



AGAINST the ODDS



In December of 1976, just six months out of Harvard Law School, attorney Eugene Iredale flew into San Dege for an intervisit spoin Prederat Dege for an intervisit spoin Prederat Jacob Pr

rredale was about to become another disciple of what could be called the John Clear yradition of gonzo advocacy. He'd soon be joining a small group of young attorneys who were shot full of contentious zeal and driven by the quasi-religious belief that the monolithic powers of the fed-real government must be vigilantly

You either love Federal Defenders or you hate them. It depends which side of the courtroom you're on.

checked and balanced. Federal Defenders has been accused of some bad things in its fourteen-year history—
of being overly aggressive, of flouting outertoom protocol. of misleading juries, of presenting perjured testimony, of distorting the law. Chief Magistrate Harry McCue, commonly known as the federal government's most hard-line local magistrate, has called Federal Defenders "intellectual terrorists with briefcases," a barb that any federal defender would take as a compliament. Actually McCue has the highest admiration for the organization. "Federal Defenders sets the standard of performance for criminal defense in this community," he says. "It's not true what people say about public defenders, that they're better than nothing but not very good. Fed.

eral Defenders is better than most law firms in this town."

Federal Defenders, headed today by director Judy Clarke, consists of ten trial attorneys, four investigators, two paralegals, and nine secretaries. Unlike many public-defender groups, Federal Defenders is independent from the court system, a private, non-profit corporation answerable only to its own board of directors, thirteen at torneys selected by the local Bar Association. It is funded by renewable grants awarded by Congress under provisions of the Criminal Justice Act. Federal Defenders, whose salaries match those of attorneys with comparable experience in the federal secutor's office (starting salaries of about \$26,000), are contracted to defend at least fifty percent of those accused of federal crimes but unable to afford private counsel. The organization, now located in a spacious fourth-floor office in the Wells Fargo Building on Broadway, is recognized as one of the most vigorous and aggressive public defender groups in the nation. To some, Federal Defenders is a bunch of bleeding-heart liberals who spend their million-dollar budget to keep criminals out of jail. "On the social scale, criminal defense attorneys

By Stephen Meyer



First-Name Stasis?

Regarding Jacqueline Shannon's story "What's Your Gripe?" (August 29), as a customer, Ed like to tell you what gripes me about walters and waitersses at some (not all) restaurants. all) restaurants.
I really resent it when the waite

(waitress) bounces up to the table and says immediately, "Hi! I'm Nancy (or Bill, or Suzy), your waitress (waiter) for tonight." It's customary to know someone for at least a few hours before we get to a least a few hours before we get to a lirst-trame besis (at least among the people I know). The only people lwill address by their first tame numediately upon meeting are small children or young people (under eighteen). Also dogs or cats. Lan combarrassed to address a scatter or waitress by first name (unless I am a steady customer and get to know them). I think it is

get to know them). I think it is degrading to them, and I has to be part of the scene. What's wrong with "Miss." or "Watter".

Once, when some waitress trather a rice soung lady actually introduced herself by her first name. I responded by gring my name, and everyone else's at the table. That ddn't go were too big. And I really should have applications of the properties of the properties of the properties of the properties of the properties. apologized to her for it. Actually, it is of course the management's is of course the management's policy that these poor waiters and waitresses do this, so perhaps I should have addressed this complaint: "To the Manager." Rosanne Shamsky Solano Beach

LETTERS

The Reader welcomes letters for publication. Address them to Letters to the Editor, Box 80803. 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.

Office Politics

Paul Krueger's "Inside Story (August 29) pinpoints San Dieg "endangered species" — the neighborhood small retail store. The proposed cure by the city planners for El Cajon Boulevard than the disease, and they are only dealing with the symptoms and not the root problems.

the root problems.

The city fathers, in their collective wisdom, have enacted policies that favor the growth of malls at the expense of the small businesses and rotal establishments. Thus San Diego is wirnessing a rapid decline of small retail stores that are presently needed for a neighborhood to maintain its distinct character.

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needed for a neighborhood to maintain in distinct character maintain in the since the reaction of the control o while small is. Art Salzberg

Calling The Kettle

Lask Mr. Matthews why he did not step forward and be counted ten years ago? He obviously chose rather to take clear advantage of a system he now desires to criticize

system he now desires to criticize and ridicule. I am certainly not disavooring knowledge of cumshaw. In die so would be nave. But Mr. Matthews characterizes the abuses of cumshaw — a sub-rosa form of our established supply procedures of the constraint of the cons

amount of public trust. Like those tapayers they represent, our personnel recognize they are tapayers. Now profit they are tapayers, now, and that abuses of the public trust will not be cleared it is our people that have discovered the vast majority of our management profilens and are rooting out unreasonable prices and the company of the trust of the trust of the profilens and use their responsibility to correct profilens and use wheely the defense dollars entrusted to their sare.

"bad apple" does occasionally turn up in a barrel. But does that mean all of us who wear the

mean all of us who wear the uniform - officer or enlisted— should be indicted by people like Mr. Matthews? Certainly not? "Cumshaw" is clearly a deviation from the standard manner of conducting noty business. This deviation, along with any other form of unacceptable management with any other form of unacceptable management practice, cannot be, is not, and will not be tolerated. I must say, however, that when I finished reading Mr. Matthews's article, I had one good feeling. That feeling was knowing Mr. Matthews was no longer playing was no because it in the same of the con-

on my team.
Rear Admiral James E. Service San Diego

More On

More Only
Pen Pals
Amazingly, Nametic Gazlay has once again been unable to see the whole perture "Letters."
I did not miss the point of her original (August 22) lefter I simply disagreed with her opinion that the article was a "condonation of antimoral behavior," and that printing such articles is the cause printing such articles is the cause of the "present state of our As I stated earlier, there are

As I stated earlier, there are much more serious problems facing society that deserve the attention of persons with such it moral standards as M. Gazlay. I should also point out that if Ms. Gazlay did not intend a personal volitication of Seth Johnson's character, she could have omitted the offending have omitted the offending statements from her letter. What is

fully aware of his own improprieties while serving on active duty. Yet instead of doing something about it at the time, he now sits behind a desk like what I term "an armchair strategist term "an armchair strategist" makes a living by calling the kettle black, and then has the audacity to indict a large portion of those of us currently on active duty as practitioners of the same type of criminal behavior he participated

Letters

front that in the past ten years we have seen a dramatic improvement in the quality of our personnel. The new breed of sulton as refreshing. We not only find them brighter but more mortivated, deducated, and enthusiastic. Because of their increased quality, our personnel now bring with them an astuteness we have never seen before. They learn quickly they have been given a tremendous amount of public trust. Like those laxoners they represent our laxoners they represent our laxoners they represent our properties.

Highlights of Upcoming Events "Act of Balance" at San Diego City College Theatre, salsa musician Oscar DT con, and a six-week festival of the arts at Centro Cultural de la Raza Events Listings Dance, film, music, lectures, radio television. sports, specials, for kids, galleries. Guide to the Theater

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Letters

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SEPTEMBER 12, 1985 3

City Lights

Fire Concert Not Hot Ticket

When entertainer Debra Raye watched Normal Heights fire victims pick through the charred remains of their homes in July, she decided to help the rebuilding effort. Raye, a local jazz and rock singer who's been playing on the Las Vegas stage this summer, asked Tuned-In magazine publisher Johnny Rodgers to help organize a benefit concert to raise money for the Normal Heights rebuilding effort. Rodgers agreed, telling Raye the charitable gesture would also help polish her public image, which was tarnished by her decision to pose in the nude her decision to pose in the nude for Playboy magazine's January, 1985 "Girls of Rock and Roll" photo feature. "I figured we could make her San Diego's good girl, not Playboy's bad girl," Rodgers said this week.

The planned benefit jazz oncert, though, has only caused both Raye and Rodgers more grief. Poor advance sales forced Rodgers to postpone the show, which had been scheduled for last Sunday September 8, at Humphrey's on Shelter Island. The conce planning was mismanaged from its inception, claim the Normal Heights residents whom Rodgers hoped to help

It Says Here

You Knocked Out John L.

The California Boxing

Commission recently took a significant step toward making

local boxing safer for the fighter and more enjoyable for the fan, but in the short term, San Diego boxing is going to

Sullivan



and Rodgers says he's lost \$2000 in advertising costs. Even if a rescheduled concert raises money for its planned beneficiary — the Fire Victim's Fund of the American Red Cross — little if any of that cash would go into the pockets of the Normal Heights

families.

Normal Heights residents
first learned of the concert last
week when posters advertising
the event — entitled "Jazz Aid:

Two weeks ago twenty-two

Two weeks ago twenty-two promoters and ten matchmakers throughout the state received letters from the boxing commission that set out a new policy requiring verification of licensing and ring records for foreign and out-of-state boxers. The only

way to assess the relative talen

past, promoters and managers have been able to tell the

commission what a particular boxer's record of wins and

losses was without having to show documentation. The

up almost always taking the word

of the promoter or manager." explains Ken Gray, state boxing

eight-member commission tried to verify records through

of potential opponents is to compare their records; in the

along Adams Avenue. When Debra Atwater, staffer for the neighborhood's Fire Victims Committee, saw the posters, she recalled a recent meeting in which Red Cross representatives said that because the needs of the Normal Heights fire victims had been met "there shouldn't be any more fundraisers." Atwater's suspicion that someone might be trying to capitalize on sympathy for victims of the June 30 fire

ed later that same day when Red Cross executives told her they knew nothing

told her they knew nothing about the event.

Atwater and staffers for Assemblywoman Lucy Killea — whose office was also trying to learn more about the benefit — cooled down Friday, September 6, when Red Cross executives told them that they

had indeed endorsed the proceeds from the fifteen-dollar-per-ticket concert. The Red Cross, though, had persuaded sponsors of the benefit to contribute to the charity's general fire disas relief fund, not to a special fund for Normal Heights victims. (A Red Cross "immediate needs" of the Normal Heights residents have been met and that donations are needed for the general disaste fund, which is often depleted

Atwater, who worried that people would attend the benefit under the false assumption that their donations would be channeled exclusively to channeled exclusively to Normal Heights. Jazz singer Ella Ruth Piggee was equally perturbed. She says she agreed to perform at the benefit only because she thought the money would help rebuild Normal Heights.

would help rebuild Normal Heights.
Those concerns quickly became academic, though, when promoter Rodgers called off the benefit one day before the scheduled date. A lack of promotion and advertising, (continued on page 38)

Rick admits that most of what he takes in is profit.

During the week, he skims the

During the week, he skims the newspaper for coupons and notices of sales; he then stocks up on supplies at "whichever supermarket has the best deals," he says, generally paying between fifty cents and \$1.50 for six-packs of Pepsi or Coca-Cola and \$2.89 for a twelve-pack of Schaefer's beer. He also buys eight ten-pound blocks of ice for a dollar sincer; shortly before none on sincer; shortly before none on

he sold 380 cans.

Let The Buver Be Mude

sunbathers have learned that hands are best kept free while climbing down the precipitous 400-foot cliff to the beach. This trek precludes them from carrying down all but the most

shirtless and perspiring, in his camouflage shorts, shouting out, "Soda! Beer!" at reclining sunbathers — 2000 of them on sunbathers — 2000 of them on a typical summer weekday, up to 8000 on weekends. Rick says he sells an average of ninety cans, at a dollar apiece, in his five-hour shift, although on the three-day Labor Day weekend



and the description of the control o

"San Diego, quite frankly, was one of the places that prompted this," says Gray. "Some of the guys they brought in down there were terrible." This is no news to beleaguered San Diego fans. Ever since the old boxing coliseum at Fifteenth and E became a furniture warehouse in December of 1979, the local boxing scene has been a boxing scene has been a laughingstock of mismatches staged in dingy roller rinks or shoo fairgrounds. Many of the most obviously unqualified boxers were imported from Mexico, and they often embarrassed themselves by

Don't Land On Park Place

According to the experts, the majority of the approximate 3500 people now living in downtown's sixty-six residential hotels will be moving out within two years. The main culprit will be rising rents, which have doubled in the last ten years, and which are tied to downtown's escalating land values. But one escalating land values. But one aspect of the problem that has been lost in all the discussions over how to deal with the impending flood of homeless hotel residents is the thriving real estate market in the hotel buildings; the larger ones make real estate market in the hotel buildings: the larger ones make money for their owners, both as profitable business ventures and as appreciating real estate investments. Below is a sampling of the trade in some of downtown's oldest abodes and newest hot properties:

— The Palms Hotel, Twelfith and Island, seventy rooms Sold for about one million dollars this summer. Plan

include rehabilitation of the

aging structure and continued use as a hotel.

— The Montrose, Fourth Avenue near G Street, thirty rooms. In escrow now. Sale price: approximately \$700,000.
To be turned into a bed-and-breakfast inn.

— The New Kelsey, G Street

near Fifth Avenue, forty-four rooms. Sold last spring for approximately one million dollars. New owner won't

between India and Columbia. forty-six rooms. About to close escrow. Will be torn down to make way for the Tower at San Diego, a high-rise office building.

and F Street, twenty-seven rooms. Sold last spring for about \$375,000. Will remain

- The Coast, Seventh Avenue and Island, fifty rooms.

Currently in escrow. Sale price: \$850,000. Will remain 0

on August 13 (and forwarded to

on August 13 (and torwarded to activities supervisor Woodard), asking various questions regarding the Guardian's status as a student organization. UCSD officials, including Randy Woodard, are reluctant to discuss the letter other than

to acknowledge its receipt and to say that for the first time in three years, the Guardian is

once again applying for status as a student organization. But John Elliott, Milke's associate and general manager of the University Report, says the

University Report, says the university's response to the letter's thirty-four questions could result in a lawsuit brought by California Media

Enterprises against the Guardian and UCSD, alleging

unfair competition. Specifically, Elliott says, the purpose of the August 13 letter

Gaslamp Hotel, Fourth
Avenue near Island, seventeer
rooms. Sold last winter. Will

City Lights

eventually become an office building.

— The Lamon, West E Street

near Union, one hundred rooms. Owner Lee Howard summer for approximately \$400,000. Rehabilitated, will currently considering a two-million-dollar offer.

— The Leland, Sixth Avenue

remain a hotel.

— The Workman, J Street near near Broadway, thirty rooms.
Sold last winter, Rehabilitates
will remain a hotel.

— The Star, Seventh Avenue
near Market, forty-eight Thirteenth, eighty rooms. Sold last spring for approximately one million dollars. Will remain a hotel.

Guardian Angle

After more than four years as business manager of the Guardian, the twice-weekly Guardian, the twice-weekly student newspaper at the University of California at San Diego, Christine Milke had grown increasingly frustrated. Her dissatisfaction was exacerbated last spring when the paper adopted a magazine format — with no stories on the front page and mostly features: inside — at the expense of the news-oriented approach she preferred. And by then the editorial staff, too, had become so dissatisfied with Milke — and, as one staffer put it. The man, as one staffer put it. and, as one staffer put it, "her inability to get along with students" — that on May 8 the editorial board sent a threepage letter, signed by all twelve Guardian editors, to UCSD student activities supervisor Randy Woodard, demanding and threatening to stop
publication of the paper unless
that demand was met. Milke
resigned the next day, vowing
to return in the fall with a

UCSD paper of her own.
That's precisely what she's done. But Guardian staff members expecting just one more "alternative" campus



paper, like the leftist New Indicator and the humorous Koala, are finding the
University Report a more
formidable competitor than
they had imagined.
Unlike the other UCSD

Unlike the other UCSD newspapers, the weekly University Report is published off-campus by a corporation. It's called California Media Enterprises and is headed by Milke, who claims the company has \$50,000 in financial backing. Milke says she'll print 16,000 copies of each issue as opposed to the Guardian's 11,000 and will distribute them on campus, at Scripps Institution of Oceanography and at the Mesa students housing complex. Ad rates are similar: local dvertisers are charged seven

dollars per column inch at the Guardian and \$8.50 at the University Report. But staff writers at the Report, Milke says, will receive a salary of \$500 a month, whereas the Guardian pays its editors an average of only \$200 a month and its writers considerably less. The introductory issue of the Report came out August 26, and Milke says she plans on publishing regular issues every week starting September 18 — five days before the first issue of the Guardian.

