thursday through Sunday.

Lakeside, 443-9591, Linda Rae and the Gravel Canyon Band, country Friday and Saturday.

Alpine, 445-5545; Emerson Poireaux, piano bar, Biesday through Saturday

Linda's Di'Angelis Restaurant, 1977 East Main Street, El Cajon 447-0842: Ron Morin,

Lorenzo's, 596 Broadway, El Cajon 442-9696: Pitch N Woo with Gerrie Woo, contemporary, Thesday through Saturday. Fro Brigham's Preservation Rand, Dixieland 5022, Sunday and Monday.

Magnolia Mulvanev's, 8861 Magnolia Avenue, Santee 448-8550 Kicks, rock. Thursday through Saturday.

Mama's Mink, 533 East Man Street, El Cajon, 442-5573: Rocky Kreutzer and the Big Oak Ranch

Marie Callander's, 6950 Alvarado Road, La Mesa. 465-1910: Mike Nelson, variety. Tuesday.

North Magnolia, El Cajon, 447-4500: Dusty and Gary, country and oldies, Wednesday and Thursday. Carol Crawford, variety and ont, mperary, Friday and Saturday

Nite Owl East, 667 North Mollison



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Our Favor*te Place, \$646 Missi Corge Road, Santee, 449-6240 Linda Stienwood and Surefine, country, Friday and Saturday.

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

country, Friday and Saturday,

Park Place, 1280 Fletcher Parkway El Cajon, 448-4111. The Londons, rock, Tuesday through Saturday, Kicks, rock, Sunday and Monday, Dr. James Downs,

Pizza Plus, 764 Jamacha Road, El

Rodeo Room, 8300 Breadway Morin, country, Friday and

TNT Lounge, 63231 Imperial Avenue, Encanto, 263-2993: The Finest City Band, Top 40 and rhythm and blues, Friday through

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

Van Winkle's, 10055 Mission Gorge Road, Santee, 449-0060; Crossifie, contemporary and country rock, Friday and Saturdae

South Bay

Bull Nº Stick, 608 Palm Avenue Imperial Beach, 429-5330; Live rock, Wednesday through Saturday, call club for information.

China Five Restaurant, 569 H Street, Chula Vista. 426-5951: Juan Robles, contemporary, Thursday through Saturday

Country Bumpkin, 1862 Palm

call club for information.

Dance Machine, 1862 Palm Dance Machine, 1862 Palm Avenue, Imperial Beach. 429-1161: Automatics, rock, Thursday through Saturday. In Colour, rock, Sunday and Monday: Miss D' Meanor, rock, Tuesday and

Dock's Cocktails, 317 Third Avenue, Chula Vista. 422-1566: Diana Gilman, country, blues, and ariety piano. Wednesday through

Hungry Hunter/Imperial Beach, 1344 Palm Avenue, Imperial Beach, 423-0953; Ed Cunningham, content-porary, Thursday through Saturday.

Hutch's, 1463 Palm Avenu 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

120-4828: Louie and Loose Change, contemporary and oldies. Wednesday through Sunday; J.C.

La Maze, 1441 Highland Avenue, National City 474-3222: Brace Robbins, contemporary, Biesslay through Thursday, East Coast, contemporary, Friday and Saturday.

Landmark Cocktail Lounge, 2511 Sweetwater Road, National City 475-7313: Four Star Country, country, Friday and Saturday.

The Lantern, 1322 Third Avenue, Chula Vista, 427-4200 Live music, Friday and Saturday, call club for

Little Las Vegas, 1770 Palm Avenue, Imperial Beach, 424-3754: The Kings Men, ballroom dance music Friday.

Marisol, 1680 Broadway (at Main Marisol, 1680 Broadway (at Main Street), Chula Vista, 429-8045; Colour, Latino, Thursday through Saturday, with Los Lupes, Mexican coseboy music (norteño), Thursday; Mosaico, saisa and Cumbia music, Sunday, with Los Lupes, early

Oasis Bar, 1121 Third Street, Chula

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

PERFORMERS

Ron Jennings. If you wish to be included, please call 265-9382 Thursday afternoon or Friday before 5.00 p.m. The listing

Rock & Roll

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Born Cross-eyed: Che Cafe The Bus Boys: Distillery Nightclub California Aero Drive: Bunbury's California Country Club: Bodies Captured Hearts: Spirit Circles: Whisky Fluts, Mony Mony's Crostal: Monu Monu's. Whiskou

Crystal: Mony Mony's, Whiskey Flats

Crystal: Mony Monty, Whickey
Flotts.
F

Belly Up Taven
Joey Harris: McP's
The Heaters: Old Del Mar Cale,
Old Pacific Beach Cale, Lehr's

Creenhouse
The Heroes: Lehr's Creenhou
In Colour: Dance Machine,
Paradise Bay (formerly the
Windrose)
Infrared: Bodies

Infrared: Bodies Ipso Facto: Lehr's Greenhouse The Jets: Sheraton Harbor Island, Catamaran Hotel Justin Kace: Red Coach Inn/Escondido

Kieksi Magnolii Muluaneyi, Park Place L.A.: Old Bonita Store Ristaurant The London: Park Place The Mar Delsi Belli Up Tavern Messengert: Le Chalet, Jose Marphy's Millennium: Distilliery Nightelub Misa D'Meanor: Darce Machine The Models: Pequila Plass Nashville Ramblers: Che Cafe The Nendows Che Cafe

The Nephews: Che Cafe
New Marines: Spirit
Notice to Appear: Old Pacific
Beach Cafe, Lehr's Greenhox

Top 40

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EVERY SUNDAY this SUMMER

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Distillery Nightclub, Belly Up Tavern The Procrastinators: Tio

The Procrastinators: To
Levi-Min Meso
The Pumps: Sprint
Programs Sprint
Region Lace: Sprint
Region Lace: Sprint
Region Lace: Sprint
Privide Laces, Sprint
Privide Laces, Sprint
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Richard Thompson: Old Time
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Cafe White Glove Test: Spirit Wild Desires: Che Cafe

Contemporary/

Judy Ames: Henry's, Borrelli's Back Boam Andy and Donna: Ox: Bow Inn Baja Strings: Nile Oxel East Barker and Orr: Jolly Boger/Solama Beach, Anthony's Harborside Randy Beecher: Mexican Village Best of Frienda: Blue Bayou Lunne Lounge Black Market: McP's Mike Blea: Pizza Plus/El Cajon

Bogart: Islandia Hotel
Jerry Burchard: Dock's Landing
California Transfer: Monk's
Karen Cavanagh and One Plus
One: Rimcho Bernardo Inn
Chain Reaction: Bill and Bear
Joey Chess: Aimee's
Norman Clifford and Frankie

Colin and Karen: Carlton Oaks Country Club, Doc Masters Dan Connor: Crazy Burro Ray and Lainie Correa with Bert Miller: The Wellhouse Rick Cosey: Mulvaney & Pacific Beach

Costa V: Tio Levis/Mission Corge Donan Cotes: Tom Hom's Lighthouse Carol Crawford: Dock's Landing, M: Bill's Backroom Saloon Ed Cunningham: Hungry Hunter Pancho Dermurdo Darel Daniels and Nitelline: La Costa Foled and Sys Soning Daniels thougy Hunter Pance and Sys Soning Daniels thougy

Jesse Davis: La Hacienda Cantina Devocean: Sheruton Harbor Island Frank Dexter: To Loo's/Mission Garge, Barnack Bill's Double Trouble: Hotel Escondido Dusty and Melissa: Tom Ham's Lighthouse

East Coast: La Maze
Paul Eastland: Victor's
Gina Ekstine and Jinx: La Costa
Hotel and Spa
The Elements: Hotel del Coronade
Ed Ellis and Tapestry: Sandtrap

Fantasym: Monterey Bay Canners Rich Faulkner: Jolly Bager/Scaport Village Feelin': Monk's

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Fortune: Reuben E. Lee's
Forward Motion: Anthony's
Harborside
Four's Company: Vacation Village Hotel Friendship: Gilbey's Cocktail

The Gires: McP's
Kevin Green: Hotel Escondido
Hearsay: The Speakeasy
Jimmy Hooper: Rusty Pelican
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Marley Days: Quimby's Birdie Carter Trio: Our Place at Mikisan's Cheatham's Jazz Quartet: Bahia Hotel

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Lounge
Aubrey Faye Quintet: Patrick's II
J.J. Frank and the Coalition
Orchestra: Sylk's
Harvey and the 52nd Street Jive:
Fat City/China Camp, Hotel San
Diego.