Even more threatening to Guardian staffers, though, is a two-page letter sent by Milke to the Guardian general manager

is to find out whether or not the Guardan officially qualifies as a student organization. If it does, he says, the paper is not allowed under statewide UC rules to compete with a private business, such as the University. business, such as the University Report, unless all its profits go into the general Associated Students fund, which the Guardian's profits do not: if the Guardian is not judged by the administration as being a student organization. Ellion student organization, Eliiott adds, then it is a private business and therefore not entitled "to any university subsidies, directly or indirectly, such as rent subsidies [the Guardian's monthly rent on its 900-square foot office is only \$280] and the accounting, bookkeeping and legal consulting which is provided to the paper by the university at no charge." Elliott says he has recently

officials "that the letter is being reviewed by representatives of the statewide system, which basically means it's become lost." And that's why he and Milke have been considering legal action against the Guardian. "We'd much rather have them [the university] investigate our questions and solve them without controversy." Elliott says. "But there are administrators who tell us they would be comfortable having this thing dragged through th courts so that a precedent is established, and while we would prefer seeing this thing resolved quickly, that's always an option."

-TKA

4 SEPTEMBER 12 1985

STRAIGHT FROM THE HIP By Matthew Alice

I read an interesting story recently in which a mother described her three-month premature baby, and how she was month premature baby, and how she was surprised by his perfectly formed fixers, complete with fingernalls. That got me to thinking. I'm especially worried about those fingernails. First of all, why would an unborn baby, three months away from birth, even need ingernails? Secondly, if he has them at such an early stage, why shall them them are with the property of the conne nas men: at such an early stage, why don't they just keep growing and growing before he's born, until they're so long that he scrutches his mother's womb? Linda McTavish San Diego

San Diego

I'll admit that would be an interesting way to get your mother's attention. Fortunately for moms, the preterred method is a swift kick or two. Not that an impatient, baby could claw his way out. According to a nurse! spoke with, a newborn baby's nails are: "papery" and couldn't really board by a state of a surpery of the state of the country of the state of my own nails when I was born so these are second-hand answers.) The mails can be quite long, through, especially on babies born after their scheduled ETA; in these cases the infants are clothed in little mittens so that they don't seratch themselves while nobling their faces, or else the nails are carefully rimmed.

The state of the s



everyone I know would, also." Makes per-fect sense to me, too. Bun makers have made occasional excursions into the wilds of the marketplace guided by a map-headed "common sense," but they inevi-tably stagger back to the office with thinner wallets. Ten-bun puckages just do not sell. Marketing surveys show this, experi-ence shows this, and that is simply the

ence shows this, and that is simply the way it is.

That's one perspective. Some bun makers start taking shots at the hot dog camp, though, and say. "That's the way they want if di direct quote, for you journalistic sticklers). Why, they sak, don't the dog people come out with eight dog packs? I can't take sides in this skirmish, but I'll point out two things. First, it's possible to find hot dogs in packs of bur, it, seven, eight, and not nethy re soid by weight, not number). Second, the tenpack greatly outselfs any other size. So, America, ask not why your buns don't match your dogs — that's the way your veieted little minds want it.

I'll be remiss in my daties i'll didn't tell.

twisted untile minds want II.

I'd be remiss in my duties if I didn't tell
you how the two foods came to be as one.
Some say it was 1883, some 1904, but just
about everyone says Arion Feuchtwanger
was responsible for the deed. This St.
Louis sausage peddler would loan white
elongs to his estomors on the youth back.



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THE INSIDE STORY

A GUILTY VERDICT IN HIS CURRENT TRIAL would push Roger Hedgecock out of the mayor's seat, so his wouldbe successors are already positioning themselves for the possible job opening. City Councilman Ed Struiksma, for example, faces only token opposition for re-election, yet he's already spent a whopping \$20,000 for a series of ads broadcast on eleven local radio

Though Struiksma is telling reporters that he's campaigning only for re-election, his up-beat, one-minute spots don't specifically ask voters to support a second term, and they're obviously designed to portray Struiksma as mayoral material. The first ad, which aired shortly after the start of the Hedgecock trial, has Struiksma appealing to fiscal conservatives. He takes a swipe conservatives. He takes a swipe at convention center cost overruns and also demands that "as taxpayers, we need guarantees that a new downtown library we're told will cost \$60 million will cost

The conservative Struiksma plays to environmentalists with his second ad, which condemns off-shore oil drilling and aligns him with the rigid "no drilling" position of the Sierra Club. (The two are sierra Ciub. (The two are bitterly opposed on most land-use decisions, with Struiksma usually fawring developers.) The third radio spot, aired this week, coincides with the arrival of new City Manager Sylvester Murray. It criticizes the city council's "old was" of

Sylveater Murray, It criticizes the city councils "red way "of setting priorities —" the city manager proposed and the city council reacted ... sometimes that didn't work well" — and pledges that the effort will now be "more cooperative."

Assemblyman Larry Sitring is also promoting himself as a mayoral candidate. A recent Sitring mailer tells voters how he has worked "tirelessly lforl greater public select" and assist them to "help in my upcoming campaign." The mailer deesn't clearly identify Sitring as an assemblyman or explain whar

campaign he needs help with. Indeed, Stirling has a full year left on his current term and will probably abandon plans for reelection to the Assembly and run for mayor if Hedgecock is removed from office.

criminal trial last week included the politically titillating disclosure that former Channel 8 news anchorman Tom Lawrence was paid \$2000 to coach Hedgecock on how to talk and look better in front of TV cameras. Hedgecock's first "seminar" with Lawrence was a December, 1981 session in which Lawrence played the role of a news reporter, firing questions at "candidate" ledgecock. Lawrence recorded the mock "press conference" on videotage and after reviewing the session, delivered a four-page critique of Hedgecock, writes Lawrence, "exhibited a certain coolness lunder questioning of the pression of th which Lawrence played the

spontaneity and any feeling of

real personal contact."

When Lawrence, the mock
"interviewer," asked
Hedgecock to comment on Hedgecock to comment on police arrests of uncooperative citizens (the so-called "attitude bust"), Hedgecock's answers showed "a subtle showed "a subtle combativeness . . if appears you have a personal Hedgecock otherwise showed "no reaction [and] little emotion or animation" in answering the law-enforcement questions, though when he talked about Bill Kolender, he "really starts to come across really starts to come across

"really starts to come across
the eyes light up, voice
comes alive, face and hands
really become animated. That's
what we're looking for." (At
the time the seminar was held,
Hedgecock expected Kolender
might run for myor.)
Hedgecock's performance
improved as the session
continued. Lawrence



commended him for his "very

commended him for his "very positive kinds of responses ... even your laugh is more open. People will accept you much more readily." But Lawrence notes that Hcdgecock a voice "drops off occasionally" and reminds him to "try and match the intensity Hcdgecock appared "softer, warmer, more personal, but not necessarily more open." And the major still responded to mock questions in a way that mock questions in a way that sounded "too programmed, almost as if your button was

pushed."
In closing his written
critique of the first session,
Lawrence told Hodgecock that
"what we are working toward
is a more relaxed, warm, and
open Roger Hedgecock. Our
concern is not to let the
reaction of the audience fall
only to chance, but to do what
we can to direct them. By
getting a handle on your
performance, you will also be
exerting that control or
direction on the audience."
A second mode, interview

direction on the audience."
A second mock-interview
session was held March 15,
1982, and Lawrence followed
up with a written critique that
"when you freeze up, the
audience is aware and will react
accordingly. For example, on
the questions about "paranoia"
and 'confidentiality' regarding



the privacy of (this) seminar, your reactions were much too extreme. There was visible freezing of facial animation which intimated closure and defensiveness. Lawrence also notes how "confrontive questions" caused Hedgecock's "eye contact and focus to waver "was apparently angry, "was apparently angry. We talked afterward about your responding in a violent

Ten years ago political candidates adopted the "Kennedy look": necktie loosened, sport jacket thrown capitalize on the current fitt

craze. Three of the six candidates who've sent out campaign mailers have included in those brochures at least one photo of themselves dressed in athletic auis or other exercise garb. Abbe Wolfsheimer emphasizes her professed commitment to the local 'quality of life' by posing near a park bench dressed in warm-up gear. posing near a park bench dressed in warm-up gear. Jeanette Roache donned a sweat suit for a photo taken on a footpath at the Mission Trails Regional Park, and Gloria McColl is shown wearing an official entrant's T-shirt at the start of a midcity eight-tilizenseter.

start of a midcity eightkilometer run.
So much for appearances.
Wolfsheimer doesn't jog:
Roache, who says she runs "acouple of times a month, 'has never made it to the top of that Mission Trails gant; and McColl wasn't an entrant in the race, she just fired the satter's gun. Even those candidates still obseased with looking fit. Courty Supervisor Paul Eckert has another year left before he faces re-election, yet he's already begun shedding excess flab. Council candidate Evones Schutze lost forty pounds Schulze lost forty pounds before declaring her candidacy and continues to diet, though she swears, "You'll never see me in one of those sweat suits on a campaign brochure.

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AGAINST the ODDS

(continued from page 1) are somewhere just above Richard Nixon and used car salesmen," says one federal defender. "People think because you defend the scumbags, you're a scumbag, too." To other they are righteous protectors of the Constitution and the Bill of Rights, valiantly defending the defenseless against overwhelming odds.

The odds, of course, fall in favor of

the United States Attorney's office, the adversary in all Federal Defender cases, which has a success rate of more than ninety percent. The fifty attorneys in the federal prosecutor's office review all cases and prosecute only those they are relatively certain of winning. The office wields tremendous power, not the least of which is the power to indict by the federal grand jury. "The power to indiet," says Magistrate McCue, "is the power to destroy." Prosecutors also have at their disposal all federal agencies (Internal Revenue, FBI, U.S. Customs, Immigration and Naturalization, Drug Enforcement Administration, Secret Service, and more), which often combine forces to build a case. "You're in a system where you're representing poor people against the most powerful agencies in the coun-try," says Iredale, former chief trial attorney at Federal Defenders, now in private practice. "The other side is perceived as powerful, unsympathetic, and harsh. The ethos at Federal Defenders is to protect the weak

against the strong."
To understand Federal Defenders

one must first understand John Cleary, who directed the program for twelve years before entering private practice in 1983. His spirit still iliuminates the organization like an eternal flame, kept alive by countless aphorisms — Clearyisms — that echo daily questioning Hispanics within one hundred miles of the border. This and other cases argued by Cleary and his staff in the Supreme Court and in the Ninth Circuit Court of Appeals have had a significant impact on searchand-scizure legislation throughout the

"The federal government is abusive of its power, especially the way they slam dunk illegal aliens. I don't have the answer to the alien problem, but I happen to think jails are for special people, not just anybody."

in the halls, defining the principles of the scrappy underdog. Everyone, even Cleary's most ardent admirer, will tell you he is a bit strange, but admirers and detractors alike consider him a brillant attorney, an eccentric gine. Good enough to be named among the top fifty lawyers in the nation in a survey by Town and Country magazine. Good enough to have won three of the five coses he has argued before the United States Supreme Court. His greatest victory was the 1975 Brigmoni-Ponce case, a land-mark decision that required law enforcement officers to have "reason-able suspicion" before stopping and ble suspicion" before stopping and

United States, "There's no question about it," says Charles Sevilla, former chief trial attorney at Federal Defenders, "In the 1970s Federal Defenders was right in there helping to shape the contours of Fourth Amendment law."

The best word to describe Cleary is "incongruent." Nothing fits. His wispy gray mustache is bushy here, sparse there. His long gray hair, parted right down the middle, cuts his face in two and accemuates the fact that one of his thick frish cychrowscurls up and the other one doesn't. The forty-nine-year-old attorney wears business suits like his peers, but they sometimes look as if he bought them at a thrift shop. His upper body is powerful, but age has installed a bulge at the waist. If you were to meet him you would most likely not notice these things, because John Cleary talks so fash be burs your vision. The other senses shut down and yield to the ear.

This man whom a Los Angeles federal judge once called "a Sacco-and-Vanzetti bomb-throwing anarchist" used to be a Green Beret. "When I was in law school I wanted to be an FBI agent," says Cleary. "I wanted to kick down doors and blow away the bad guys." He was in the army from 1960 to 1963, where he did a stint as a military policeman. Later, when he was involved in army legal work (he was involved in army legal work (he was the first judge advocate in the Green Berets), Cleary "begged" his superiors to let him be a prosecutor. But they needed a defense lawyer, so Cleary reluctantly took a case involv ing an enlisted man accused of having oral sex with a woman. "I took the case hoping to impress them so they'd make me a prosecutor," Cleary says. He didn't do so well. His client, though acquitted on the sex charge, was convicted of lewd and lascivious behavior and sent to jail. Cleary was nonetheless transformed. "I call that my St. Paul-on-the-road-to-Damascus case," says Cleary. "I found out what a challenge criminal defense was. I thought at that time, like the average citizen, that the courts were weighted in favor of the defendant, but when i saw how it really was, how you have to glaring deficiencies in the govern ment's case to win, I changed my

In the library of Cleary's office in (continued on page 12)

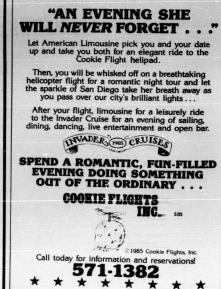


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AGAINST

(continued from page 10) the Crocker Building on Broadway is a pair of army hiking boots cast in bronze. When he left Federal Defenders in 1983, some of his attorneys - the most loyal of whom idolize the man - stole the boots from his closet, bronzed them, and offered them as a farewell gift. The inscription reads, "Your forceful footsteps in the halls of justice have tormented your adversar ies and inspired your comrades. These are the boots Cleary wore rou-tinely for years in the federal court-house and even in the Ninth Circuit Court of Appeals. "They had symbolic value," says Sevilla, now Cleary's partner in private practice "They symbolized the adversary rela

the trenches fighting it out with his troops. Yes, troops. Military imagery per-vades Federal Defenders. When Cleary first came to San Diego back in 1971, he was eager to "test out my theories of defense representation," which included martinet disciplinary measures. He asked his employees to measures. He asked his employees to sign the "blood letter," requiring that they work a sixty-hour week. Mini-mum. He held a meeting at 7:00 a.m. on Monday (it is now 8:00 a.m.) and one at 5:00 p.m. on Tuesday. Anyone who didn't show up on time did two

pushups for each minute he was late.

Every other Saturday all attorneys had to attend training seminars. "I flew a

tionship between prosecutors and de-fense attorneys. They showed that

John wasn't just an administrator at Federal Defenders, but right there in

flag," says Cleary. "I told people, 'You work here, you work with the wild and crazy, you don't lie down. you don't quit, you don't stop until you drop and you'll be the best.' I wanted to be proud of my attorneys when I saw them in court. I wanted excellence.

fense attorneys are thought of as bleeding-heart liberals who keep scumbags out of jail, and Conte bris-tles. "I'm no bleeding heart!" he exclaims. "i dropped napalm. I fought not once but twice in the most unpop-ular war in American history. Yet I believe that the government is abusive

"When the judge announced the sentence, the federal prosecutor stood up and said. 'I'm in shock!' She railed against the judge, she railed against me, and said that such a light sentence would hinder future FBI operations. I say, if they weren't professional enough, fuck 'em!"

they don't love you.

If anyone at Federal Defenders carries on the gung-ho Cleary legacy, it is probably chile frail attorney Mario Conte. Unlike Cleary, Conte always looks as if he just stepped into his clothes, and you're more likely to see Gucci than Vibram written on the bele of his chose. In his case, the critical content of the content of olice: than viriam written on the soles of his shoes. In his early forties, the slim, handsome former air force pilot is the elder attorney in the group. On his walls hang several photos of fighter planes. On a file cabinet is a sticker that reads, "No guts, no glory," Remind him that criminal de-

of its power, especially the way they slam dunk illegal aliens. I don't have the answer to the alien problem, but I happen to think jails are for special people, not just anybody. The way they process aliens is a gross misuse of agencies, power, and money."

Conte recently scored a coup when he defended Ed Grossenheider in one of the Oceanside "rip-stop" cases. Grossenheider, a sixteen-year marine veteran, sold about 800 gas masks for ten to twenty dollars each to the bogus Golden State Surplus Store, an FBI undercover sting operation designed to nab sellers of stolen government

property. The U.S. Attorney's office ranked Grossenheider number one on its list of offenders in the sting and filed nineteen counts against him Three counts were dropped, but the jury found Grossenheider guilty on thirteen of the sixteen remaining counts. It was at Grossenheider's sentencing that the recueral prosecutors hoped for their real victory, a long jail term that would justify the time and effort the government had spent on the operation. Assistant U.S. Attorney Pamela Naughton recommended ten years' incarceration, while the exhibition department asked for six

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Conte had argued carlier before the jury that his client had been early that his client had been early the state of the probabel cap he introduced as vehiclene in the trial; it has a military camouflage design and reads, "Gotden State Surpluss." "The Seciliaring in Government Surpluss." "The Seciliaring in Government Surpluss." "The grab a can of Coors beer (also presented as evidence) and shakes his head in disgust." They were giving out free Coors at the store! Obviously you can't condemn all government you can't condemn all governme sting operations, but Grosse was strung along the whole way. From February, 1984 to April, 1984 my cli-ent stopped selling gas masks to the store. He wanted out. So what did the FRI do? They called him and told him they needed more gas masks!" At the sentencing hearing. Conte played up Grossenheider's lack of prior record his need to raise money to pay his wife's medical bills, and the egre-giousness of the government's "en-trapment" schemes. He asked Judge Rudi Brewster to give his client 179 days, one day less than six months.





AGAINST

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"When the judge announced the sentence, the federal prosecutor stood up and said, 'I'm in shock!' She railed against the judge, she railed against me, and said that such a light sentence would hinder future FBI operations. I say, if they weren't professional enough, fuck 'em!"

Clearyism: If they don't hate you, they don't love you. If anyone at Federal Defenders car-

ries on the gung-ho Cleary legacy, it is probably chief trial attorney Mario Conte. Unlike Cleary, Conte always looks as if he just stepped into his clothes, and you're more likely to see Gucci than Vibram written on the soles of his shoes. In his early forties. the slim, handsome former air force one sum, nanosome former air force pilot is the elder attorney in the group. On his walls hang several photos of fighter planes. On a file cabinet is a sticker that reads, "No guts, no glory." Remind him that criminal de-

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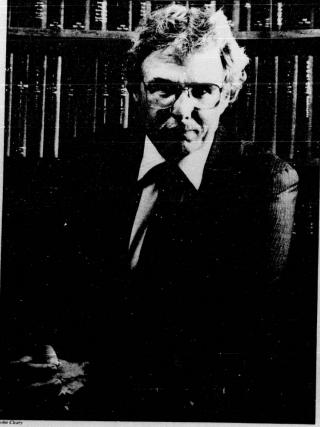
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the operation. Assistant U.S. Attor-ney Panicla Naughton recommended ten years' incarceration, while the protation department asked for six. Conte had argued earlier before the jury that his client had been en-trapped. In his office he holds up a baschall cap he introduced as evi-dence in the trial; it has a military -amourlase design and reads. dence in the trial; it has a military camourlage design and reads, "Golden State Surplus: Specializing in Government Surplus: "The FBI set up the whole thing," Conte says, "They even put ads in the paper." He grabs a can of Coors beer (also pre-sented as evidence) and shakes his head in disgust. "They were giving out free Coors at the store! Obviously you can't condemn all government sting operations, but Grossenheider was strung along the whole way. From February, 1984 to April, 1984 my client stopped selling gas masks to the store. He wanted out. So what did the FBI do? They called him and told him they needed more gas masks!" At the sentencing hearing, Conte played up Grossenheider's lack of prior record. Grossenheider's lack of prior record, his need to raise money to pay his wife's medical bills, and the egregiousness of the government's "entrapment" schemes. He asked Judge Rudi Brewster to give his client 179 days, one day less than six months.







the ODDS

Brewster gave him – plus \$10,000 worth of fines and restitution. Prosecutor Pamela Naughton was outraged. "They really wanted the judge to slam down on this guy." Conte says. When the judge announced the sen tence, Naughton stood up and said. 'I'm in shock!' She railed against the judge. She railed against me, saying I misled the court. She said everyone was looking at this as a deterrent case and that such a light sentence would hinder future FBI operations." Conte speaks passionately, becomes red in the face. "I say, if they weren't professional enough, fuck 'em! Thi life was destroyed. He lost his job, his pension - everything. We figured out this morning that he lost nearly half a million dollars. He's not a guy who'll do it again. The government has hurt

Conte holds up a pamphlet entitled Report of Subcommittee on Civil and Constitutional Rights. "Our own 14 SEPTEMBER 12 1985

Congress condemns FBI undercover operations in this book," he says. "This is the result of a four-year investigation. It talks about how government people use these operations to further their own careers. There are people there who build their careers on breaking lives, using their office as a stepping stone."

Clearyism: The federal court system

is the only well-operated U.S.

lmost all Federal Defender cases begin in the basement of the Federal Courthouse in a place called "the tank," which consists of two twelve-by-twelve rooms, each one split by a chicken-wire fence separating offenders from attorneys. Every morning one federal defender. generally accompanied by two or three bilingual investigators, comes here to begin work with the "new complaints." These offenders are the primordial soup of the federal court's criminal justice system, the illegal aliens caught smuggling fellow illegals into the country; the drug smugglers, many of whom are aliens who were suckered into accepting a pittance to be a "mule," or drug runner. Some of the offenders are aliens charged simply with illegal entry. In each group of

twenty to sixty new complaints, or 'nukes," as they are called, there are a few gringos — drug smugglers, alien smugglers, exotic-bird smugglers, what have you. Occasionally there will be a bank robber, a counterfeiter, an extortionist, or someone ac

It smells in the tank. You get the impression that none of the fifteen of-fenders crammed into each room has had a bath, at least since sweating out his or her arrest the day before his or her arrest the day bottom human being emits the equivalent heat of a seventy-five-watt light bulb, imagine fifteen people in this tiny room, fifteen light bulbs wrapped in a sweaty basketball sock, facing a bunch of yuppie legal advisers in gray and blue suits, about to hear that the United States government has a deal for them

It's called a "flip flop," and without it the federal courts would clog like a gummed-up artery. The flip flop is the administrative anticoagulant that en-sures the swift flow of offenders through the system. Here's how it works: in most new-complaint cases the defendant is charged with a felony and a misdemeanor. Aliens, for exam ple, are often charged with alien smuggling, assaulting a federal offi-



cer, or possession of false documents (all felonies), and illegal entry (a mis-demeanor). In a flip flop, the govern-ment drops the felony charges if the offender agrees to plead guilty to the misdemeanor charge.

The decision to flip or not to flip is

almost always made right in the tank, amid the sweat and the cacophony of bilingual legal chatter. In the best of quarter of an hour to decide. If anyon takes much longer, the attorneys will never make it before the magistrate a 10:30 a.m. The process is particularly difficult for illegal aliens, who usually speak no English, are suffering from culture shock, and haven't the slightest idea how the American court system works. They have no choice but to put their faith in the attorney they met just two minutes ago, who is filling out mysterious forms and who is about to advise most of them to step before a federal magistrate and plead guilty to being in the United States, a

guilty to being in the United States, a charge that could earn them six months in jail and a \$1000 fine. One fellow, Carlos, a sallow-faced half-Oriental, half-Hispanic man who nears a permanently wrinkied brow, is caussing problems. He has a dream — to live and work in America. A couple of years before, while in his native Peru, he applied for papers that would allow him to live and work in the United States, but America turned him down. A few days ago he'd set the dream in motion again when he made them in the first of the sall was a supposed to the sall was a sall dream in motion again when he made a deal with an alien smuggler at a Tijuana hotel; for \$700 the smuggler agreed to bus him to Los Angeles, where Carlos had friends who would take care of him. The smuggler made bus and we'll let you through for only \$500." The smuggler was even so nice as to give Carlos a phony ID so he could get past border patrol agents. Carlos didn't know that the American criminal justice system allowed pas-sengers apprehended in illegal-transport vehicles to return voluntarily to Mexico but that it pressed felony charges against the driver. Nor did it occur to Carlos that presenting phony identification to a federal officer was identification to a federal officer was also a felony and that border patrol agents, when they spotted him driving a bus full of brown-skinned people, wn-skinned people might question the validity of his pa-pers. Carlos had been bamboozled.

But federal defender Larry Ainbin-

der - he had gotten stuck v today — along with student intern Fred Mowrer and two investigators. don't have time to sympathize with Carlos. They've got forty other new complaints to worry about, most of whom are flip flopping like baby dolphins. They've accepted their fate conviction on a misdemeanor, a few weeks in the Metropolitan Correction Center (MCC), then back to Mexico.



where they can line up along the border and try to get back in. But Carlos. perhaps too intelligent to understand the absurdity of the alien situation in this country, is suspicious. To him these yuppie lawyer types have the same faces as the burly guys with badges who brought him here. He doesn't want to make any more "deals." Mowrer is becoming impatient. "You've got to make a decision now!" he tells Carlos, who has been now!" he tells Carlos, who has been tying him up for nearly an hour. It's 10:20 and they all have to appear before the magistrate at 10:30. Mowrer slips a rolled-up sheet of paper through a hole in the partition and tells Carlos he must sign it if he should choose to plead guilty to the misdemeanor. Carlos puts his head in his hands, then asks. "What if I got a private attorney?" Mowere tells him a rivitate lawere and make the scene. private attorney? Mowrer tells him a private lawyer won't make the system any different. You just want to tell Carlos, "Give it up, bub. The faster they get rid of you, after all, the less they're going to hurt you. Do every-one a favor and plead out. Hop on the train. Accept the flip flop." At 10:25 Carlos takes a deep breath, heaves a

ong drawn-out sigh, and flips.

Flip flops are usually in the best inerest of all, and Federal Defenders normally advises its clients to accept them. But in other cases, those involving straight felony charges, the de-fense attorney can negotiate with the prosecutor. The defense has a valuable bargaining chip: the fact that the government wants to avoid the ex-pense of a trial. Each week between sixty and one hundred offenders plead sixty and one nundred orienders plead guilty, accept a deal, and get flushed through the courts quickly and inex-pensively. If every one of these people demanded his constitutional right to a trial by jury, the system would grind to a halt. This isn't likely to happen, however, because the deals are ofte so attractive. A guy caught smuggling ten aliens in a truck will initially be charged with ten counts of alien charged with ten counts of alien smuggling and will risk being sen-tenced to five years in jail for each count — a total of fifty years. The prosecutor will offer to let him plead guilty to one count and have the rest dismissed. Defense attorneys who "plead out" too easily, however, are known as "dump truck lawyers," or as John Cleary calls them, "V-6s," walking violations of the Sixth Amend-ment (the one that assures the right to counsel) At Federal Defenders' Monday morning meeting, colleagues boo and hiss when someone announces a plea on a felony charge. "We have to be contentious," says Federal De-fenders' director Judy Clarke. "The prosecutors would like nothing better than to have us back down and accept all their offers

According to Magistrate McCue.



Federal Defenders has been extremely effective in combating its adversaries in the federal prosecutor's office. "Traditionally, the leadership at Fed-eral Defenders has been superior to that of the U.S. Attorney's office," he says. "I have mixed feelings about it. I like to see a contest that is equal, one where the defendant and the tor are well represented. My experience, however, is that Federal De fenders usually gets the better end of the bargain. If I were the U.S. Attor-ncy, I'd hire the whole Federal De-

fenders office."

he original Federal Defenders program was founded in 1966
by Federal Judge James
Carter, who received a \$100,000 grant
from the National Defender Project, headed then by Cleary in his native Chicago. At that time San Diego, which had just become a separate federal district from Los Angeles, had no organized defender program whatso-ever. Indigents were defended by attorneys who were ordered by the courts to offer their services free of charge. The attorneys even had to pay out of their own pockets for expert testimony, such as handwriting analysis. Obviously, working under such conditions, attorneys were something

clients. "San Diego was extremely niggardly then," says Cleary. "They thought the railroad to the joint ran fectiveness of counsel was created by

lack of money."
In 1969 the organization merged with the defender program in the state courts and became the Defender Program of San Diego. Two years later, several judges, notably Chief Federal Judge Edward J. Schwartz, complained that the federal branch of the organization had atrophied and was not providing effective counsel. Thus in early 1971 the two programs split, and Federal De-fenders of San Diego, the current organization, was created under the diection of John Cleary, who had left Chicago and had just been fired from a defender program in San Mateo County. "I made some unpopular suggestions to restructure the organization," he says with a shrug.

There was good news and bad for the remaining staff of the former defender program. The good news was that John Cleary knew how to raise money. The program, located in the basement of the old courthouse at F Street and Union, was bankrupt, but

Cleary promptly obtained a \$69,000 grant from the federal government. Though Cleary had to work ten weeks without pay, he launched Federal De-fenders with seven attorneys (mini-mum salary \$10,500), two investigators, and three secretaries in April of

The bad news was that John Cleary was a tyrant. The original staff, unac-customed to the discipline demanded by this Prussian carpetbagger who was now their boss, adjusted badly to Cleary. Sixty-hour weeks? Pushups? Saturday training seminars? Monday morning meetings at seven o'clock? About two weeks after Cleary arrived, the chief trial attorney took him out to lunch. "He tried to explain to me, very nicely really, that I shouldn't try too hard," recalls Cleary. "He said, 'John, there's fifty cases there today, there'll be fifty there tomorrow It's like a treadmill. Why not go with the flow? Don't knock yourself out. Don't make waves." When Charles Sevilla became a federal defender two months after Cleary's arrival he found a "mutinous" atmosphere that grew into a full-scale revolt and almost resulted in Cleary's dismissal. By the end of Cleary's first year only (continued on page It

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AGAINST the ODDS

from the original group. The rest had quit or been fired. Cleary had

prevailed.

The basis of Cleary's theory was that effective defense counsel required aggressiveness, extreme dedication, and time. And you had to make waves. and time. And you had to make waves. "At that time there was tremendous public antagonism toward public de-fenders," Cleary says. "We had to combat that mentality by being differ-ent. I thought my style served the function of the adversary system." With some exceptions, according to function of the adversary system. With some exceptions, according to Cleary, the office he assumed perpetuated the notion that public defenders were worth what you paid for themnothing. "The level of professional excellence was zero," he says. "The attitude was 'Do the minimum' Best attitude was excellence was zero, he says. "The attitude was 'Do the minimum' Be-fore I arrived, in five years the office had written only sixteen appeals. People thought. "Why take a case to appellate courts? You're just going to lose." In our heyday we were up to minimum the reserver."

ninety per year!"
Federal Defenders quickly established a reputation for pugnacious advocacy. "Some of the judges used to get pissed at us all the time." recalls Lewis Wenzell, a former municipal court judge who worked for Cleary from 1972 to 1978. "They think all defendants are guilty assholes, and anyone who raises a vigrous defense is just coddling these criminals. The rule we had was, you don't stop making objections just because they're all revule we had you don't stop making motions, just because they're all rejected. If it's in the best interest of your client, you don't hesitate to do it just because it will pits someone off." Cleary set the example; in his twelve years at Federal Defenders he swamped judges and prosecutors with hundreds of lengthy, detailed motions to supress evidence. Every single one was rejected.