Diego Hollis Gentry and Fattburger: Old Del Mar Cafe, Old Pacific Beach Cafe Mel Goot: Pax Bar and Grill, Your

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Zzajj: Cafe in the Valley Restaurar

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The Five Careless Lowers: Old
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Fo-Mes Helgl by Towers
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James Harmon Bandt, Belly Up
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Kants, Spirit
Mojo Nison and Skid Roper:
Bodies
Bodi

Bodies Ella Ruth Piggee: Old Pacific Beach Cafe, Bogey's South Ray Legenda: Belly Up

Folk/Ethnic

Hungins Biz. The Fizze Pieze Gerry O'Belmer. Old Time Cale Easmon Carrell. Rosi o'O'Gudy: Brian Gomodly, Histone Stone Pid-Jim and Therese Histone. Histone, James Histone. Histone, Indian Jose 1044 Fizz Foods The Jackense Histone, Stone Pid-Histone, Stone Pol Roband Hober. Get Verme La Bapalla. Zorollo's Latti Sock. La Traportiche Los Lupte. Maricol Losi Lupte. Maricol Louise and Losse Change. Josy's Louislana Cylon Trice Cale

Sean McVickers invland's Own Mosaico: Marisol The Paradise Street Band: Ireland's Own Bob Sasse: Runcho Veru Cruz Rick Saxton: Upstart Crow and CompanySeaport Village Siglo: Lucky Lady Chib Richard Thompson: Old Time

Country/ **Country Rock**

Alaska: Moonglow

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Hammers: Barr-X Ranch House
Alton and the Ox Bow Country

Lads: Ox Bow Irm Jerry Baze and a Touch of Country: Circle D Corral Beat Farmers: Belly Up Tavent

Big Sley: Don's Bramble: Abilene Country Sulcon Deana and Chaser: Flirm Springs

Cimmaron: Wrangler's Boost Country Casanova: Circle D Corral Country Justice: Outpost

Everything Else

Pred Benedetti classical music,
Carmogojok, Upstart Crow and
Compositiona Boach

Corplazz: Old Time Cafe Corpote: Levis Little Bit of Country. La Pissad del Sollta. Mesa Crossoftre: Ven Winkle's Crown Casis Corporation Corporation of Corporation of Corporation CW Express: Wooden Nickel Dakota: Them Biomet. Levis Little Bit Jeane Daniels Bande. Levis Little Bit Monterey Whaling Company The King's Men: big band ballroom dance music, Little Las Vegas Roland Klotz: zither music, Cafe

Rotano none

Esperit: new arrangements of
classical pieces including
Vivaldi, Mozart, and Handel, La
Maison/Calerie 5
Thios swing,

The Dick Lopez Trio: swing, contemporary, and vocals Stardust Hotel

Tener Daudels Banade Loo's Little 18th of Country of Country Bartin Eddy and Country Breezer Kennichy State Country. Landmark Forus State Country. Landmark Cornad Central Stations: Hatch's Rockey Kerustner and the Big Oale Banach Banade Monte Medical Lee and Go for Brober Country Breezer Country Count Startust Hotel

Kathy Lloyd: contemporary harp,
Pavillon Lounge, Viscount
Hotel, Abbay fiestaurant
Bob MacLeods piano and eveal
variety, Bahia Hotel, La
Valencia Hotel
Vicki McMasters standards and
pop from the Thirties to the
Eighties on the harp
Jerry Melnicki mosie themes,
orisinals, contemporary, and

originals, contemporary, and jazz music on the piano, Avanti of La Jolla, Steamer's Mike Miller: folk rock and variety.

The Savery Brothers: Pomerado Chib Linda Sherwood and Surefire: Our Favorile Place The Smith Brothers: Horseshoe Tauern Stampede: Whisley Creek Stampede: Whisley Creek Steer Crasy: Wrangler's Boost Stepphal Out: Valley Center Inn Saloon

Saloon Don Teunison: The Flying Bridge Texas: Oakvale Lodge Uptown Pickin': Stage Coach Inn **Everything Else**

of La Jolle, Steamer's Miles Millers (dire vice Act and Carella Miles Millers (dire vice Act and Carella music, Holly Is from Monaton Substander Carella music, Holly Is from Cade Miles Morpher classical guitar La Millers Morphers classical guitar La Joel Nashr, piano shous muse, Mile Fleurs Millers Nelson couriery, Upstant Cross and Coronyang-Searcest Village, and Coronyang-Searcest Village, Allegar Carella Millers (La Joel Mashr, piano shous muse), Allegar Carella Millers (La Joel Mashr, La Joel Mashr, piano carriery, Balantenia, and article piano. Top Balantenia, and article piano. Top Balantenia, and article piano carriery, Boondock Retaurant Pepper and Salts Latin, salas, Top 40, high and suitap, Perech, La Genda Millers (La Saltité Marière Emerson Potreaux pinno carriery, La Genda Baglies variety — Baglie Baglies variety — Baglies Baglies variety — Baglie Baglies variety — Baglies Valles variety — Baglies variety — Baglies Baglies variety — Baglies Baglies variety — Baglies Baglies variety — Baglies variety — Baglies Baglies variety — Baglies Baglies variety — Baglies Valles variety — Baglies Baglies variety — Baglies variety — Baglies Valles variety — Baglies variety

and Co/Pacific Beach
Francesca Savage and Friends:
classical music duets on viola,

classical music dutes on viola, Cafe Angelinae Paco Sevilla and Rodrigo concert flumenco quitar in solo and dutes, Drousy Maggie's Jo Treanor piano bar, Springficid Wagon Works Dale Vernou piano and guitar workty, Cafe del Ray Moro Mike Zoumars: classical guitar Cafe in the Valley Restaurant

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own parents, playing tract-to-get for ins-own mother and playing second-hand mentor to Chuck Berry. But the movie's brightest idea — its twice-baked potato as it were — does not come until the final fulfillment of the ide. The weary time traveller, having

Aguirre, the Wrath of God — We

od dehindred (Job I PATRO), and entury sum in an entury sum in an entury sum in an entury sum in an entury sum in a sum

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sway and ment the other. This is a move steeped in its physical properties, the appressive, primeval terrain, the Spaniards souffed up armor and their rough-hewn raths. An epic subject in the hands of a minutale director, this placetess, disjointed, and frequently beautiful movie has

frivolous, almost vaudeville level, with a very wide latitude for caricature, the

a very wide lathage for carcitative, the movie is quite consistently amount, and even when not, a bot fast-moving and even when not, a bot fast-moving and even when not, a bot fast-moving the notation of th