Cleary also made appeals routine, despite the great time and effor required to write them. As a result Federal Defenders became particularly assertive in the appellate courts, where Cleary has always been most effective. "At first people would tell me that I needed a psychiatric evaluaninety per year!"
Federal Defenders quickly estab-

tion because I was litigating things that had never been litigated before, But I started getting reversals, and the courts of appeal were starting to think that maybe the federal judges in San Diego were not the tabernacles of neutrality, the fountains of fairness they thought they were. They realized that a lot of things were being swept under the rug."
The remarkable success of Federal

Defenders in the appellate courts (they've taken nine cases to the United they ve taken nine cases to the United States Supreme Court in fourteen years) is largely attributable to a man Magistrate Harry McCue calls "Federal Defenders' secret weapon." His name is Ben Rayborn, and he's spent twenty-three of his sixty years in jail. In the 1940s, Rayborn, a bank robber, was one of the most wanted criminals in America. J. Edgar Hoover called him "the John Dillinger of the South" Robbirm was so naronisus than South." Rayborn was so notorious that cops-and-robbers comic books featured him as the archetypal bad guy. Today he works for Federal Defenders and spends his time in a small office and spends his time in a shall office tapping away on his Selectric type-writer, smoking cigarettes, and sip-ping at his ever-present liter of Coca-Cola. Rayborn, who is not an attorney, has written or collaborated on every appeal that's come out of Federal Defenders since he arrived there in November of 1971. Though he there in November of 1971. Though he has only a nint grade education, Rayborn is recognized as one of the foremost legal minds in San Diego County. At one point Federal Defenders was winning twenty-eight percent of its appeals in the Ninth Circuit, more than twice the average. "Rayborn is brilliant," says Magistrate McCue. "He's a walking encyclopedia. Nobody I know is better than Rayborn at appeals. He's more an clopedia. Nobody I know is better than Rayborn at appeals. He's more an expert of the law than most judges." Federal Judge Gordon Thompson once told Rayborn he knew more law than all the other judges put together. When a judge once asked him how he knew so much. Rayborn told him. "Well, your honor, you guys threw the book at me, so I picked it up and

read it."

Rayborn was convicted of armed robbery in Kentucky in 1946 and sentenced to thirty years in the federal penitentiary. He took correspondence courses, much to the dismay of the Kentucky warden, who in one instance took his books and tore them up. After Rayborn led a prison revolt





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AGAINST the ODDS

to protest poor conditions, he was transferred to Alcatraz. During his six years on "the Rock" he read volumes upon volumes of casebook law. In the 1960s, while incarcerated at the fed-eral prison in Atlanta, Rayborn taught law courses to inmates. "They thought I'd graduated from Penn State," he says. "In fact I graduated from state pen." When the warden frowned upon this activity, Rayborn, a master of the throwaway line, said to him, "Wouldn't you rather these men get out of here through legal means than by grabbing your ass and trying to go over the wall?" He continued teaching the courses and eventually appealed his own case successfully. In 1969 Rayborn received a personal tel-

desk drawer) from Supreme Court Justice Potter Stewart ordering his re-lease. John Cleary, who had met Rayborn at the Atlanta prison in 1965, obtained a fellowship for the newly released felon at the National De-fender Project in Chicago. Two years later, when Cleary came to San Diego, he asked Rayborn to be his ap-

New attorneys at Federal Defenders quickly learn Rayborn's remarkable story, acquire Cleary's feisty military lexicon, and hear the organization's rich anecdotal lore, which is threaded by a unifying theme, articulated by Lewis Wenzell: "The criminal justice system isn't about finding truth. It's about making the federal government about making increase government follow the rules. Defense attorneys age mostly very conservative people. I be-lieve, just as Ronald Reagan does, that government is evil. It can't be run by men. Men have to obey laws. And it's the defense lawyers' duty to ensure that the law is followed in the

Federal Defenders probably had the greatest impact on the federal gov-ernment in 1976, when Charles Sevilla won a Ninth Circuit Court of Appeals decision in the Martinez-Fuerte case, which challenged the legality of the San Clemente checkpoint on Interstate 5 north of Oceanside. Though the decision was later reversed in the Supreme Court, a federal defender, arguing a case that came right out of the downtown "tank," succeeded in shutting down the San Clemente checkpoint for

In 1977 Eugene Iredale risked the wrath of Magistrate Harry McCue in an incident that created an uproar in the federal court. McCue had a peculiar requirement that those charged with offenses in new complaints wear chains in his courtroom during their preliminary hearing. Ten to fifteen Mexicans would be seated in the jury box twenty feet from their lawyer (usually the clients stand next to counsel at the podium), with chains clank-

ing during their hearing. Iredale decided this was wrong and sued the magistrate, something no one had ever done before. A hearing was called, at which Chief Judge Edward Schwartz ruled that McCue could do as he pleased. Cleary recalls that Schwartz "castigated" Federal Defend-ers for not first raising the issue informally (i.e., by personal letter). But the judge said it was within Iredale's discretion to sue, and he pointed out that chaining people in the palladium of liberty was "inhumane." The next

day the chains were gone.

Clearyism: The first rule of criminal defense is, "As far as the prosecu-tor and judge are concerned, the po-

liceman never lies."

During the mid-Seventies, several federal defenders suspected that fed-eral officers were routinely justifying illegal searches by claiming (perhaps falsely) to have smelled marijuana. So Federal Defenders wired an investiga-tor with a tape recorder and had him



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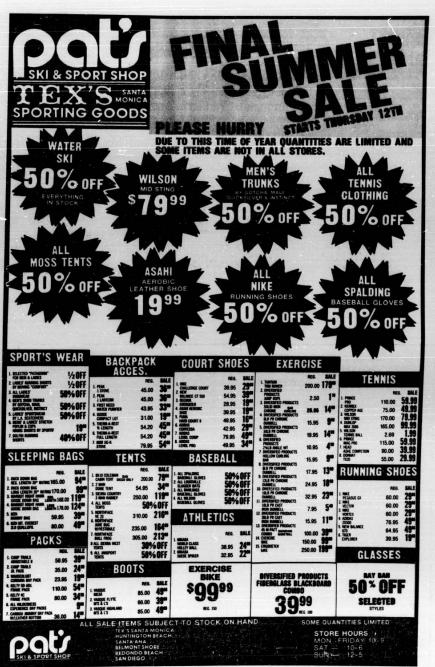
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drive around in a suspicious manner just north of the border until he was just north of the border until he was pulled over by officers. Obviously he had no drugs. In Federal Defenders' next case involving a marijuana search, the defense put on a tape recording of the encounter between federal officers and the investigator. At one point in the tape, the officer asked his partner, "Do you smell marijuana?" in a tone of voice that, according to Charles Sevilla, "made you imagine a big shit-eating grin on his face." The other officer replied in a similar tone, "Yeah, I think I do." The prosecution was exceedingly em barrassed but won the case. The judge reprimanded Federal Defenders for its rhanded tactics and ruled the evi-

In another incident, this same investigator surreptitiously tape-re-corded a conversation with a federal officer who very clearly stated that he had spoken the day before to a partic-ular witness and told the witness to leave town immediately. The next day in court when Sevilla asked this same officer under oath where the witness was, he replied that he didn't know and insisted that he hadn't heard from him in three weeks. Sevilla then played the tape recording before the judge. "A federal officer flat out perjured himself on the witness stand," says Sevilla. "An uproar ensued, but the guy was never charged with per-jury. Most of the talk was about our

investigator's use of the tape

recorder."
Such maneuvers, which often fall into that large gray area between ethi-cal and unethical, draw criticism from the United States Attorney's office. "I expressed similar sentiments, adding that, "You can be an adversary without being an asshole."

Clearyism: There are three major federal crimes: murder, treason, and demanding a trial by jury.

He told them they had nothing to lose by asserting their right to a jury trial. "You have a social obligation to your countrymen to fight this. Otherwise, the border patrol will sweep every shopping mall in San Diego." "IViva!" they all shouted in unison. "¡Estamos non culpable!"

admire attorneys who represent their clients with zeal," says Assistant U.S. Attorney Phil Halpern, "but there's a line to be drawn. I don't see how it's ne afternoon in the spring of 1984, federal defender Larry Ainbinder was called to the Ainbinder was called to the tank to advise a group of lilegal aliens picked up that same morning in a "sweep" at an Escondido shopping mall. The border patrol had raided every store, taking in about forty-five aliens. Since the federal agents didn't have enough vehicles to transport such a big catch, they called the de-partment of animal control to assist them. helpful when you become too zealous,when you try to antagonize the prosecu-tors insist there is no general animos-ity between their office and Federal ny between their office and rederal Defenders, certain attorneys from the two organizations have been known to communicate only by letter. Halpern wonders whose interest is served when defense attorneys resort to open hostility, such as foul-mouthed epi-

"Too much," said Ainbinder when he heard this. The easy thing to do was to recommend they all plead

fore Magistrate Irma Gonzales, which would undoubtedly get them thirty days in the MCC. But Ainbinder days in the MCC. But Ainbinder thought the government had gone too far. These weren't alien smugglers or dope runners. They were merely undocumented workers charged arbitrarily with misdemeanors. They had no business being in jail. And then there were those animal control vehi-cles — these cases had to be fought.

there were those animal control vehi-cles — these cases had to be fught.

First, though, Ainbinder, a 1983 graduate of the University of San Diego Law School, had to determine that none of the forty-five alliens had been deported before, made false statements to agents, or done anything that could result in additional charges being filed against them. Everyone, it turned out, was clean. Ainbinder then explained to the aliens their options. He told them that even if they pleaded not guilty, they would spend no more than thirty days in jail, so they had nothing to lose by asserting their right to a jury trial. "Without hurting your-selves you can send a message to your fellow countrymen," he told them in his most passionate oratorical lone. "Show them that you're not sheep, hat you're not going to go along with these toadies in the federal govern-ment. You have a social obligation to your countrymen to fight this. Other-wise, the border patrol will sweep every shopping mall in San Diego." "Istamos non culpable!"

"itstamos non culpable!"

That same afternoon they marched to Magistrate Gonzales's courtroom, where they all pleaded not guilty, a bold move guaranteed to back up Gonzales's courtroom for weeks. Gonzales appointed Federal De-fenders to all the cases and set trial

however, she called another hearing, however, she called another hearing, at which she removed Federal Defenders from all the cases but two. "I suspect shed talked in the meantime with Chief Magistrate Harry McCue, who told her she was getting screwed over by Federal Defenders," says Ain-binder. "So she appointed panel private] attorneys for all the other cases. The strategy was to divide and conquer."

torneys and tried to persuade them to refuse any plea. All but one said no. Ainbinder went ahead anyway and filed motions for a jury trial for his two clients. About ten days later the prosecutor's office, loath to waste its prosecutor's office, loath to waste its time and money on such ridiculous traits, called to make a deal. Ainbin-der said his clients would plead guilty if all the aliens were released immedi-ately, having already spent ten days in jail. The prosecutor agreed. "The strategy worked," says Ainbinder. "If

they'd all pleaded guilty from the be-ginning, they would have gotten thirty days instead of just ten. Also, what we did seems to have sent a message to the U.S. Attorney's office. We haven't

seen a single shopping mall sweep since this happened."

Magistrate Harry McCue insists he never spoke to Gonzales about her de-cision to dismiss Federal Defenders from these cases. "She probably thought about it and wanted to make

of the attorneys," says McCue. "Fed-eral Defenders lose sight of their real purpose for being, which is to defend indigents, not to try to bring the government down. Their objective was to try to control the policy of the immigration service; they wanted to stop the sweeps. They forget that they're there to represent individuals, not a philosophy. If they want to be politi-cal, they should run for Congress and

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The Mexican Gamble



July of 1935, reform president Lázaro Cárdenas closed the exico as part of a campaign against official corruption and, ostensibly, to fulfill the moral promise of the Mexican Revolution, which had triumphed in 1917. One of the establishme closed its doors under presidential orders was the fabulous and storied Agua Caliente Casino in Tijuana. ss than a mile from the present site of the Agua Caliente racetrack.

Subsequent to that event, each time a new Mexican president has been inaugurated, rumors circulate regarding the possible reinstatement of casino gambling. In more recent years, as each casino rumor has proved to be false, still more rumors suggest that Las Vegas gambling interests have sent a bagman to
Mexico City to dump a bundle on
the new leader — Vegas's way of
ensuring the continued prohibition against a gambling threat to the south. These stories have never beer substantiated and may seem fanciful or outrageous to some; however, former CIA operative Philip Agee states in his book Inside the Company: CIA Diary that the intelligence organization had made direct payments to every Mexican Fifties up to and including Luis Echeverría. If Agee's allegations of venality in high places in Mexico are to be believed, one can perhaps wonder it the long-standing ban on

tawdry rationale behind it than that of revolutionary moralism.

Nevertheless there are now strong indications that the Mexican government, hungry for the dollars that a healthy tourism industry can bring into the country, is moving to rescind the fifty-year-old ban on casinos. There are also reports that a frightened American gambling industry may be attempting to use political pressure to dissuade Mexico from taking this momentous

It requires no financial wizardro to understand the economic crisis now plaguing Mexico. Mexico's \$76.2 billion external debt is the second largest among all debtor nations; the peso continues to suffer dramatic devaluation; and experts speak of "capital flight," the continuing loss of wealth within Mexico as private individuals transfer their assets to other countries with more stable economies. Mexico needs American tourist dollars badly; it needs them to pay off its huge foreign debt and it needs them to rebuild its ravaged economy and to provide viable employment for its enormous unemployed work force. And just when it needs these dollars the most, the Camarena murder in Guadalajara and other violent incidents near the border have projected instead the image of a nation that is dangerous to visit, thus discouraging many American

BY BOB OWENS

tourists who would otherwise bring the needed currency into the

to a nasty situation, and not one whose solution lies solely in the reopening of Mexico's gaming casinos. Gambling, like other forms of entertainment, is essentially a parasitic industry; it does not directly produce the basic necessities of life. However, and at least with respect to Mexico's faltering tourism industry, it may be a partial solution, which is better

than none at all.

The United States has a great many people with discretionary income, and Americans love to gamble. It's in our blood, an integral part of our national history, from Jefferson's gamble with the Louisiana Territory to Seward's with Alaska, from the 1849 California gold rush to our entrepreneurial spirit, evident everywhere. The California lottery initiative did not pass by such a substantial majority simply because the good and generous citizens of this state wished to raise the salaries of public schoolteachers. Their interest was in the chance to pull down an enormous jackpot in return for a few dollars' investment.

The late, unlamented gangster Bugsy Siegel well understood our national craving to take a chance on the roll when he dreamed of a glittering desert paradise and then transformed Las Vegas from a windblown speck on the map into the pleasure palace it is today. If gaming ould transform an inhospitable sand

ne with summer temperatures itting 120 degrees in the shade, ider what it could do for lexico, particularly for Baia lifornia. First, it would bring a ountiful supply of dollars into a ountry sorely in need of them. It ould create thousands of new vice jobs for Mexicans, and many isands more in spin-off stries such as construction, ensportation and communications ations. It would serve as a gateway the rest of that enchanting land for llions of Americans who might erwise never consider travel ow the border. It would increase viability of the arts and crafts dustries already in place. It would ertions. And it would. ncidentally, result in a prodigious ning of San Diego's own vital

ourist business.

Ind what would it do to Las
Vegas and the state of
Nevada, which, along with antic City, currently owns a oling in the U.S.? One can well nagine the potential damage when onsidering the latest statistics from ne Las Vegas Convention and lisitors Authority: in addition to the 50,000 Mexicans who travel to Las Vegas each year, some 12 million eople — approximately thirty-eight percent of all visitors to Las Vegas come from Southern California d to that significant figure the isitors from northern California Arizona, New Mexico, and Texas, and it's likely that more than half of all Las Vegas's gamblers come from reas with easy access to Mexico. Of ill those areas, Los Angeles contributes by far the greatest, and the trip to Baja is much shorter than that to Vegas. Yet this is only one part of it. All else being equal, who in his right mind would want to go to oroiling wasteland when he can ake a short hop to an exotic foreign cale with the ocean at his doorstep

and where his magic dollars can buy much more than is possible in a town like Las Vegas, where anything less than a two-dollar tip to a cigarette girl elicits nasty sneers?

And more. In Las Vegas, if a gambler wins more than one thousand dollars on keno, bingo, or the slot machines, federal law compels him to produce two pieces of identification, fill out a form with his name, address, and social security number, and send a ercentage of his winnings to the Internal Revenue Service within ninety days. Filling out these forms has wiped many a happy smile off the faces of big winners. Mexico, on the other hand, is not in the business of collecting money for the U.S. Treasury Department.