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Cineme 21, 1140 Hotel Circle North (291-2121) Silverado

Back to the Future — The task of tasking the future — The task of tasking the future task them to the tensage market has led to besides such concrete accessore as skateboards and each of gutan, an with a contemporary tennager younged much like an added of 1'Vs HAPPY DAYS, only deeper into the FRHes it is as though the generalogical retractable aerial, or better has been the primarily of the prevalence measured as the disable between until after primarily or until tenning reference to age. The interest in an action to the production of the predictably enough rifes above the predictable services to frequently, and Cinistopier Lloyd, Lee Thompson 1985 "" Ace Drive In, Carousel Chema 6, College, Fashion Valley, La Jolla Vilage, Ceeanside 8, Rancho Bernardo 6, Santee Village 8, Sweetwater 6, UA Glasshouse 6, Wegand Plaza 6)

ambition of this movie, whatever else is ambition of this movie, whatever else is might be up to is to pass off Eddle Murphy as a black Clint Eastwood. The Dirty Harry series comes first to mind, propelled there by the plannolinherman's independent ways, his datastrophic results, and his has a destination to read as another surprises to his superiors in the attempts that the personal vendetal that sends their so valuation, and that sends their on valuation, and their has sends their on valuation and their has a sun that it is and his battered Chery Nows. In schilder bog and he innited in continuous sends of their send many years no policy in the sidesaky gives him a chief the sidesaky sect out is genurary possibility of the a missake to provide the participant of the a missake to execut any are sorbitable to to execut any a

Brevetor's Millions — A renale and pushed the 1964 facet, complete the pushed the 1964 facet, complete the selfer here had to unburden three selfer here had to unburden three selfer here had to unburden threest of the selfer here had to unburden threest of the selfer here had to unburden threest pushed to selfer here had to morths, if he was to collect the begger that y million in a morth. The central picip problem — how to spend the money without acquiring any astest, donarding more than he percent to characting more than he percent to characting more than he percent to characting more than he percent characting more than he percent provided here also not of things to engage the viewer's magnative participation, provided here also not of things to case ass. But rative examples, and so con-tilled the central solution to the problem — throwing it away on a New unlend, self-provided a white here is cased to the self-provided and cased to the self-provided and cased to the self-provided and cased to the self-provided cased to the self-provided cased to the self-provided cased to the self-provided cased a Walter Hill move to be supported a Walter Hill move to be supported a Walter Hill move to the surprovided self-provided as which was the surprovided self-provided as which is the surprovided self-provided as self-provided self-

driving rock score (by Ry Cooder) is no substitute for pace. Richard Pryor and John Candy, who seem to have peculiarly few chances despite being continually on screen, come off as ingrashing rather than actually amusing the comic equivalent of a drama's being merely "interesting." 1885. 985 (Strand. from 7/19)

Cloak and Degger — An over-magnative degen year old (Henry Indiana) as specified and old (Henry Indiana). As superhero named Jack Plack as his magnative plannals, superhero year on all the exponency of the planta of the planta of the planta on his or nonnense taliner (Dabney) who coleman, who, will hisso gray in his superhero year of the planta directed the PSDVHO designal, does nothing to concess his admiration for increased the planta of the planta of the directed the PSDVHO designal, does nothing to concess his admiration for increased the planta of the planta of the concern years with the missing indigers strine bornt on the bus from own the planta of the planta of the work mess with the missing indigers time bornt on the bus from own the planta of the planta of the work mess with the missing indigers other. He missinges to durn up a bit of suspense at the climas, but not enough of it to judy the amount of enough of it to justify the amount of labor. With Michael Murphy. 1984. * (Bijou, from 7/19)

Cecom - Some fiston. But only by the technicality of containing several characters who are said to be after. They could as easily have been several characters of public several characters of labricious Cupids who used to get things going in Terme Smith's Instaury novies of the Termes Thirt's Smith may go pring in Termes Thirt's Smith flourith when the present four third contracted in a private when the several contraction contraction of the several smith present smith smith smith present smith smith present sm nection. But a still closer precurso connection. But a still closer precurse would be Steven Spielberg — closer not just in time. but in painfully sentimental tone. With Steve Guttenberg, Don Ameche. Wilford Brimley, Hume Cronyn, and Jack Gilford, directed by Ron Howard.

Gillord: Grecito by 1985.

* (Carousel Cinema 6; Center 3
Cinemas; Cinema Plaza 5; La Jolla
Village, Rancho Bernardo 6;
Sweetwater 6; UA Cinema 3; UA
Glasshouse 6; Wegand Plaza 6)

D.A.R.Y.L. — If you had not already heard that the opporymous hero is an android, or that the rather unsyntactical acronym stands for Data Analysing Robot buth Lifetom, you would have to wat a long sime for this movine to asset itself as soence faction. In the contract of the contract

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Thester 1. Med Max Beyond Thunderdome at
The Road Merror
Thester 2. The Man with One Red Shoe and
The Filamings Kot, from 7119
Thester 3. The Exement Offerst and Pale Ride

oma, 3150 Rosecrans (224-3344) Explorers

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Boulevard (225-533)
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Thistie 2: Mad Max Bleyond Thunderdome
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Theatie 4: Mad Max Bleyond Thunderdome
Theatie 5: Fire Ween Big Adventure, from 7/19
Thistie 6: The Goones

College, 5303 El Cajon Bivd. (296-1455)
Theater 1: Back to the Fusion
Theater 2: Rev Week Big Adventure, from 7/19
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Theater 4: The Emeral Forest
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Theater 5: Back to the Future
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Theater 2: The Legend of Billie-Jean. from 7119

Theater 2: The Alan with One Reld Shoe,
from 7119

Theater 4: The Main with One Reld Shoe,
from 7119

Theater 5: The Webs 18th Adventure, from 7119

Thisaire 5: The Webs 18th Adventure, from 7119

Thisaire 5: The Webs 18th Adventure, from 7119

Thisaire 6: Page 78 Point

Village, 820 Orange Ave., Coronado (435-6161) Fistch and A View to 4 Kill from 7/19 Vogue, 226 3rd, Chula Vista (425-1436) Ghostbusters and The Karate Kkd, from 7/19

Avo, Vista Way (726-3040) Call theater for program information

Santee Drive In, 10990 Woodside Ave., Santee (448-7447) Theater 1: Silverado and Just One of the Guys Theater 2: Call theater for program information Bijou, 509 East Grand Ave., Escondido (747-6635) Spanish movies Theater 3: The Emerald Forest
Theater 4: Call theater for program information

Carousel Cinema 5, 1068 East Valley Parkway, Esconddo (450-656). Theater 1: Sheracho Theater 2: Med Max Beyond Thundardone Theater 3: Socia to the Future Theater 4: Per Wert By Adventure, from 771 Theater 6: Social Cont

Piower ISS Cinemas, 2530 Va de la Valle, Del Mar (755-5511) Theater 1: Silverado Theater 2: St. Elendr Fire and Fieldh Theater 3: The Legend of Billie Jean, from 7/19

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Plaza Twin, 345 N. Escondido Blvd., Escondido (745-5067) Call theater for or gram information

Poway Theater, 1264: Poway Rd., Poway (348-7110) The Goonies and Return to Oz. from 7/19 Rencho Bernardo S. 1740 Bernardo Place Court (465-661) Theater 1 Silvendo Theater 1 Silvendo Theater 2 Coccon Theater 2 E. 7, the Extra-Terestrial, from 7119 Theater 4 Explores Theater 5 Sect to the Future Theater 6 The

itar, 402 N. Hill, Oceanside (722-2895) Fielch and a second feature, from 7/19 Towns, 217 N. Hill. Oceanside (722-2155) D.A.R.YL. and a second feature, from 7/19