Las Vegas is also bedeviled by IRS form 8300, which requires anyone

merely wagering more than \$10,000 at a time to have the casino report the transaction, including the bettor's name, address, and social security number. According to sources close to Las Vegas gaming operators, Nevada (and Atlantic City) has lost a significant amount of business from high rollers because of IRS regulations, and it's not just from the private citizen who covets privacy; those who regularly gamble at Vegas with "soft money" (illegally obtained) can no longer do so without risking annoying inquiries from federal authorities. The amount of "soft money" Vegas is losing is reported to be so great, in fact, that in recent months gaming interests have been scouring the Western Hemisphere in search of "offshore" locations for new casinos for their "soft money" customers. In this search, however, two considerations have been paramount: the Vegas casino operators would demand control of any new casino, and any new location must not compete directly with existing operations in Nevada For both these reasons, Las Vegas knows its future does not lie in

Mexico; the Mexican government would never allow foreign control of casinos, and new attractions anywhere close to the U.S. border would constitute a competitive threat.

But will casinos reappear in Mexico? Early this year the Mexican government removed from its law books the criminal penalties to which an operator of an illegal casino previously would have been subject. This was done quietly, without publicity, perhaps as a trial balloon to test the domestic and American reaction in anticipation of legalizing casinos. In February of 1985, not long after the gambling laws were reformed, officials of the Hotel and Motel Owners Association of Mexico publicly asked the mayor of Mexico City to authorize the opening of casinos in the capital.

The mayor, Ramón Aguirre, claimed not to have the authority to do so but

announced his offer to press the federal government for immediate consideration of the request. The president of Mexico's Hotel and Motel Owners Association is Rafael Suárez. His organization representing approximately 4500 establishments throughout the country, has long favored the reinstatement of casino gambling in Mexico. Suárez, who maintains a home in San Diego at Scripps Ranch, was in Tijuana recently to receive an award from the local chapter of his association. At that banquet and in subsequent interviews, Suárez said that initial U.S. reaction to the prospect of casino operations in Mexico had not been favorable, although he would not elaborate upon the source of the U.S. comment. "There has been very, very strong pressure," Suárez said, "coming from Washington reacting to concerns of Las Vegas, I think — to discourage Mexico from legalizing the casinos." Suárez and his association have been in the forefront of the recent move to

legalize casinos in Mexico and have actively been promoting federal legislation to effect the change. Suárez says he gives the proposed legislation a better than fifty-fifty chance for approval within the next few weeks by the recently convened Mexican senate and chamber of deputies. In a recent interview with the Mexico City daily Uno Mas Uno, Suárez expressed his optimism about the benefit of Mexican casinos. "Give us the opportunity and you'll see. We'll double the

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Other informed Mexicans, including Rafael Suárez, believe that Baja will be a prime site for any new casinos, particularly La Paz or Tijuana. And in Tijuana. speculation centers on the Fiesta Americana Hotel, the largest hotel in northwestern Mexico. The twenty-four-story Americana, popularly known as the "twin towers," is located along Agua Caliente Boulevard east of downtown Tijuana. Built and owned by a partnership that includes the mante and Arnaiz families, very prominent in Tijuana business, the skyscrapers seem a natural site, although with only 450 hotel rooms projected upon its completion, it will be small by Las Vegas standards.

But casino operations in Baja could fail miserably as an attraction for Americans if they were managed in the same way that the Caliente horse racing and

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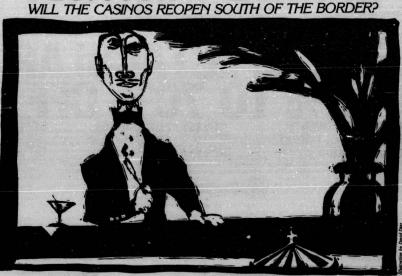
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The Mexican Gamble



n July of 1935, reform president Lizaro Cardenas closed the gambling cesinos in Mexico as part of a Campaing against official corruption and, ostensibly, to fulfill the moral promise of the Mexican Revolution, which had triumphed in 1917. One of the establishments that closed its doors under presidential orders was the fabulous and storied closed its doors under presidential orders was the fabulous and storied for the Agua Calleine Castion in Tijuana, less than a mile from the present site of the Agua Calleine racertack.

Subsequent to that event, each time a new Mexican president has been inaugurated, rumors circulate regarding the possible reinstatement of casino gambling, in more recontrol to the false, still more rumors as proved to be false, still more rumors suggest that Las Vegas gambling suggest that Las Vegas gambling

proved to be false, still more rumo suggest that Las Vegas gambling interests have sent a bagman to Mexico City to dump a bundle on the new leader — Vegas's way of ensuring the continued prohibition against a gambling threat to the south. These stories have never bee substantiated and may seem fanciful or outrageous to some; however, former CIA operative Philip Agee states in his book *Inside the* Company: CIA Diary that the intelligence organization had made direct payments to every Mexican president from the mid- to late-Fifties up to and including Luís Echeverría. If Agee's allegations of venality in high places in Mexico are to be believed, one can perhaps wonder if the long-standing ban on casinos has had a somewhat more

tawdry rationale behind it than that of revolutionary moralism. Nevertheless there are now strong indications that the Mexican

indications that the Mexican government, hungry for the dollars that a healthy tourism industry can bring into the country, is moving to rescind the fifty-year-old ban on casinos. There are also report that rightened American gambling industry may be attempting to use political pressure to dissuade Mexico from taking this momentous sten.

step.

It requires no financial wizardry to understand the economic crisis now plaguing Mexico. Mexico's \$76.2 billion external debt is the 3-70.2 billion external debt is the second largest among all debtor nations; the peso continues to suffer dramatic devaluation; and experts speak of "capital flight," the continuing loss of wealth within Mexico as private individuals transfer their assets to other countries with more stable economies. Mexico needs American tourist dollars badly; it needs them to pay off its huge foreign debt and it needs them to rebuild its ravaged economy and to provide viable unemployed work force. And just when it needs these dollars the most, Guadalajara and other violent incidents near the border have projected instead the image of a nation that is dangerous to visit, thus discouraging many American

BY BOB OWENS

tourists who would otherwise bring the needed currency into the

the necessary situation, and not one whose solution lies solely in the assessment of the solution lies solely in the assessment of the solution lies solely in the assessment of entertainment, is essentially a parasitic industry; it does not directly produce the basic nocessities of life. However, and at least with respect to Mexico's faltering tourism industry, it may be a partial solution, which is better than none at sall.

The United States has a great many people with discretionary

many people with discretionary income, and Americans love to gamble. It's in our blood, an integral Jefferson's gamble with the Louisiana Territory to Seward's with Alaska, from the 1849 California Alassa, from the 1849 California gold rush to our entrepreneurial spirit, evident everywhere. The California lottery initiative did not pass by such a substantial majority simply because the good and generous citizens of this state wished to raise the salaries of public schoolteachers. Their interest was in the chance are schoolteachers. Their interest was in the chance to pull down an enormous jackpot in return for a few dollars' investment.

The late, unlamented gangster Bugsy Siegel well understood our national craving to take a chance on the roll when be deserved of se.

the roll when he dreamed of a glittering desert paradise and then transformed Las Vegas from a windblown speck on the map into the pleasure palace it is today. If gaming

ne with summer temperatures tting 120 degrees in the shade, nsider what it could do for xico, particularly for Baja ifornia. First, it would bring a antiful supply of dollars into a nerry sorely in need of them. It uld create thousands of new vice jobs for Mexicans, and many sands more in spin-off portation and communications ations. It would serve as a gateway the rest of that enchanting land for lions of Americans who might erwise never consider travel ow the border. It would increase iability of the arts and crafts dustries already in place. It would reate a land boom of unprecedented roportions. And it would, icidentally, result in a prodigious ttening of San Diego's own vital

burist business sould is do to Las Vegas and the state of Nevada, which, along with stantic City, currently owns a sonopoly on legalized casino ambling in the U.S.? One can well locate the control of the control of the case when ionopoly on legalized casino ambling in the U.S.? One can well nagine the potential damage when onsidering the latest statistics from the Las Megas Convention and fisitors Authority: in addition to the SO,000 Mexicans who travel to Lasegas each year, some 12 million copie — approximately thirty-eight recreat of all visitors to Las Wegas — come from Southers California, dot to that significant figure the isstors from northers California, dot to that significant figure the isstors from northers California, dato to that significant figure the isstors from northers California, dato to that significant figure to issue the control of roiling wasteland when he can ike a short hop to an exotic foreign cale with the ocean at his doorstep

and where his magic dollars can buy much more than is possible in a town like Las Vegas, where anything less than a two-dollar tip to a cigarette

girl elicits nasty sneers? And more. In Las Vegas, if a gambler wins more than one thousand dollars on keno, bingo, or the slot machines, federal lav compels him to produce two pieces of identification, fill out a form with his name, address, and social security number, and send a percentage of his winnings to the Internal Revenue Service within ninety days. Filling out these forms has wiped many a happy smile off the faces of big winners. Mexico, on the other hand, is not in the business

the other hand, is not in the business of collecting money for the U.S. Treasury Department.

Las Vegas is also bedeviled by IRS form 8300, which requires anyone merely wagering more than \$10,000 at a time to have the casino report the transaction, including the bettor's name, address, and social security number. According to sources close to Las Vegas gaming operators. name, address, and social security number. According to sources close to Las Vegas gaming operators. Nevada (and Atlantic City) has lost a significant amount of business from high rollers because of IRS regulations, and it's not just from the private citizen who covets privacy; those who regularly gamble at Vegas with "soft money" (illegally obtained) can no longer do so without risking annoying inquiries from federal authorities. The amount of "soft money" Vegas is losing is reported to be so great, in acc, that in recent months gaming interests have been souring the Western Hemisphere in search of "offshore" locations for new casinos for their "soft money" customers. In this search, however, two considerations have been paramount: the Vegas casino operators would demand control of operators would demand control of paramount: the Vegas casino operators would demand control of any new casino, and any new location must not compete directly with existing operations in Nevada. For both these reasons, Las Vegas knows its future does not lie in

Mexico; the Mexican government would never allow foreign control of casinos, and new attractions anywhere close to the U.S. border would constitute a competitive

but will casinos reappear in Mexico? Early this year the Mexican government removed from its law books the criminal penalties to which an operator of an illegal casino previously would have been subject. This was done quietly, without publicity, perhaps as a trial balloon to test the domestic and American reaction in anticipation of legalizing casinos. In February of 1985, not long after the gambling laws were reformed, officials of the Hotel and Motel Owners Association of Mexico publicly asked the mayor of Mexico City to authorize the

Mexico publicly asked the mayor of Mexico City to authorize the opening of casinos in the capital. The mayor, Ramón Aguirre, claimed not to have the authority to do so but announced his offer to press the federal government for immediate consideration of the request. The president of Mexico's Hotel and Motel Owners Association is Rafael Suárez. His organization, representing approximately 4500 establishments throughout the country, has long favored the reinstatement of casino gambling in Mexico. Suárez, who maintains a home in San Diego ar Scripps Ranch, was in Tijuana recently to receive an award from the local chapter of his association. At that banquet and in subsequent interviews, Suárez said that initial U.S. reaction to the prospect of casino operations in Mexico had not been favorable, although the would not been favorable, although the would not claborate upon the couse been U.S., very strong pressure, "Suárez and Historia from Washington — reacting to concerns of Las Vegas, I think — to discourage Mexico from legalizing the casinos." Suárez and his association have been in the forefront of the recent move to

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The Mexican Gamble

former San Diego entrepreneur John Alessio was stripped of his control in the early Seventies. Caliente has an outrageous twenty-six percent parimutuel take on horse and dog but the most foolhardy gamblers. The Mexican government retains one percent of all winning wagers on off-track betting, no matter how large or small. Moreover, gamblers must endure third-rate facilities that would embarrass a twenty-slot storefront emporium on a Las Vegas back street.

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relatively plush surroundings, and we're especially appreciative of asinos should come to Baia, and it the labor union that now represents employees at Caliente were also to represent casino employees, union officials would have to suspend their disruptive featherbedding tactics. A scrupulously honest casino gement would deflect criticism that Baia casinos were little more than pirates' dens; the American media would at any rate react quickly at the slightest hint of fixed wheels, further entrenching some views that Mexico is a country where tourists are routinely

et it may be too much to expect that Mexican easinos — should they reopen would be free of that pandemic corruption described by Alan Riding in Distant Neighbors as both the glue that holds Mexican society together and the oil that lubricates it

vision of endless border waits and more numerous, thorough border inspections. But money has a way of inating most problems, and a gambling paradise in Baja California ould be afloat in the green stuff. No one is saying with certainty

that recent rumors have any more substance than those of previous years; no one will say whether or not the Fiesta Americana Hotel was built with a casino operation in mind; and it is difficult to calculate the pressure that U.S. interests and their lobbied representatives may apply to defeat any Mexican gambling initiatives. Yet the palliative effect on the Mexican economy is easy to foresee, and the influx of tourists would allow Americans to see firsthand that their neighbor nation is no lawless land of desperados. In the long run, despite the damage to American specialdesperados. In the long run, despi-the damage to American special-interest groups, the re-establishme of casino gambling in Mexico can only benefit both nations.

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functioning. This only means that whatever high-level corruption may eventually exist among casino owners cannot interfere with the smooth and honest operation of the casinos themselves. Rafael Suárez thinks however that the Mexican government would retain ownership of the casinos, leasing out concessions for their operation. For political reasons, initial management and gaming specialists would probably be brought in from Europe South Africa, or Asia, rather than from the United States (there are illegal casinos now in and around Mexico City whose operators might find employment in the newly opened operations).

And there are the concomitant

problems inherent in any sudden boom. In Tijuana, where it takes months to get a telephone installed and up to a year to rent a post office box, these will seem like small problems compared to the hotelroom crunch and the nightmare

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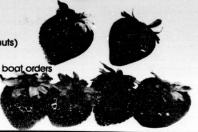
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IONATHAN SAVILLE

Graham Greene's The Potting Shed. Graham Greene's The Potting Shed, currently in an abominable travesty by Lamb's Players Theater, is a peculiar combination of detective mystery, psy-choanalytical drama, and heterodox Cath-nolic theology. The script has a number of inherent difficulties that the best of pro-ductions cannot quite overcome. But what director Robert Smyth has done to the paly as an offense against the playwright, the audience, and the whole art of theater. If you want to evaluate the artistic and in-If you want to evaluate the artistic and intellectual merits of *The Potting Shed*, the Lamb's Players production is no place to

The three components I have mentioned have in common the revelation of a secret. The secret in question is what happened to fourcen-year-old James Callifer in the potting shed of his family's country home, thirty years ago. Detective work by his clever tenage niece, Freudian analysis (with the aid of the stimulant Methodien's by the deledry Dr. Kreuzer, and the pained reminiscences of James's uncle, an actocholic Catholic priest, finally elucidate the event that has ruined the emotional life of this affectless middle age journallife of this affectless middle-age journal-ist. James's father, Henry Callifer, was a militant atheist of the Huxley-Russell stamp, author of books such as The Cos-mic Fallacy and the study of Jesus titled He Was a Man. Henry's brother, William.

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problems of the cosmos, he became a
Catholic priest. The new brothers were at
odds about the spiritual development of
Henry's young son, James. William Hole
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made James's life bitter, printed printed
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printed roblens of the cosmos; he became a functions for three decades without be-lieving in them, and drowning his spirit-ual suffering in alcohol. In the meantine. Henry, refusing to allow his entire life's work to be destroyed by this concrete proof of God's existence, denied that James had really died; but the whole epi-sode remained so unpleasant to him that he turned James out of his life, refusing to see him so as to awold being reminded of the awful theological truth the boy exemplified.

the swful theological truth the boy exemplified.