Vineyard Twin Cinema, 1529-22 East Valley Parkway, Escondido (743-1222) Theater 1: Pais Pider, from 7/19 Theater 2: Plambo: First Blood Plant II Wiegand Flaze 6, 20 North El Camino Real, Encinitas (842-5544) Thealer 1: Coccon Theater 2: E.T. the Extra-Termatria, from 7/19 Theater 3: Back to the Future Theater 4: Mad Mas Beyond Thunderstome Theater 5: The Man with Oce Red Shoe, from 7/19 Theater 6: Explorery

CURRENT MOVIES

mind those Disney live action wonde boy fartasies like THE WORLD'S GREATEST ATHLETE, especially when the little tellow nits a basebal mile on his first swing. But his basebs experiences, among other experiences, teach him the useful accumentate reactions the useful and all elegations and the decided and below of the useful as reachy as arithmetic as useful once seems felton has steeped browned in the persons of Dayl's "real parents"— that is, the ocentral work of the useful and the persons of Dayl's "real parents"—that is, the ocentral work of the useful and not contract to those movie swiches gears for a mechanical (and non-to-smoothly unring) half touch chase. The will evertually arrive docent care how many corners i has count one three With Barret Cliver. Many Seth Hurt, and Michael McCean, deceled by Smith Meet 188.

Cinemas, Towne, from 7/19). Study 3. dult lesson that fallibility in

The Emerald Forest — An American engineer (Powers Boothe) searches for his lost son in the Amazon surgicutivected by John Bootman. (Camino Cinema 4, Casino Clerater 3 Cinemas; Frontier Drive In: Grossmont Mat; La Jolla Wilage; New Yalley Drive In: Rancho Bernardo 6, Santee Village 8. Sports Arena 6, from 1719.

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Explorers — Science-fiction juvenilia — and wish-fulfillment stuff, to be sure but not so much what an actual child would wish as what a protective. affiliator of bags abunty pany buck-defined on the promotion of the promotion of the graphics. He aggliesed friend framiliates these visions into the presonal Apple, and conjures up an mediatructible plant of conjures up an mediatructible plant of the promotion of the programmed to any dameter and buffing programmed to any dameter and suffer programmed to any dameter and sufficient of the promotion of the programmed of the programmed to be confirmed to a sort of spacecoal chiration at "The Thunder Road" after the Bruce Strontense propose, it takes the Bruce Strontense propose it takes the programmed to the programmed to the programmed to the programmed to the programmed the programmed to the programmed the pro christen e."The Thunder Road." after the Bruce Springsteen song. It takes more than an hour of them an hour of them and the storytelling untel they finally make contact with some benevolent (in the contact with some benevolent (in the could have seen these creatures analies you'd have known you needed to see no more them of creatures. But the storytelling them and Jason Presson. Sereded by Joe Darte 1885.

I far Dirive In, Creama Plaza S. Greenan & New Valley Draw II.

-ANTHERTON



Rancho Bernardo 6; Sweetwater 6; University Towne Centre; Wiegand Plaza 6)

Prizzarratido — Herzog's second Peruvian expedition provides as severe a test as ever devised of the spectator's ability to dissociate the or screen movie from what he knows of the off-screen one. Some of the director's fabled adventurousness.

director's fabled adventurousness, endurance, and what have you is in fact apparent on screen. The octome that apparent on screen. The octome skees and so from — all the has been beautifully and incontestably captured on firm, albert more in the artiseptic, calendar-art manner of late-period David Lean than in the engulingly, physical manner of Herzog's previous Peruvian expedition, 40UInRE, THE

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WHATH OF GOD He comes closer to the overwherming physically of AGUIRRE with me top by step evolvement of the busiling work ate evolvement of the busiling work ate evolvement of the busiling work as electrated place see electronic as strop electrated place see electronic as strop electrated place see electronic as strop electrated place see electronic as electronic as placed in the stropped up and a 32-to an steaming in shaulde overland up a torty-degree slope. ("Nothing like it had been tred before in engineering that the place is a stropped or the stropped of the stropped or the the stropped or the stropped or the stropped or the stropped history," claims Herzog, in the goldfish-swallowing, flagpole-sitting spirit of someone angling for immortality in the GUINNESS BOOK OF WORLD RECORDS.) But the

approach in FITZCARRALDO is that it achieves, and really only strives for the spottlest sort of inspiration. There are plenty of interesting ideas and images, but what's missing is some sort of but what's missing is some sort of narrative connective tissue between them. Neither very fully nor very tight planned, the movie appears to have been stretched out backwards from

The Flamingo Kid — A tro to the record past (1963), as thought to a very strange place. And indeed me they horized females to to at some truly horized females to the control of the general as summer can parker at a Long Island beach duty, who soon moves up to

THE STORY OF A REBEL AND HIS BIKE.



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CURRENT MOVIES

modern counterpart of The Little Rascals) in search of the legendary bused fressure of the Eyest Willie who has protected his inches with an elaborate complex of boody traps that would but the Egyptain pryatmobulides to share. All of the Akds take turns getting hysterical, and the move would be a bleeting in some of the kids could be killed off. but it am that kind would be a bleeting if some of the kids could be nitred off tout it am that kind off move it would not want to a lahead

of movie. It would not want to alienate anybody. And indeed its closest

Aryund desperation and into deprayity. Sean Astin, Josh Brokin, Jeff Cohen, Kern Green, Martha Plimpton. 1985. 4 (Green)

1985
• (Grossmont, Mira Mesa Cinemas, Oceanside 8, Plaza Bonita, Poway, Theater, from 7/19, Sports Arena 6)

proting into the heliey drug traffic at the beach. He rurs into some good luck where some wind turns can be one of the principal fractions are seen to be one of the principal fractions. The proposition is considered to the principal fractions are seen to be an unreleast of equilibrium and the proposition in Luck stags with the minimization of the proposition in Luck stags with the minimization of the proposition in Luck stags with the minimization of the proposition of the propositio

Chostbusters — Three parabovehologists having had their a statemic grant rescribed and their assemble grant rescribed and their assemble grant assemble grant as a settlemandors of any and all submartural posts. Just turne too fleering their second process process assemble grant gra instree. Not if sperins that are Arr Documents was supportant or Central Park. Week has been been beegined as an arterna to put in assorted demons of a color of the control of the control of the color of the control of the control of the color of the c at Polarisk is FEARLESS VAMPIRE KILLERS, it is more like a concretization of the wisecracks which rabbitual wisecrackers might make while watching better moves than this one on the Late Show (The nearness in this to the old Both Hope comedy, GHOST BREAKERS, is perfectly and harold Ramis, also wrote the script. which may explain why both of them click into character and stay there, while the more prominent star. Bill Murray, bounces around as the very embodiment of the move's amable sippiness. "You know," he is told at one point," you don't act like a scentist. "Our emore like a game-show how! With Sigourney Washers and Bick Normans. 1984. "Upgue, term 7/19).

Lys. A Coca Cost bottle, chusked out, of a bassing arripane, lands in the midst of some knapse, full summer causing unspecialized and some seasons and dissension. The bassing surpression of the events of the earth to get in different for the events of the earth to get in different for the events of the earth of the

The Karate Kid — Or I WAS A TEENAGE ROKY John G. Avidson, the disector of the original ROCKY them of the disector of the original ROCKY thesis to whip up some of the same emotions, and again entities Bill Come to supply the mass, in the story of a nice gentle, olive-skinning kid from New Jessey with has sand kicked in his face by rich, tolond, black hether and kicked in the face by their more accurately, this sand kicked in the face by their more accurately, this sand kicked in the face by their more accurately. (Fine Arts) The Goonles - "A Richard Donner The Goodnes — A Richard Domer Film Data Sews Seekbring Film Data Sews Seekbring Films and Sews Seekbring Films and Seekbring Films and Films films and Films and Films and Films many different seekbring and products and the final seekbring and seekbring of the Sews Films seekbring films and seekbring films seekbring seek sweet though searty; it all comes down to a clywide karate tournament at which the movemaker, to incise the audience, plays as dirty as the suddense, plays as dirty as the students of the bloodthirsty ex-Green Beret With Raiph Macchio, Nortyuki "Pai" Morta, and Elizabeth Shue 1984
" (Vogue, from 7/19)

The Legend of Billie Jean — Helen Slater (SUPERGIRL) as a woman outside the law, with Keith Gordon and Peter Coyole: directed by Matthew

Valia C, A Guissrouse E, rom 7/19)
Lifefore — There is nothing essentially new about an alliance of allors and variners (see Mano Bavis PLANET OF THE VAMPRESS among vasor examples) but the effect of this ever deeper into several rocks and tor of the ensuing contagon, comes from the story, and a lot of the ensuing contagon, comes from the SPMC VAMPRES by Colin characteristics of the ensuing contagon, comes from the SPMC VAMPRES by Colin philosopher, and quasi-seet. Most of the metaphysical with largage, or metaphysical verbage anyway, which made the original rocks such a heady was contagoned to the contagoned to the prime seed of the prime seed of the prime services.

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drawbacks of this lightened load is that the move seems in too big a hurry simply to get through its story, too big a hurry, that is, to be bothered to scale up any gradual slopes of suspense or to catch its breath on the way back down. Another drawback, closely connected to the first, is the diminution. of Frank Finlay's role as space scientist, licensed biochemist, and amateur specialist in death. In a movie

amateur apposition in death. In a move best on surrog self-or our among self-or our self-our self-or our self-our self-o

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-PACIFIC'S SWEETWATER

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PG CD

George Miller and George Ogilvie.

1985.

*(Balboa: Carousel Cinema 6; Fashion Valley, Frontier Drive In; Grossmont Mail; Harbor Drive In; New Vatley Drive In; Oceanside 8; Plaza Bonta; Santee Village 8; Sports Arena 6; University Towne Centre; Wiegand Plaza 6)

The Man with One Red Shoe — Remake of a French spy comedy, starring Tom Hanks, Dabney Coleman, and Lon Singer, directed by Stan Dragoti. (Fashion Valley, Fronter Drive In: Oceanside 8; UA Chula Vata 6; UA Glasshouse 6. Wiegand Plaza 6; from 7/19)

Wy Dinner with Andre Conversation is served up along with specific shoot on ordinal entired in served up along with specific shoot on ordinal entired in served up and the served of the specific shoot of the specific shoot of the specific shoot of the safety and specific shoot of the safety and the safety and the safety of the safety o had not been carried out in a manner so overwhermingly library. Again from some of the inactions shot fellow and was well exploite, for that quality as the homunicust's ribboot here that would not go over put at well on stage, and you should not be too suprised to learn than an earlier some properties of the control of the two performers) was in lact to performers was in lact to the two performers was in lact to performers was in lact to performers was in lact to perform the control of period to period to period to period to period to period period

Wy New Partner — Two cops One a weteran a sich a freedoates in horse dayes ab to id a ryou. The other fresh out of police seaderly visaty in straight arther. Here is the required amount of time speer on establishing of the straight arther. Here is the required amount of time speer on beat believed amount of time speer on the convention (i.e. corrupting) the other, and the required amount of time speer on horse salong the way, such as an unothorsise handbuffing method for antiele-clining and time the convention of the salong the way, such as an unothorsise handbuffing method of antiele-clining salong time to the minus or salong time to the salong time to the salong time to salong time time time time to salong time time time time time time salong time time time time time salong time time time time salong time time time time salong time time time salong time time time salong time time salong time time salong time salong time salong time salong salong

Pale Rider — Clint Eastwood has been able to pick up the Western Pase Mider — Ciril Eathrood has been able to pot un Western Meet to pot un Western Meet to pot under the Meet of t

Prive In. Mira Mesa Cinemas, from 7/19, Parkway: Sports Arena 6; Spring Valley, from 7/19: UA Chula Vista 6; Vineyard Twin, from 7/19)

Pee Wee's Big Adventure — So debut of comedian Pee Wee Herr directed by Tim Burton. (Carousel Cinema 6: College: La Palorna Oceanside 8: Santee Village F. Sports Arena 6: UA Chula Vista 6: University Towne Centre: from 7/19) **CURRENT MOVIES**

Perfect — It took nerve to call a move PERFECT especially when perfection is the movie's subject-matter (never mind is stylistic attainment) only part of the time. The "perfect" per that to do with how a typical Southern Calfornia heath club called The Sports Erection (er. Connection) has do with tow a hybrid Sout ferrit and on which was a social hubb. This part. Nought ferrit may be a social hubb. This part. Nought ferrit may be a social hubb. This part. Nought ferrit may be a social hubb. This part. Nought ferrit may be a social hubb. This part. Nought ferrit may be a social hubb. This part. Nought with a definitive and barried was and definitive and social was a definitive and social was a definitive and the social was a definitive and the social was social with a social was a definitive and the social was social was a definitive and the social was social was social was social was a social was social (Century Twin, from 7/19)

Pinocehle — Some say the best of the Disney canton features, though the story is a filter power and the pinomeal and the story is a filter power and the story is a story to the story of the story is a story to the story of the s

Prizz's Honor — Richard Condon's come nevel of lave and "tamy", looking invaled the Mail a has a long and drowlous glob, live mide the Mail a has a long and to triucus glob; laveled the Mail a has a long and to triucus glob; laken at a very glob walks some very wide and workpily turns. The pace allows you joining to then be advance the despin of the fining, and came the despin of the fining, and came the despin of the fining, and came the despin of the fining and came the common that the common term of the common terms and out of the section of the common terms and out of the section of the common terms and out of the section of the common terms and out of the section of the common terms and out of the section of the common terms and the common terms are common terms and the common terms and the common terms are common terms.



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upitlart fhan was Barbra Stresand in A STAR is BORN. He shows no lear of he camera. Jul rather supreme confidence that it loves him flyinn, that became the camera was supported to the camera of the characters can learn seasons. He had continued to set one of the characters can let he may be compared to the characters can let he camera conted often takes much of the lotter of the characters conted often takes much of the lotter of the continued outside the content of the characters conted often takes much of the lotter of the continued outside the content of the characters of the ch stoched organizer van dasogue mat
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Rambo: First Blood Part II — This sequel advances into territory already occupied and overpopulated: the

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Glasshouse 6, Vineyard Twin)

Red Sonja, The blood seld of
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(Casino, Mira Mesa Cinemas, Studio
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The Return of the Soldier — Alan Bildes is brought back from the French tenches to his baronal estate unable to remember anything of the past the same service of the past of



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CURRENT MOVIES

detailed sense of place, of weather of time of day, maintains an acceptable level of reality. Directed by Alan Bridges, 1982 ** (Cove)

more sorutinizing of stell, much more full of steel. The high flown from or of the opening narration plus montage soon settles down to a tolerable level, and the move (directed, as was its forerunner, by George Miller) gets on with that vigorous, high-velocity style of vicience that so distinguished the us first Max advertion, and that makes the study of the control of the study on here, and really it's no use trotting out Carl Jung, universal myth, and the collective unconscious (as the publicity notes do in an attempt to add intellectual ballast to the movies deliberate diplications of a couple of basic Western-movie motifs: the besieged fronteir fort (or, in his case, oil refinery) and the pursued stageocach or wagon train (or, here, petrol truck). With Mel Gibson 1982.