James's life has been blighted by this incident and by his father's reaction to it. He suffers from a total amnesia about his first fourteen years, up through the miracle in the potting shed. His life is godless, meaningless. His work is that of a hack. His marriage has failed because his spiritual emptiness had made him unable to love. He is so incapable of making attachments that when his pet dog runs away, he merely shruge his shoulders and supposes that the animal is better off. He goes to a psychoanalyst to try to find out what is wrong with him. At a time when his father Uames is now in his mid-forties) is diging. James becomes despondent. ther (James is now in his mid-forties) is dying, James becomes despondent, speaks about committing suicide, and steals some presumably dangerous tablets from the analysi's desk. Concerned, Dr. Kreuzer follows his patient to James's lodgings, where, after a conversation with James's cynical attitude toward his jour-sames and the conversation of the conversation of the conversation with James's cynical attitude toward his jour-

NORPINE

nalism, the analyst tries to break through James's emotional resistance by revealing that his own son committed suicide mes, who has inadvertently referred to James, who has inadvertently referred to Dr. Kreuzer as "Father," is thus reliving his despairing rebellion against his, real father so many years ago, and from Dr. Kreuzer's personal point of view, this pa-tient has become a "son" who must be saved from suicide to make up for the saved from suicide to make up for the doctor's failure with his real son, also many years ago. The intense conversation between analyst and patient is interrupted by the visit of James's mother, who, in order to protect her husband's antireligious mania, has refused ever to tell James what have to the property of the happened in the potting shed. His young niece, however, contrives that he find out

nice, however, contrives that he find out haft the story, leaving the rest to be told by his uncle, the priest.

James visits the priest, whose unhappy life is described by a kindly, officious housekeeper. Under relentless questioning from James, William relives those moments of three decades before, when he traded his faith for his nephew's life. When the secret is at last out, William understands for the first time why he has been unable to helieve in God for all these houseneds. been unable to believe in God for all these years and he recovers his lost faith. James, too, remembers his own state of mind prior to his suicide and once again becomes the believer his uncle had taught him to be, with the miracle of his resurhim to be, with the miracle of his resur-rection providing the ultimate foundation of his belief. In the final act of the boundation of his belief. In the final act of the pix-his life is shown as transformed. The in-disputable existence of God, proved by the miracle in the potting shed, has now become the centerpiece of his life; ardor, passion, and the capacity for happiness have come back to limit, he is reconciled to his family; and he proposes to his of the pix-high contraction of the pix-high for mow at last he is able to love her, A fi-for mow at last he is able to love her, A fi-al hit of dialogue involving James's clever young nicee confirms that a loving God has been behind all these events; the girl dreams that a lion licked her hand, and we recognize the oneiric appearance and we recognize the oneiric appearance of C.S. Lewis's Aslan (The Potting Sheat

epresentation of God first became known in the earliest of the Narnia books in

1930).

C.S. Lewie's imaginative re-creation of Christian doctrine and Christian experience is far more successful, both as theological control of the contr ence is far more successful, both as theology and as art, than Graham Greene's. The noble lion who lets himself be killed by the wicked which in order to save his people belongs to a different world or feligious experience from Greene's clever, paradoxical bargainer, who takes away a man's faith as the price for restoring a boy to life. This notion of God as a maliio life. This notion of God as a main-iously witty prankster is a great deal far-ther from traditional Christianity than yen the most extreme of Lewis's various sen the most extreme of Lewis's various beterodoxics (such as the notion that animals have immortal souls). The play-wright attempted to counteract this interpretation of what happens in *The Potting Shed by a commentary on the play in which he maintained that God had not in fect participated in any tricky be winner.* fact participated in any tricky be sining

tates from 1957 while Lewis's animal

"The priest's offer to give up his faith in return for his young nephew's life is a 'contract made to the dark.' When the boy lives, the priest only imagines that God has accepted his offer. But faith is 'a gift from God, not a merit, and therefore was not his to give away,' as is proved when he recovers faith." But Greene's extratheatrical explanation is in no way in ac-cord with an audience's experience of the events of the play, which decisively presents the author's morbidly enigmatic God rather than the rationally intelligible God of Saint Thomas Aquinas. The unor-God of Saint Thomas Aquinas. The unor-thodon nature of Greene's theology is un-derlined even more insistently in the third act of the English version of the play (which differs significantly from the American version, on which the Lamb's production is osterishly based), where to his mother's suggestion that the God who engineered the miracle of the potting sheat must be a cued God, James replies that point and the control of the potting sheat of the point of the potting sheat "God is conditioned, sort he? If he's all-

powerful, he can't weaken. If he knows everything, he can't forget. If he's love, he can't hate Perhaps if someone asks with enough los ... he has to give "

enough to a, he has to give.

These ineffectual torays into the obscurities of Christia, theology do not constitute the only weakness of *The Potting* tute the only weakness of The Poung Mod I nave witten frequently in recent weeks about realism, and this play illus-rates another aspect of that artists mode: pseudorealism. Setting (the factory chim-neys appearing through the window of the country home; to show social and co-nomic eth negl; characteristic details ("Ple used" o go along the Tent when the Act", ""Stronge things he kept — an invi-tation to a silege dinner in 1910"); natu-ralness of (alonge through the really going rainess of halogue ("Are you really going tomorrow, James?" "Yes, I have to." "I'll tomorrow, lames? "res, I have to. "The see you in the morning?" "I'm leaving very early)— all these suggest that the play is written in the realistic mode, with the underlying theory that truth is to be found in the actualities of history, society.

psychology, and everyday life. The real ism is a facade, however, and a rather thin In spite of the playwright's conscien tiously applied occasional details, neither setting nor characters have the density of lived life, everything in The Potting Shed is in the service of a thesis and is valued by Greene not in its own right but only insofar as it illustrates the author's ideas. These ideas are the following: atheists are narrow-minded, fanatical, and hypocriti narrow-minded, fanatical, and hypecriti-cal; there really are miracles in the world; and an atheist would prefer to deny the obvious truth, and even to exite his own children, rather than admit that God inter-ences in our lives. To illustrate this thesis, Greene came up with an ingenious plot dear. how would a family of atheists be-have if one of them were subject to an un-deniable miracle? But his interest was so deniable thiracle? But his interest was so exclusively focused on the idea — the the-ist's triumphant confutation of the atheist — that he had little energy to spare for the people as people and their world as an ac-

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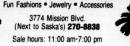
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tual place. His atheists are figures of straw — he does not even bother to bring Henry Callifer on-stage, where we might witness the personal quirks that go to make up a realistically observed person, but allows him to die, unseen, off-stage, lames, too, is chiefly an illustration of what happens to someone when his spirit-ual yearnings are thwarted. That James is a journalist who sneers at his profession. that he is indifferent to the loss of his dog these are realistic details perfunctorily supplied to give the character a bit of realistic weight, though in fact James is com-posed chiefly of the airy substance of an

and with good enough acting and staging the audience can be bamboozled into for-getting that it was Graham Greene who ited both the atheists and the miracle and into believing that the events of the play might really have happened to what might have been real people living in a eal world. Under such circumstances The Potting Shed can be an absorbing and intellectually stimulating theatrical experience, in spite of its dubious theology and its artistic flaws. The Lamb's Players

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in contrast, makes an utter hash of the play. It is the victim not of bad acting (for all the actors do a respectable

job with what they are given, and a couple
the peri Julianne Arnall as the
detective-playing niece, and the authoritative David Cochran Heath as James's brother — are quite good) but of a series of cuts and alterations in the script so stu-pid that one might believe the editor had the express project of convincing the au-dience that *The Potting Shed* is a piece of junk. The thirty years since the "miracle" have been reduced to twenty, with the youth of the actor playing James reducing that number by about another ten, so that the sense of a whole life being wasted by the Callifer family's fanaticist is attenuated to a few years of post-adolescent suf fering. James's roommate is eliminated, along with all the "realistic" details about James's social and professional life; William's chatty, solicitous housekeeper is eliminated, along with all the realistic de-tails about the priest's life; and the result is that the two central characters exist in precisely the abstract vacuum that the playwright sought so pertinaciously to conceal. Telling details of character. action, and theme are omitted the dog

running away. James's mother's visit to his lodgings, his theft of the tablets from his analyst's office. Dr. Kreuzer's pursuit of the possibly suicidal James, both to James's home and to the Callifers' country house, the encroaching factory chimneys in the atheists' paradise. The drunken Catholic priest — can you believe this? has been changed into a Presby terian min-ister, as though the traditions of the two churches, their theologies, and such mat-ters as priestly celibacy made no difference in the psychological destiny of the character. Most outrageous of all, the el-derly male Dr. Kreuzer, whose son has committed suicide, and who is at one point addressed by James as "Father," is changed into a young female Dr. Jane Kreuzer, whose brother committed suicide, and who is addressed by James at that revealing moment as "Mother"! The parallelism of the father-son relationships is thus destroyed, and the emotional power of the analyst-patient relationship as Greene conceived it is transformed out of all recognition. Furthermore, the con-versation between James and Dr. Kreuzer in James's lodgings, where informality, personal revelations by the analyst, and moral injunctions ("Don't be a bigger

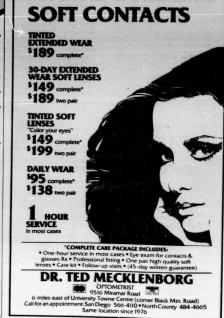
coward than you need be") are justified by the setting and by the analyst's fear that James may kill himself, is transferred in the brainless Lamb's Players staging to the the brainless Lamb's riayers staging to the doctor's office, where all those elements necessarily appear as ridiculous therapeu-tic errors, without any justification in the circumstances, and branding Dr. Jane Kreuzer as an incompetent idiot. Who-ever did the Lamb's Players' degenerate adaptation of *The Potting Shed* — for it would be unfair to Graham Greene to call this mess his play — seems to have so lit-tle respect for theatrical realism (as well as for the realities of human existence that he thinks you can change a Catholi into a Protestant, a home into a doctor's office, a crisis into a routine psychoanalytical session, man into woman, old into young, father into mother, son into young, father into mother, son into brother — without grossly damaging the sense of specific human reality that is tied to age, sex, place, situation, and tradition. Even Graham Greene — attempting to confound the atheists and to justify God's ways to men, and resigned to clothing his hear it in a sequent of secondomalities in their in a sequent of secondomalities in thesis in a garment of pseudorealistic de-tail — could never have been that indiffer-ent to the actualities of the world, or of



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A Unique Tanning Experience





JEFF SMITH

Alan Ayckbourn's Round and Round the Garden was born a triplet. The comedy, currently at the Bowery Theatre, was
conceived as part of The Norman Conquests, a trilegy of plays detailing the
cents of a single weekend in July. How
the trilegy was written is as fascinating as
what it's about. Ayckbourn wanted a separate locale for each play. Thus Table
Manners, the first of the sequence, takes
place in the dining room of a Victorie to
country house; Living Together is in the
sitting room; and Garden is outside. The
trilegy begins at 530 p.m. on Saurday
and concludes at 5300 z.m. on Monday,
Given the three-day time-frame, one and concludes at 9:00 a.m. on Monday, Given the three-day time-frame, one would assume that the first play deals with Saturday, the second with Sunday, and that Ayckbourn wrote the three plays sep-arately, building from *Bable Manners* to a rousing conclusion, roughly six on-stage

hours later, with Garden.

hours later, with Garden.

Not so. The twelve seems of The Norman Conquests are actually intervovent.

And the seems of the seems of the Norman Conquests are actually intervovent.

day at 8:00 pm, says followed by a scene in the garden (at 9:00 pm.). And Aychbourn wrote the trilogy "crosswise." In an introduction to the plays, Aychbourn details his method. "I started with scene of Round and Round the Garden, then the scene ones of the other two plays and so on through the scene twos." In effect, Ayckbourn wrote the plays in chronological order but spieced their time frame into three separate plays, with Garden both the spiece of the seed of the s

that, since Norman's "conquests" pale in comparison to those of his historical namesake). But if a company were to stage a six-hour, chronological production of the three plays, more would be lost than gained. Ayckbourn thrives on disin simultaneous actions, subtexts, and faintly heard echoes tracing through a scene. Much of his work happens in the minds of its beholders. His def disconnections force viewers to restitch his

minds of its beholders. His deft discon-nections force viewers to restlich his scenes into orderly patterns. Thus a straight rept methrough would make in-craft necessary of the tritogy, it would also rich textures of the tritogy, it would also rich textures of the tritogy, it would also than plod consecutively through the play-than plod consecutively through the play-than plod consecutively through the play-cher. Of the three, Round and Round the Carsfen is the most complete. It depicts the rise and apparent fall of Norman He's a "weedy," doglike assistant librarian, jor league libled. Though married to Ruth, Norman has chosen this weekend be-are nederators with Annie his wife's younger sister. But several barriers stand in the way, Somonoch as to care for Ruth and Annie's mother (who, before she be-came bedridden, was casily Norman's match in the boudoir). Thus Reg, Annie and the standard of the standard of the appeller was a sufficient of the standard agree to housesif for the weekend — at least until Sarah hears of Annie's plan-These Sarah supelches because she, two, has had her eye on Norman all along. And Norman sai't particular: He know-which buttons to push on the control pan-ets of all three women. With Ruth and event. With the seemingly inexperienced

els of all three women. With Ruth and Sarah, he merely has to he, since his free-flowing instincts are a sufficient entice-flowing instincts are a sufficient entice. The sufficient instinct of the sufficient entitle sufficient entitle sufficient entitle entitle sufficient entitle entitle sufficient entitle entite entite

soon becomes the site of the more animal-

istic urges of the play's six characters.

What the Bowery Theatre does with this material, it does well. Directed by Carol Davis, the show builds from a relatively soft first act to some hilarious cli-maxes in the second. This is a funny, rea-sonably well-paced production, geared for laughs and generating an impressive number of them. Though some of his line readings are timed weakly. Tim Chambers is appropriately grungy as the amoral Norman, the play's catalyst. And Brian Salmon, absent too long from a San Diego stage, turns a small part into one of Diego stage, turns a small part into one of the production's comedic centers. Salmon plays Reg. Sarah's husband and a chipper, jolly-good sort who would rather be let loose in a toy store than have to don the maxile of adulthood. Reg is, and is not, a fully present being, and Salmon portrays both sides of his character effectively. The show also offers a surprisingly en-

both soles of his character effectively. The show also offers a urprisingly engaging performance by Dwopne Barrel, a character. Time, it the teat the character was a character. Time, it the teat the character was a character. Time, it the character was a character was a character with the character was a character. Time, it the character was a char

undemanding evening of theater. But aside from Erik Harnon's meliocre set, which in no way evokes either the "juagle" or the Victorian house Aychbourn wanted, the production has failed to capture the complexity of the play Missing under the complexity of the play Missing all three somen, in particular—and Aychbourn's dottly interwone tapearies and thematic richness. A playwright, especially and han Ayckbourn docsn't invest the time to write a whole trilogy of plays just for the sake of laughter. He is after much more in The Norman Conquests. Beneath the jokes and delicious dialogue the has an ongoing cumination quests. Beneath the jokes and delicious dialogue the has an ongoing cumination is a real as their various situations are funny. This level is never over in the individual plays, but it is there, and it grows incrementally during the progress of the trilogy. And it is a sheart from the Bowery's funny but skeletal version.



CAMPANA CATALOT STATES STATES

No Escape



DUNCAN SHEPHERD

Although I can find no mention of it in Atthough I can find no mention of it in the publicity notes. I seem to remember that Kiss of the Spider Woman was a stage play before it was a movie. My uncer-tainty about that owes to the fact that the information comes to me not just through the mists of memory but through my doubtful translation of a Spanish newspa-per. In any event it was a novel before it per. In any event it was a novel before it was either of those other things, and the relevant point here is that what was wrong with it as a book was that it was too near a stage play already: a two-man dialogue with no descriptive passages, or even "he said" and "the other replied," or even identification of the speakers, and with only the occasional fudged-up scholarly footnote, italizized dream, or official memorandum for relief. Really, then, it was more like a radio play, or better yet a radio seriol, a genre which the Argentine author Manuel Puig had commemorated more explicitly in his finest and most var-

ied novel to date, Hearthreak Tange, And the best I can bring myself to say of the stockholing critical and commercial success of Kass of the Spider Homan is that it might inspite some enterprising foreign-film broker to dig up the late and (by me) lamented Leopoldo Torre-Nilson's adaptation of that earlier novel, and I would at long last get to see it. The elerant promise of the as-yet-unseen is a natural refuge after the letdown of the seen.