Rabbas Fontier Drive in Harbor.

Silverado — Western adventur Kevin Kline, Scott Glenn, Danny Glover, and Rosanna Arquette,

soap opera seven collegiate colleagues in their "freshman year of life" ("Four months after graduation," one of them impatiently furnes, "and you're still acting like every night's a

that party" it is nest that the movie bless so imparted a view of a conductive and nest of first no permanent solutions to their problems. But a meety, remotive manner to be a subject of last take and fleasify action includes staff like one character durining another it head in the membrackers will be considered in the conductive staff like one character durining another it head in the membrackers will be considered in the conductive staff like one character durining another it head in the membrackers of the conductive staff like in the membrackers of the conductive staff like in the membrackers of the conductive staff like in the conductive distriction of the conductive staff like in the staff like in a staff like in the conductive staff like in the staff like in a staff like in the conductive staff like in the staff like in th

The Sure Thing — Only a poster of THIS IS SPINAL TAP on the dormitor, walls will remind anyone that this movie and that one were directed by the same man. Rob Reiner. That other



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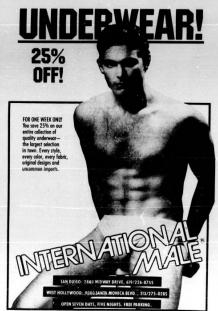
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move must indired have been a very special match-up of people and idea. This, on the other hand, is rething the most marked in rething the most marked proposed miss to make the set handly wide than the horizons of those limits are hardly widen than the horizons of the people will be a concurption of the hardly widen for lands as a concurption of the hardly widen for lands as a concurption of the hardly widen than the hardly widen the hardly widen that the hardly widen the same sources. With Dashne Zunga 1985. (citizen from 1716 citizen from

Trading Places — THE PRINCE AND THE PAUPER set in modern-day Philadelphia and without the gimmick remember of the Dicke brothers, or case & Duke commodute brokerage, order to settle a wager on the old mendify-vis-environment debate that or a of their has been reading up on in Scientific American. The social conclous

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whenever the comic leg comes us lame of more others than not reaches short of the intended mark. Both legs, however, have gone lame by the time the revenge scheme is slunched against the Dules, and the move must go the final third or fourth on its old. Then again the Dan Aykroyd character is always less plausible, wis sympathics, less well acted than the Eddle Murphy character, so that the Code Murphy character, so that the best properties of the properties of the properties.

A View to a Kill — The umpteenth or so 007 adventure — but who's counting? Whoever is, wit probably also know, among other trivia, whether or not the standard announcement in or not the standard announcement in the closing credits that "James Bond Will Return" has ever before been made without an accompanying title. The title here, scraped up like those of OCTOPUSSY and FOR YOUR EYES ONLY from an Ian Fleming short story.

standards of this series, is abrupt-sketchy, and presumptious— qualities bound to creep in as form tightenes sign. The only notable changes (recently) from move to move would seem to be Roger Moore's age and the identity of the rupest villams." Insatruch as the lat here—two "steroid kids" from the laboratory of a monocied German scientis—are a course of services.

Youth vs. Age. Moore, at any rate, establishes himself here as the sc ostations interest in the stand-secret agent most reliant on his stand-in since Dean Martin's Matt Helm. With Tanya Roberts: directed by John Glen. 1985. "(Clairemont, College: Mira Mesa Cinemas: Parkway, from 7/19. Plaza Bonta: Village, from 7/19.

Where the Green Ants Dream Culture clash between Australia Aborignes and uranium miners directed by Werner Herzog (Ken. 7/21 through 27)

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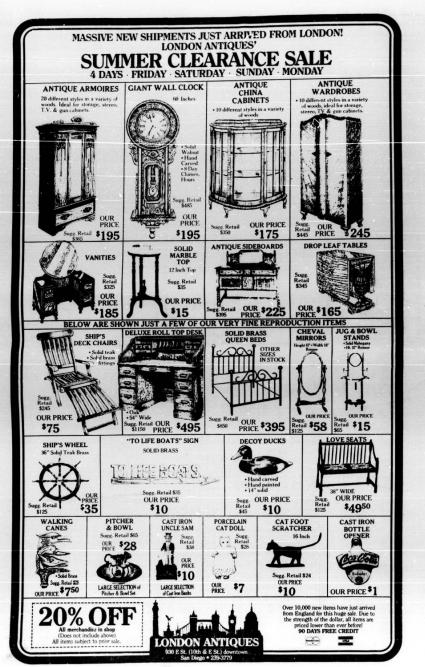


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ı	Index	
ı	DISPLAY ADS	
ı	Automotive	
ı	Restaurants	Page 1
ı	Services	Page 17
ı	Sports and Fitness	Page 12
ı	CLASSIFIED ADS	
ı	Bicycles	Page 29
ı	Cars	
ı	Computers	
ı	For Rent	
ı	For Sale	Page 1
ı	Jobs	Page 17
ı	Lessons	
	Motorcycles	Page 28
	Mask	Page 11
i	Notices	Page 9
ì	Personals	Page 20
	Pets	Page 18
	Photo	Page 17
	Real Estate	Page 35
	Roommates	Page 29
	Services	Page 19
	Sports	Page 14
	Trade	Page 16
ı	Travel	Page 9
	Wanted	

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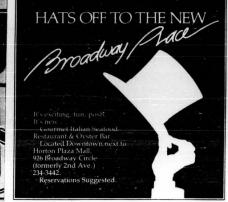
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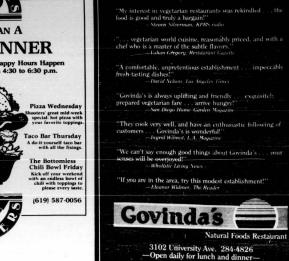
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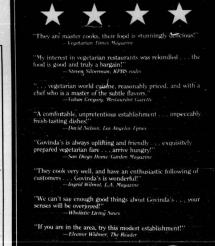
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MISSON HILLS THEATRE FOR YOUNG PEOPLE sum-ner workshop series presents "A Morring of Sto-ses". 10AM, July 19th Mission Hills Theatre Work-nop for Adults presents." An Evening of Scenes and spousiation" Thursday, July 18th at 3th a. Assen-on Free Rediance Togs Center-16th West Limit

SMCE AGE THEOLES: enlighted altern duting stoneage mythological Semitic in duting stoneage mythological Semitic in

THE HARP PECE: please be a part of this project by sending a lock of your hair to V. Bidlack clo Sushi, 852 Fights Average, San Diego, 92001.

THE SLDS (CRIB DEATH) Family Support Group meets the last Thursday of each month at 7-30pm in the Beach area. For further information call, 224-2464.

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For Sale

Because Now They're Alphabetized.

(continued from page 18)

even '(1 do give tiem all my money.

I had all kinds of flashes going through my head. I really didn't know what to do and I didn't have a lot of time to think about it. I reached for the inside door latch, and in one quick motion jurised out of my cab.

motion jumped out of my cab.