The basic situation here is a combustile one. A political prisoner named Valentin shares a cell with a homosexual pederast named Molina in an unnamed Latin American country. (The Portuguese words visible on the prison walls and elsewords visible on the prison walls of the prison walls of the prison walls and elsewords visible on the prison walls of the prison walls of

Latin American country. (The Portuguese words visible on the prison walls and elsewhere point a finger pretty directly at Bazzil.) The homosexual, who is eventually revealed to have been bribed by prison officials to worm information out of his cellmate, but by then has developed a genuine bond with the man, helps to pass the time, as well as to get the conversational ball reliding, by recounting the plots of his favorite movies. This gives the

original novel, along with Walker Percy's The Moviegoer, Puig's own first novel, Betrayed by Rita Hayworth, and very few others, a special allure for the film afficioothers, a special allure for the film affects and an allure which could be man-tained by a verbatim transcription of the text (with necessary condensation for time) into play form. The sort of allure that would persuade a film both to read a novel or attend a stage play will of one unnecessary, as well even the play that the text of the properties of properties p

But the opportunity presents itself there, as neither on page nor on stage, to illustrate the oral narratives and thus to open up new vistas. This opportunity has proven too tempting to pass up, and fine sounding rationales cannot be far behind. It might be suggested, for example, the work when there or the other than the page of the page o morie monotony: the scenic sameness, the restriction of movement, the fewness of plot formulae. And the decision (in esof plot formulae. And the decision (in essence) to let movies speak for themselves may seem at first blush to have been only way to go, the natural. An end the partisan, the found way to go. But the consequences of this decision ought to be explored a little further than that, especially since I dentify it as the source of much of my disenchantment. There was always the choice not to have brought the book to the screen in the first place.

Obviously the very next decision that

choice not to have orough the took to the seven in the first place.

Obviously the very next decision that had to be made was whether to carry out the first decision by way of actual film of the made of the first decision by way of actual film of the first decision by way of actual film of the first decision was of a single film of the film novel. It no doubt says a lot about their at-titude that they have chosen to reduce that challenge, for starters, by cutting down the favorite plots recited by Melina from plural to singular. And it says a lot, too, that the one movie whose plot Melina will be allowed to recite this favorite movie of all time?) is a Navi monaganta nicce in all time?) is a Nazi propaganda piece in the form of a Casablanea-like thriller, with all the Hollywood cliches of World War II turned topsy-turvy: oily, club-footed French resistance fighters making

Aryans.

The overt political content there, and

ple: those, for example, who can't see past the jackboots and swastikas of Leni Riefenstahl's *Triumph of the Will*. And the issues which gave so much polemical spark to the original novel, Camp aesthet-ics vs. social consciousness, fantasy vs. reality, style vs. content, will never get reality style vs. content, will never get off the ground. It is true that one of the re-counted plots in the novel resembles the Nazi thriller pictured here. but, neither the first nor the last plot to be recounted, it was mixed in indiscriminately — on Molina's part, that is; quite strategically on Puig's — with Hollywood B-movies. (The title Kiss of the Spider Woman was validated in the book, but not here, by Molina's favoritism for such things as Cat People and I Walked with a Zombie, and People and I Maiked with a Zomote, and Valentin's application of his own politique to these provided some of the book's live-liest passages. Sueze might still have emerged (but not without damage) if the film-within-the-film were a sufficiently shining example of the gloss and glamour of the Forties. But it is not. Aside from

of the Forties. But it is not. Asside from the fact that it is a German and not a Hollywood production, the storyline of the hung, what we can glean of it, exercises no pull of its own, is more a now of ice cubes than an oursuling triver, a flipbook of stock situations and tableau-like posses, hardly the sort of thing we would be anxious to get back to after interruptions, as dull and static in its own way as prison itself. Needless to add it could not hold a candle to the whole mythology invented from scratch in Cur People. Am, attempt to re-create the cinematic skyle of the perto re-create the cinematic style of the per-iod, apart from some token hairdos, dresses, décors, is highly dubious. The Brazilian director. Hector Babenco, as we know from his Pixote, is very much Va-lentin's, not Molina's, idea of a filmmaker: engage, grittily naturalistic, with nei-ther the temperament nor the talent (so far as we can tell) to work in the idiom of 1940s Hollywood. And if his intention in

1940s Hollyword. And if his intention in mounting so tripey and vapid a spectacle was deliberately to sabstage the aesthetics of Molina, he scarcely need have given over such large sections of his movie to do it. He scarcely need, that is, have sabstaged his own movie in the bargain. But so far I have considered only the actual execution of the flim within the film, and the consequences of hat. The film, and the consequences of hat. The is not blame-free either. A direct visualization of Molina's beclim teals of anytime talled would seem to seal off one of the richest visus of the novel: the embelthe richest veins of the novel: the embel lishments and distortions of the tales through the oral reprocessing of them. ("I embroider a little," Molina admits here, 'so you can see it like I do.") Possibly the and there, never strict black-and-white

listic inaccuracy. But why, in that case, wasn't it taken further? Why wasn't the image more Impressionistically selective or Expressionistically stylized? Or to put it another way, with the greater flexibility gained by manufacturing new footage rather than culling from Cat People, etc... why is there so little actual flex? We fine out very late. by way of flashback, that the heroine of the film-within-the-film (a heroine of the film-within-the-film (a rather druwn-looking Sonia Braga) is ac-tually Valentin's bourgeois girlfriend. Ah, we are supposed to say to ourselves at that juncture, the political "realist" has se-cretly and hypocritically been projecting his own fantasy-woman into Molina's nar-retive (a point made explicit and inexap-able when not only the same woman, but Valentin himself, "star" in the first few frames of an incipient Spider Woman plot). But this, too, could have been taken plot). But this, too, could have been taken plot). But this, too, could have been taker further. It is clear at other times, as when Valentin requests enlightenment over some detail, that he is not seeing Molina's movie quite as we are. And the unclarity novic quite as we are. And the unclarity of whose movic we are in fact seeing— the Nazi propagandists'. Molina's embel-lishment of it, or Valentin's imagining of it—weakens it further as the subject of aesthetic debate.

In one sense, however, the decision ac-tually to show Molina's movie, rather than settle for his retelling of it, gives perhaps undue credence to his idea of art as escapism: we literally do get out of prison, with an ease and completeness impossible to re-create in a literary or theatrical me-

dium. Movies, as the Surrealists were quick to insist, are ideally constituted to demonstrate the *reality* of fantasy: every movie image has a factual concreteness. movie image has a factual concretences, and the images here of the prison cell are strictly speaking no more real and no less illuscoy than the sepia-toned pulp-thriller images that interrupt them. (No more real and no less illuscoy, either, than the "biographical" flashbacks in which both prisoners also indulge and by which they also periodically escape from prison.) A film-naker, in consciousness of this, has to be very careful. And Bebenco is either not be consistent to the context of illustrate Molina's narrative, he endorses its effectiveness as escape; by illustrating it in the manner he does, he depreciates the worthwhileness of escape; a form of mild torture more of escape: a form of mild torture more immediate and real to us than the unseen methods that have left their marks (or the makeup man's marks) on Valentin's back Here again the unclarity of intent dimin

ishes the discussion value.

Of course the suspicion remains that the thinking here did not proceed down theoretical lines at all, but stopped instead at myopic practicality, how to alleviate the aforementioned monotony of prison movies. Similar motives - that is, com moves. Similar motives — that is, com-mercial ones — may be ascribed as well to the easting of William Hurt in the role of Molina, opposite Raul Julia's Valentin. And the consequences of this are simi-larly, if you will, hurtful. The trouble is not so much that Hurt is unconvincing as

a "silly old queen": casting against type is one way to fight stereotype. And yet his heaviness as an actor and the flatness of his voice, with plenty of stertorous woof and wow, and a mock incantatory rhythm and wow, and a mock incantatory rhythm to make up for the lack of range, are scarcely assets for the would be Schenzade of the celliblock. No: the bygger trouble is that he is the only non-Latin in the entire cast. It might be that his blond, bland Aryanism was seen as suitable to a more time, but the followed contrainment film, but the followed contrainment film, but the tollowed contrainment film, but the tollowed contrainment film, but the tollowed program of the best main characters is a red herring.

The essential fact to grasp about Puig's stimulating colloquy on aesthetics, politics, and sexuality (lengthy passages of which I found relevant to read aloud to a film class some years ago) is that it is best understood, or best swallowed, as an in-terior dialogue in the literary form pio-neered by Plato. "Your life is as trivial as capist than as something for an escapist to say to hunself. On the other side, the offer say to humself. On the other side, the offer of an avocado is less interesting as a se ductive faunt than as an innate desire. And the apparent role-reversal at the end depends on nothing so far-fetched as "character development," only on a change of mood and circumstance. From this year. Mosting and Madian convenience. this view, Videntin and Molina represent not so much different types of people as different impulses within one: something like, in another medium, Robert Schu-Super strend source of the strength of the str

13 %

mann's stormy Florestan and dreamy Eusebius. And the reader or viewer who cannot identify with both of them must be as much a stereotype himself as if this two-headed creature were to be split down

of the novel seeks to do. To exteriorize the action that way, to embody the two im-pulses in different actors (and in this case, very different actors), somehow slacken the tension, disentangles the complexity.

And the give-and-take between two mere symbols becomes schematic, prescriptive, moralistic. As drama, it is mush. Molina's mothering of Valentin during his bout of diarrhea (an improbably "clean" scene from so harsh a realist as Babenco). and Valentin's "husbanding" of Molina on the eve of the latter's release, do not "play" as well as they "read." And the protracted chase sequence at the end, though doubtless seen as commercially prudent, is curiously anti-climactic. I sus-pect that the problem there can be connected to the flashbacks and sepia film clips. By a cruel irony the attempts to alis, and dissipated the central line of argu-inent, as well as poked holes in the claus-trophobic atmosphere. Every time the action goes outside the prison cell, a little more air escapes this gassy balloon of a movie; and when the action goes outside for good, the movie flattens to the ground





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The Red and the Blue



ELEANOR WIDMER

The Restaurant: Ly's Garden
The Location: 3645 University A East San Diego (282-3688)
Type of Food: Chinese and Cambodian
Price Range: Individual dishes. \$1.95
to \$7.50

Hours: Closed Wednesday. Open Thursday through Tuesday, 11:00 a.m. to 10:00 p.m.

A friend of mine, who spends most of her time traveling and eating in exotic

oilcloth and the napkins were paper.

Communicating was another story. The owner, Mr. Ly, howered close by, obviously eager to make us welcome and at ease. I elicited from hin the fact that he had come from the province of Canton, but when I asked him for something unusual or for a dish that was not necessarily Mandarin and Szechuan dishes. In fact,

Soon our four dishes arrived. The won ton soup (52.55) was very good, the hot-and sour chicken (55.45) interesting, the four ingredients (55.75) unremarkable; the best dish seemed to be Chinese vege-tables (mushrooms, water chestnuts, Chi-nese peas, 54.25).

While we were consuming this rather unoriginal stuff, I noted that we seemed to be the only Caucasians in the room. Moreover, everyone else was being served Moreover, everyone else was being served wondrous dishes. A group of Asian men who looked like students came in and oc-cupied a large, round table. They were handed a blue-covered menu rather than the red one that had been given to us. But when I inspected the blue-covered menu I was chagrined to note that there wasn't a word of English in it! It was written in characters identical to those that decorated the exterior walls of the restaurant

rated the exterior waits of the resaurant.

In the far corner of the room, a birthday party was in progress. When the birthday cake was brought out, I realized for the first time that another Caucasian was present, a woman who helped with the

tirst time that another Caucasian was present, a woman who helped with the cake. Unable to rein in my curiosity, the went over to the brithdip party and asked what type of food the other people were eating. "Cambosolian," came the reply, and the mystery was solved.

The property was solved.

The control of the control o

front of the building and on the side wall
was in a script that I couldn't recognize. It
certainly was not Chinese, but it did reus. semble Vietnamese. When my escort and I were inside, I asked the person at the front counter whether this was a Vietnam

front counter whether this was a Vietnam-seer restaurant, and the reply came in the form of a negative shake of the head plus the word "Chinese."

Settling into this familiar place was easy. Very little had been done to change the interior of the once-Japanese restau-rant. Instead of Japanese prints, there was now a bus-relief on one wall, depicting ancient Chinese at words, in the Chinese-alphabet had been hung. The tables were covered with red-and-white checkered oilcloth and the naphrins were paper. Communicating was another story. The

listed on the menu, I drew only a polite smile. Moreover, we had been handed a menu with a red cover that listed standard Mendrain and Sacchuan dishes. In fact, Mandarin disners for two or more (\$5.25 per person) offered well-known, commonplace dishes when his weekend, we have been a seen and the second of the second o

four ingredients (shrimp, scallops, aba-lone, and chicken), hot-and-sour chicken, and Chinese wegetables. I realized, as I often had in a foreign country, not only what it meant to be an outsider, but the re-

had obtained from Mr. Ly after our great linguistic struggle. Although many of the recipes used in this restaurant are from Cambodia, some are from Mr. Ly's birth-place in Canton, and others are from Hong Kong. In other words, you're really eating all over the Asian map when you dine at Ly's Garden. (Mr. Ly's brother

dine at Ly's Garden. (Mr. Ly's brother does the cooking.)

For openers, Mr. Ly suggessed the hot-and-sour shrimp soup (\$3.25) instead of the fish soup. The broth was marvelous, sweet tasting, with either fenned or cilantro or both, and the soup was student large shring and slices of the inner with large shring and slices of the soup contained a few chills, it wasness, the same shall be supported by the same shall be s

Our next dish was called crispy duck (\$7.50 for half a duck), but it didn't have the crisp skin of Peking duck. This preparation is indigenous to Mr. Ly's home, a place he calls, "Chee-oh-toe" (my pho-netic spelling). The duck, which was boned and skinned, had a batter of top-ping over it, and hidden under the tender duck was a medley of marinated vegetaduck was a medley of marinated vegeta-bles: carrosk, cabbage and cucumbers. I had never had duck with his topping and all is served over marinated vegetables. Mr. Ly explained that the vegetables are a variant of Korean relish fills your mouth with the Korean relish fills your mouth with five, these marinated vegetables hold the bareat breath of pungency. As for the altend shrimp (65.50), which

As for the salted shrimp (\$6.50), which are Cambodian in origin, they were a marvel. Served with their shells (you have to peel them youseff with you provided they are topped with finely minced garlic, they are topped with finely minced garlic, the white bulbs of green onions, salt, and pepper. Don't miss these shrimp, and come prepared to slip off their shells and to cat them soft, your fingers.

The dish! I soft most tectious, though fine in its own way, was the satesy beef

(spelled sa te on the menu) (\$4.95). Indonesian in origin and dotted with peanuts, it's very spicy, and I could handle only a small portion. But if you love spicy beef, by all means order it.

Our last dish was fresh clams in ginger Our last dish was fresh clams in ginger-onion sauce (\$5.50). It's not listed on ei-ther of the two menus, but almost every-one around us was having it. The clams are fresh and pithy, but it is the sauce that is the wonder of this dish. I kept spooning it over my rice because it's as good as any

it over my rice because it's as good as any Prench sauce. Even if you're not too crazy about the clams, you should try this dish just for the sauce. As it developed, many of these items of appear on the regular neum with the red cover — you just have to know what to ask for. What's in the blue menu! I will never discover, unless I find someone who can read Cambodian, Mr. Ly assured us that if we came a third time he would make more suggestions, and we arreed that we more suggestions, and we agreed that we would willingly return for this beautifully

prepared food.
You have to be very patient at Ly's Garden and either order the dishes described
above or, like me, you may have to resort
to pointing at what the Asian diners are
eating. However, if you make the effort, a
visit to Ly's Garden will enhance your
gastronomic life. Of course, if you have
an Asian friend who speake Chinese or
Cambodian, your problem is solved.

1 strongly unge Mr. Ly to have his blue
menu translated into English. From my
observations on both visits, Leame to realize that Mr. Ly's primary intention is to
serve the Chinese/Cambodian community
rather than San Diego as a whole, and I
hope the results of this review don't overwhelm him.