I took off down the street at a gallop heading for the lights of a gas station where I thought I'd be safe. At that point I didn't worry about the cab one bit, or the thirty dollars in my pocket either. I was running for my life.

The only problem is, hell, I'm over thirty years old, I'm not as fast as I used to be. Sitting in a cab all day makes a man get out of shape real quick. You may see a cab driver sitting in his cab on a cab stand some where — he may look like he's fifty but he's probably only thirty-five. Cab driving does that to a man.

Anyway, I got about halfway to that gas station with its lights and safety, not even looking back to see if they had followed. All of a sudden I was dragged down from behind. All I clouds ee was blacktop rushing up to meet me. My jacket got all tangled up over my face. I couldn't even see what was going on, couldn't even swing to fight back.

fight back.

One held a knife to my throat and said, "Give us all your money. And I mean all of it." I just reached into my back pocket and pulled my wallet out. I didn't even bother taking the money out. I couldn't see anyway. I got lucky, I guess. I still had my life. They didn't stick or stab me. Thank God they

didn't kill me, that would have really pissed me off.

I lay there in the middle of the street, all road-rashed and skinned up, out of breath, and quite confused. The street was dark and nobody was around. There were a few people looking out of their safe, warm livingroom windows, but when I looked at them, they just shut the curtains. I guess they wanted no part of this action.

action.

The two young blacks ran back to the cab, hopped in, and headed down the road. I thought at that time, I don't care about the cab one bit, but I did remember that I had fifty dollars stashed in the trunk. Somehow that didn't matter either. It was great to be alive.

So I walked down to the gas station, too tired to run and too beat to try. The first thing I did was call the San Diego P.D. and tell them my location and what had happened. Next I called the dispatcher and told him. He put the word out to 600 cabs via the radio.

They would not get too far.

Six minutes passed before the police showed up. I tried to keep the facts clear in my head, I knew there would be a lot of questions. I told the officer what had happened and the name and number of my cab. He told me, "Climb on in, let's go look for the cab. They don't usually take them too far from the scene. They're too identifiable."

We were cruising the neighborhood for about fifteen minutes when word came over the police radio that the cab had been spotted less than a mile away. By the time we got to the house where the cab was parked, there was already a police unit there.

The taxi was parked on the right side of the street, front end pointing

down a steep incline, bumper resting on the car in front of it. I stayed in the police car while the two officers checked out the cab, keys still in it. It looked as though I had parked it there myself. My license and maps were still in place, right where I left them on the dash.

on the dash.

The cops walked up to the residence the cab was parked in front of, and knocked on the door. After the second knock an older black woman came to the door. I couldn't hear what was being said, but the officers kept pointing to the cab and asking quese in the house, as if to ask if they knew anything about the cab being there. As the young man, about twenty talked to the police, I recognized him as one of the men that had robbed and assulted me I. yelled to the officers. "That's him! That's one of the guys-For sure that's him!"

"That's him! That's one of the guysfor sure that's him!"
The young black yelled back,
"You're crazy, man. I don't know nothing about no cab." The cop yellot do me. "You sure?" I yelled back.
"You better believe I am! He's Ide one, all right." They searched the house and found the other black in the bathroom combing his hair.

There was no sign of my wallet or the papers in it. I thought to myself, boy, that's really dumb to leave a cab parked right in front of your house. After a few words with the suspects, I guess giving them their rights, the officers loaded them into the back of a squad car. One of the officers walked over to the car I was sitting in and asked me to go downtown with him, to the Market Street station to finish up the paperwork.

On the way the cop asked me again if I was certain they were the same two that had robbed me. I said I was positive. "The reason I asked is," the officer explained, "the clothes they are wearing don't match the description you gave us in the beginning."

tion you gave us in the beginning."
"Well, I know that," I said, "they changed clothes."
"Well," he replied, "they said they were going to a party just down the

I said, "I guess so. You can have a pretty good time on thirty dollars." I know I could.

At the station we found out why the cab was left in front of the house. The trear end had been messed up and the reverse didn't work. They may have tried to move it, but the damn thing just wouldn't move. That explained why it was parked like it was. They weren't dumb, they were just unlucky.

I must have sat down at the police station for three hours being asked all kinds of questions, and filling out form after form. Hell, you would think I was the suspect instead of the victim. When I finally got through talking with a whole slew of investigators and they were through talking with me, I told them I had fifty dollars tacked sawy in the trunk of the case with the same would it be all right to get it out, if it was still there. They said, "Yes, but let us do I the don't want you to disturb any fingerprints that might be on the trunk." For a change, something went right and the fifty was still there. I was sure glad to see that. It was all the money I had.

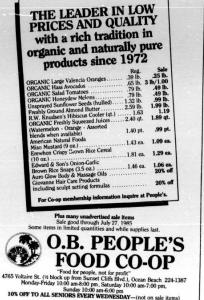
I didn't ever learn whether they

I didn't ever learn whether they found any fingerprints or not. But I knew one thing was sure, that night's work was at total loss. The company was out money, too — they had to fix the transmission and that ran to \$250. A bad night for all, but I guess it could have been worse. I could have

(continued on page 22



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After that it seemed like every time I turned around I had to go back to the police station for one thing or anothe to fill out some more forms, to look at some more pictures. They even tried to trick me once - they stopped me on the street in my cab and asked ne if I could pick the two young blacks out of the ten pictures they handed me. The men in the pictures sure looked a lot like the men that had robbed me, but out of ten pictures, their pictures weren't there. The offi-cer said, "You're right, just making sure. We don't want any foul-ups in the case. Thank you for your time

Being the only witness in the case. I downtown area. It's easy to set up a cab driver. I quit picking up blacks al-together. It sure hurt my business, but I was set on covering my ass. About three weeks later we started into the court phase of this situation. That wasn't any fun either.

Three or four court appearances, and what seemed like a thousand questions - everything from my eye-sight to my integrity was in question. I didn't show up the day they were sen-tenced. I didn't have to be there, so I didn't go. This whole experience was forty-mile trip back and forth to town. the gas it took, plus parking, and the hours I was missing from work. That made the thirty dollars I originally lost seem like chump change. Also, I was as nervous as a long-tail cat in a room full of rocking chairs. The D.A.

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did call me, though, to let me know what had happened at the sentencing. He said, "We got them. But the court vent easy, they were fined twenty dol ars apiece and put on one year's prorution to me and the cab company

I said, "What? Big deal! After all the hell you people out me through inthe name of justice! Well, I'll tell you what. Mister District Attorney. I'm forry I ever reported it. It won't ever happen again, that I'll guarantee I did receive twenty dollars in witness fees and twenty dollars in restitution, but somehow it sure wasn't worth my time and trouble. "I'll just start packing my .357. I'll show you the real meaning of 'to protect and serve.' Take light of that and

ou don't have to have a lot of guts to drive a cab. What you do have to have is sawdust for brains. I've done some really stupid things myself. I've actually gotten myself hurt because I didn't stop long enough to think about the situation be fore jumping into it with both feet.

I mean, I've had my share of trou-

ble with white people, too. I picked up five sailors one time, down at the Mexican border. They wanted to go to the Naval Training Center in Point Loma. A good trip — it's about twenty-three dollars. Usually the Navy's good for it, they don't jump fare on you too often.

Jumping fare on a cab driver, man, that's low . . . that ain't cool at all. That's even against the law. For some That's even against the law. For some reason it falls under the defrauding-the-innkeeper clause. That falls into my line of thinking. I've always felt that if you could afford to drink, you could afford to pay for your cab.

Anyway, I took these young strong

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Navy boys back to the Naval Station After payday they sometimes get a littie short of money, like any good sailor, so I asked them if they had enough money left to pay for the cab, or did they give it all to some senorita in T.J.? They just laughed and said. Yeah, we've got enough left to pay for the cab " and for me not to worry

Well, after we got there, they had me stop between two barracks and all five climbed out. They started going through their pockets like they were looking for some money. All of a sudden all five of them took off like they were on fire, running down the alley between the barracks. Well, being real smart and pretty brave besides, I went running after them, yelling, "Come back here, you punks!"

My mistake was in catching up to them. Real smart, hah! They beat the hell out of me. Five-to-one, smart move, Paul. What's your next trick? I thought for a second or two, and I remembered part of the conversation in the back seat. One guy said he was in Building 51, and the rest said, "That's trange, so are we.

Small world. So I dragged myself back to the cab and shot on over to Building 51. I walked inside and talked to the Master at Arms who was on duty. After about five minutes, lo and behold, in came the five guys that jumped fare on me. As they walked into the barracks the Master at Arms grabbed them one at a time. I tried to let them off the hook, all I wanted was for them to pay me the twenty-three dollars they owed me. To my surprise they even denied being in a cab or be-ing off base. The Master at Arms had grabbed them because they were half-drunk. I've noticed in the past, it doesn't matter if you're right or wrong, if you're drunk or you've even

been drinking, you're screwed. So he put them on report and said there would be a cantain's mast in a couple of weeks, at that time I could tell my story. He asked me if I was okay, he said. "I'll be all right. I've been stomped before." He added, "You go chasing five guys down an alley and you're going to be stomped again." I said, "I know what you mean. It won't happen again."

Military justice is quite a bit swifter than civilian rule. They don't mess around. Two weeks later I went to the captain's mast — I got my twenty-three dollars, plus they ail got fined and restricted to base. That time any-way, it sure didn't pay to run out on a way, it sure don't pay to run out on a cab driver. I really didn't want to cause anybody any trouble, but you can't let people get away with running out on you. If you let just one guy get away with it, he starts bragging to all his buddies about what he did. The next time he or his buddies need a taxi and they don't have any money, they'll try it. If it ain't me, it will be somebody else.

Some days are heydays and, yeah, some days are dog days. Not too many people believe this story, but I swear it's true.

One afternoon I got a call to a house in Imperial Beach. I pulled up in front and this German shepherd jumped a three-foot chain-link fence running up to the passenger side win-dow, stuck his head in, and scared the hell out of me! He had an envelope in his mouth — I reached over real slowly and took the envelope from his mouth. On it was written, "Take this dog to 900 Jefferson Avenue, Chula Vista." I looked toward the front door



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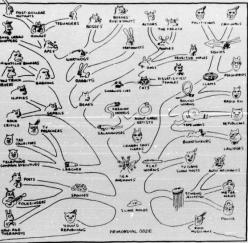
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- 6) Salad fork
 7) Lemon stick
 8) Demitasse spoon
 9) Long drink spoon
 10) Nut spoon
 11) Cheese knife
 12) Cold meat fork

- 13) Pastry server 14) Melon spoon 15) Salad-serving fork

15) Salad-serving fork
16) Sugar tong
17) Carving fork
18) Carving fork
18) Carving fanfe
19) Table serving fork
21) Butter Amfe
22) Ice cream spoon
23) Scup ladle
24) Salt spooring spoo
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27) Lobster fork
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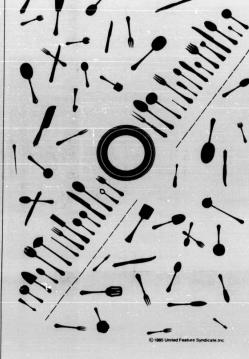
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2. All entries in the Reader Puzzle contest must be received by the Reader (addressed to Reader Puzzle, P.O. Box 80803, San Diego, CA 92138) by 9:00 a.m. Wednesday, six days following the saue date

3. All entries must be accompanied by your name, address and choice of prize (include shirt size S, M, L, XL). Employees of the Reader and heir immediate families are not

5. In the event of disputes or ties, decisions of the judges will be final, and arbitrary. We've only got five prizes each week to give away, so if there are more than five winners we'll have a lottery.

6. All answers must be entered in the space allotted on the puzzle page. And please, no phone calls out of the prize of the pr



Winners of and Answers to Reader Puzzle #364, Gone fishin' We caught the bluefish at Old

Man (rock or rip), a little less than two nautical miles sou'west of Squibnocket Feint on Martha's Vineyard, about one nautical mile north of Nomans Land. Of the sixty on entrants, thirty-four got the answer right hook, line



The winners are:
1. Fay Popejoy, Los Angeles
2. Mary McDonald,
San Diego
3. Josh Turgeon,
Spring Milley
4. Nancy S. Vasos, El Cajon
5. Jeff Sheffel, San Diego

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SAN DIEGO

WEIGHT REDUCTION MEDICAL CLINICS

Dancer Old Town First I won a little unicorn, then a medium-size unicorn, then after two more wins, I then after two more wins, I went for this big unicorm and won it. It was a dollar a try. You had to win the small ones first. I was determined. There was this little fishing pole with, a long string and a magnet at the end. There was this little red disk floating in an owal-shape. end. There was this little red disk floating in an oval-shape circle with some big yellow disks. The water's moving pretty fast. The object is to wait until the red one moves far enough away from the yellow ones so that you can get it. Tons of people were trying. It Tons of people were trying. It took patience. I guess J spent about five dollars going for it.



Eighth Grade Student
I won this I can't believe it.
I'va lion. The man running the
game, he said, "I's' casy.
Come over here. First thing I
did was exchange a dollar for
dimes. There were about ten
sahtrays about three feet away
from me sitting up on the
animals' heads. I saw the lion
and I really wanted it. What I
had to do was toss the dime into
the ashtray. It was kind of hard
but on my second dime I got it
in. I was shocked. I'm goma
give it to my mother. She'll be
realty happy. She'll put it in the
living room right on the table.



I won this big bear. You I won this big bear. You should have seen the one I got last night, it was a huge dog. They give you four little rings for a dollar. You're a few feet away from the Code bottles. You're supposed to hook the rings on the bottle necks. I never thought I d win, I just treed it. I couldn't believe it, I got really excited. A hit of what was poing on. I guess it was luck but I think it took skill, too! I think it takes a good with the property of was luck but I think it took skill, too. I think it takes a good eye and concentration. I've got an extra room where I keep all of my teddy bears and things I've collected. That's where he



John Haber Kindergarten La Costa

I won this flag popping a balloon. I won this snake throwing balls in the baskets. Oh God, this snake is huge, how am I supposed to carry it? I thought I was going to lose. The baskets were about from there to here — far! I got two in. It was a miracle. The man was acting like he was happy that I won, but he wasn't. He tried to give me a dirty snake but my mom said, "We'll have a clean one, please." I might name it Trapper because it rhymes with Travis. Travis is our new puppy. Travis will probably chew it up.



James King Construction Worker South Bay I won this Care Bear at the Pool Shark game. For a dollar you've got to make three balls. You break, you call your You break, you call your pocket, and you can't miss a shot. You've got one shot to get each hall in. You have to win the smaller prize first and work up to the hig one. I guess! u to the hig one. I guess! cause prepared. I've been shooting pool ever since! was seven. My father owned a pool room. I'd stand on Pepis crates and shoot. I knew! I was going to win but I had kind of a casual attitude. The earm's casual attitude. The carny's attitude was like, "Get out of We're going to hang it up as a

- Lin Jakar

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