A word of caution about the neighbor hood: dine here early. This entire section of town is seedy and is not for those who like to drive up a clean and fashionable street. But Ly's Garden is a great find if

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ports, phoned me before she left on a re-cent trip to report glowingly about Ly's Garden, a restaurant here in San Diego, where she had had some exotic Asian dishes. She had been with an Asian, she explained, who had done the ordering, in-asmuch as the people who operated this restaurant spoke only hating English. Assuring me that nevertheless I could make it without a translator, she hung up. In due course, I arrived at Ly's Garden on University Avenue at Thirty-stath of the old Osaka Japanese restaurant where I had had so many happy dinners. However, I noticed that the writing on the

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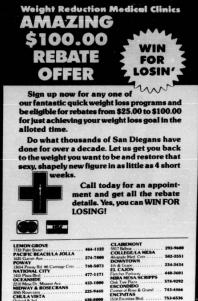
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JOHN D'AGOSTINO

It's one of those sweltering August nights that make Pacific Beach feel like the world's biggest outdoor sauna. I'd like to be sitting in front of an electric fan with a tall cool one, but I'd heard that tonight an unusual vocal talent would be making an unusual vocal tarent would be making one of his infrequent public appearances in this community. Once again, my sense of responsibility had taken the upper hand. I'd satisfied myself with the lower hand and schlepped to Mission Rouleard.

Inside Upstart Crow and Company, cof-fee achievers in shorts and T-shirts sit mo-tionless, as if fearful that movement might agitate the choking humidity. It hardly

seems an ideal night for hot coffee, yet nearly everyone in the bookstore/coffee house-fact is suring a steaming cup of java. At the "coffee bat" where customers can place their own orders, a smiling middle-age man dodges busy wair-sesses and quietly asks for a cup of decaffeinated coffee and a piece of checolate cake. The profusely sweating woman behind the counter twice ignores him and continues to pour exortic coffee-based drinks. On his third attempt, the man's work to be coming over a public address system. Startled, he turns around, pinpoints he source of the commotion, and wrinkles his brow in an expression that combines puzzlement with disbeller.

There in the bookstore's main room, in

ONS

the middle of a small space cleared of bookshelves and displays, stand two men who appear more than a little out of sync with their surroundings. One of them is strapped into an electric guitar. With his red beard black yest shades, and black beret, he looks like a Chassidic beat poet who'd found rock and roll. The taller man at the microphone has just been inman at the micropaone has just occur troduced as José Sinatra, and he waves in the direction of his accompanist, whom he introduces to the bemused onlookers as the Troy Dante Quintet. Sinatra himself is a psychedelic blue-plate special, his outfit a cheap feast of clashing colors and vomitive patterns. After a few words of greet-ing. Sinatra and Dante launch into a rather spindly version of Richard Strauss's Also Spruch Zarathustra (the Strauss's Also Sprach Zarathustra (the theme from 2001: A Space Odyssey). As Sinatra adds lyrics to the dramatic melody by repeatedly intoning both Strauss's and the film's titles ("Two ad one space odyssey!" give the singer the slow once-over.

one aparce ordeases gree ince singer the slow once-over.

Ierry Lewis must have filled ex-tensions like this when he tak filled ex-tensions like this when he tak filled ex-tensions ince the slow of the con-trol of the control of the con-trol of the conat the wans by a write best, and are tight enough to accentuate a grotesque bulge at the crotch that either is artificial in origin or is a strong argument that Sinatra is in the wrong line of work. If you sum up this guy's parts, he's a sight for making eyes

of "Lovin' You," a squeaky-cute 1975 bal-lad by the late black vocalist. Minnie Rip-perton. "You know, when we relate about love... desire... we think about friends that we love," Sinatra oozes as he glances around the room. "Sometimes we forget those who have left us. And one of the finest people who's ever left me ... was Minnie Ripperton. You know her as a fine singer and song stylist. I knew her simeer and song stylist. I knew her as a sister." A man at a table near Sinatra laughs to himself. "So Minnie, this one's for you, babe...." Sinatra eases into the pillowy melody, and aside from an inap-propriate, slow hip-grind performed dur-ing one of the tune's more sensitive pas-

ing one of the tune's more sensitive pas-sages, he remains prenty faithful to the original recording. Until he gets to the original recording. Until he gets to the part of "Luvin" You" where Ripperton had shown off her impossibly high fall-setto by cooperitishly cooping a sweet, de-secending line. Sinatra instead traces the riff with an unforeseable, bloodcurdling scream, Several onlookers and inattentive partons start at this, and the middle-age-man at the coffee bar is visibly distressed.

patrons, many of whom are either angaged in conversation or reading. Most are oblivious to the floor show. "Troy Dante on keyboards!" Sinatra half-yells.

are oblivious to the floor show. "Troy Dante on keyboards." Sinara half-yells. Dante a basen-mindedly tunes his guitar. Sinatra plays with the microphone cord and paces the tiny "stage" area. "You know, a few years ago! wrote a song for an English group. You may recall them—they were called the Beatles. thank you—and when I wrote this ... it's horrible to talk about a deep tragedy that affected each and every one of us, but a few years ago we lost ... Paul McCarthy. And when he died in New York City, Linda when he died in New York City, Linda Ono McCarthy tod me. José, sing this Ono McCarthy tod me. José, sing this Ono McCarthy tod me. José, sing this that it means a much to you a just hope that it means a much to you a just hope that it means a much to you a just hope that it means a much to you a just hope that it means a much to you a form that it means a much to you come. It's a little thing I call ... "Something" and it goes ... something ... that it goes ... something ... that it means a much by you grow! don't know ... I don't have any idea!". He follows "Something" with the "original" version of a song he'd written for Steppenwolf in the Sixtes. In the middle of "Born to Be José," Sinart arising the flat in the sixtes. In the middle of "Born to Be José," Sinart arising the flat in the sixtes. In the middle of "Born to Be José," Sinart arising the flat in the property of the sixtes. In the middle of "Born to Be José," Sinart arising the flat in the sixtes. In the middle of "Born to Be José," Sinart arising the flat in the sixtes. In the middle of "Born to Be José," Sinart arising the latter than the sixtes are enough medialions to excluse at reasure hunter. Metal detection in the same and a call-and-responce on present to jou in a call-and-responce on present to jou in a call-and-responce on the same than the same and the sam

the refrain, "Born to be José," but each time he bows his head and extends the microphone toward the audience, no one

great feeling about Terry Cole-Whittaker, dedicating to "the Reverend" a song he had co-written with Elton John years ear-

dedicating to "the Reverend" a song he had co-written with Ellon John years carlier. Dante plays the opening chords to "Candle in the Wind," in which John had sung "Goodbye, Norma Jean" to the late Marilya Monne. "Terry, if you're in the audience —"A man laughs loudly. "This sone's with loop, babe. ... "Sinarri's updated version has new byries: God with loop, babe. ... "Sinarri's updated version has new byries: God Although! didn't know you still You had the grace to sell yourself While those around you crawled Crawled out of the boardrooms They swated more finesse They put you on a pedestal Phay was to make you had been a put you on a pedestal And make you change your address Not make you you but you were such a squid When those debts rolled in I would have liked to know you But you were such a squid your Red hardrood out long before 1. Devil were did. ... At the conclusion of his moving tribute,

At the conclusion of his moving tribute, Sinatra pulls a kerchief out of his breast pocket and dabs at his eyes. On closer in-spection I see that the kerchief is actually a pair of women's panties. Regaining his composure, Sinatra makes a pitch for his favorite private charity: himself. On a ta-ble near the integer is a roll shophory bear.

treats the assemblage to be generous, but no one makes a move toward the box, which remains completely empty. But Sinatra isn't thinking only of himself. "You know, sometimes people give money for 'Jerry's kids,' for Africa ... for rock stars." Sinatra snarls at that last utterance. "I don't like rock stars. I'm utterance. "I don't like rock stars. I'm sorry, I'm putting myself on the line right now ... but sometimes you think about people that people don't even think about. And those people are whales. They're the mammals in the ocean; they're our brothers and visters. So I'd like to dedicate this next song to taising money for our friends."

friends."

Dante strums the chords to the Ethiopian-aid anthem, "We Are the World," but Sinart's lyrice differ from those in the Lionel Richie/Michael Jackson tume. "There comes a time-when the whales heed a call/when the whales must spout together as one/there are sperms adjiri/l's time to lend a fin/lo whales—the greatest gift of all/ Jasums Michael Jackson shall-gible to be the present specific are the coses who love to beach ourselves are the ones who love to beach ourselves. are the whales/we are the mammals/we are the ones who love to beach ourselves in front of Hamel's/it's a choice we're makin'/we could have landed anywhere/but we love to stink up Mission Beach/and you should care. "Sinater moves through creditable vocal impressions of Bob Dylan and Bruce Springsteen before closing with Willie Nelson's nasal twang:

"'There are flies a-comin'/we're raising quite a smell/now it's on to Ocean Beach/ where you can't tell.' " Sinatra's act continues to build in inten-

Snatra act continues to build in intensity, the entertainer singing personalized versions of such well-known songs as "Feelings," "Just the Way You Are," "Mack the Knife," "It's Not Unusual," "Havin' My Baby," "Flashdance (What a Feeling)," and the theme from the television series Low Boat, before reaching a sion series Love Boat, before reaching a climax on the Beatles' "A Day in the Life." At the part of the song where a large string section spirals upward in a tornadolike crescendo, Dante gradually strums his way up the guitar neck while Sinafra keeps pace with a sustained vocal note that becomes a heares extrant as he Sindin keeps pace with a sustained vocal note that becomes a hoarse scream as he pushes into his upper register. It's a long, exing passage for the singer, and in midshriek Sinatra, his face crimson with exciton, drapes himself over a nearby railing. As in the version recorded on the Beatles' 3gr. Pepper album, his passage must be repeated later in the song, and after the second and concluding our around Sinatra it spent. Perspiring heavily and concluding control of the person of the per

seats nimself and braces for an in-depth interview.

Sinatra is stingy with the details of his life ("I don't live in yesterday," he says, "I live in today"), and in response to the ob-vious question about any connection with Frank Sinatra, the singer says, "Who?" Making the interview more difficult is



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tinued from page 35)

Jose's personal manager. Joe Vecchio, who sits nearby monitoring the conversa-tion for anything that could damage his client's image. What i'm able to pry from Sinatra is the stuff of press releases. He'd me. Dante - real name Trojan Dante Castrato — many years ago when the gui-tarist was an elevator operator at the hotel in Argentina where Sinatra had performed a benefit, "Gout-Aid," for several stricken members of the Argentine ruling class. The singer's idols are Jack Jones. Jerry Vale, Mel Torme, Jim Nabors, and local columnist Tom Blair. Sinatra num-bers among his career goals the introduction of a new kind of music — "lounge metal" — that would make today's sounds palatable "for the over-forty set," and the eventual return of Horton Plaza to its eventual return of Horton Plaza to its former condition. He's currently touring to support sales of Knowing Me, Touching Me and is planning a follow-up. Knowing Me Again. Duching Me Again. Meanwhile, he's writing an unauthorized biography of Jimmy Osmond, "the youngest and most mysterious" of the entertainment claim.

are constant searches for truth," he would are constant seacches for trun," he would say. "However, where most artists' searches end, mine just begins." Sinatra's is a global view that shows a studied in-sight into human affairs. "If people would only stop killing each other and start lov-

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ing each other," he says earnestly, "this world would be a wonderful place. Thank you." Sinart as unaffected by tonight's low turnout and the poor reception of his performance. "John, if I can touch just one heart, reach into one soul, make one person smile — it makes it all worthwhile."

A terrace outside the Hotel Del Cor-onado is aswarm with San Diego's beautionado is aswarm with San Diego's ocauti-ful people and pillars of local society. It's an even muggier evening than the one re-cently spent at Upstart Crow, and a few of those present for a Press Club soirée ap-pear uncomfortable in their tuxes and gowns. Due to the terrace's configuration, the party is split into halves, with rows of catered food and dining tables forking into an L-shape. A small platform stage set up where the lines converge creates a set up where the lines converge creates a sort of no man's land that prevents many guests from mingling on the other side. It's a mostly older, conservative-looking crowd that munches and chats through brief speeches by the party's host, as well as entertainment provided by a local conceilings, a singer/songwriter and inshas entertainment provided by a local co-medienne, a singer/songwriter, and josh-ing media celebrities. San Diego Union columnist Tom Blair and his wife, Wendy, sing a few standards and selections from Broadowy musicals and are well received. Somehow José Sinatra has been included in the cast of performers. After radio per-sonality Ron Reina reads a humorous preto a smattering of uncertain applause

Sinatra is wearing a yellow-orange-and sinatra is wearing a yellow-brange-and-green plaid jacket and a flowery red-and-black shirt opened to reveal a gold medal-lion the size of a manhole cover. After opening with "Hello Coronado," Sinatra's ad hoc rewrite of Channel 8's "Hello San Diego" theme song, Sinatra begins a ded-ication to "Rock, a dear, close personal friend" of his, who's been the butt of a lot of jokes lately. A woman near me turns to her male companion and says how sad she was to hear of Rock Hudson's recent problems. "And so, in your hour of need problems. "And so, in your hour of need, your time of crisis," Sinarts agus solermly, "Rock Kreutzer, this one's for you, babe." The woman turns to her friend and says, "Who?" Added to virually the same set he'd performed in Pacific Beach are a hot rendition of the theme to the James Bond file Thunderhealt and a modified version of Eric Carmen's "All by Myself," the thrust of whose suggestively altered chorus ("All by myself") and making lowerall by myself to list on this.

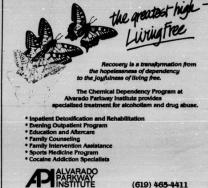
tively altered chorus ("All by myself") is lost on this staid gathering.

Sinatra has taken pains to "clean up" several of his lyrics, but his oddball apearance, exaggerated wocat style, twisted between-song patter, and occasionally bit are the day of the part of of zarre dance steps draw disapproving looks from the local elite. This definitely is the wrong crowd for this sort of thing. To-ward the end of his act, Sinatra seeks to woo the throng with a localized version of his namesake's big hit, "New York, New

York." Sinatra swings and sways, even York." Sinatra swings and sways, even inpocing across the stage on his platform shoes at the line, "these vagabond shoes but "Coronado. Coronado" init i going over well. Perhaps frustrated in his efforts to be accepted. Sinatra sings louder and more animatedly as the song wears on. Finally, at the point just before the tune modulates to another key and rows to finals. Sinatra poshes the finals. Sinatra poshes finals. Sinatra poshes finals. Sinatra poshes finals "I wanna wake up, in a city that never sleeps — a wink," sings Sinatra forcefully, "to find I'm A-number-one . . . top of the heap ... A-number-one ... biggest Ka-huna [suddenly falling to his knees and screaming hysterically] I'M GONNA BE THE BIGGEST FUCKING SUCCESS THE BIGGEST FUCKING SUCCESS IN THIS WHOLE FUCKING UNI-VERSE!" A well-dressed man in front of me who's had his hands resting on his wife's shoulders tightens his grip. Many guests exchange startled glances and a few even look angry. Sinatr's personal manager winces and turns away from the

Sinatra closes with a bang, but instead of applause there is only murmuring. Even the nearby waves are hissing. Sinatra and Danie retire to a table near the stage. The singer appears disconsolate. "I bew it, didn't I" he asks retorically. Then Blair approaches Sinatra and offers him his hand. The singers exchange compliments. When the columnist leaves, Sinatra is smilling again. He has, after all, touched one heart tonight.





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QUARTER NOTES

CURLEW RIVER

River, its originality prandonically dependent on its close adherence to the Noh original. This brief opera is another tribute to the tremendously fructifying influence of Japanese art on art in the West, above all the influence of Japanese theater in demonstrating that intense the demonstrating that intense the article encodes and the state of the influence of Japanese theater in demonstrating that intense the article encodes and the state of Last Sunday KPBS-TV presented a videotaped performance of Parising sented a videotaped formance of Benjamin tten's "parable for church performance of Benjamin Fritten's "parable for church performance" (as he insisted it be called, rather than "open"). Curlew River. The production was to be a Southwestern University of where the work was first pooppraphically, but not a production, with the set (a round, rather platform in a church), the masks, and the movement (the stylized gestures of the Noth theater) closely modeled on Colin Graham's staging in Orford Church. The stage director in this case was Joseph McChain, who understood or Church. The stage director in this case was Joseph McChain, who understood perfectly the need for uter simplicity and con-stages, and the use of the sunderstanding Michael Sells as the Madwoman, stenor Charles Haammett as the Truesler, and singers in the parasite (tenor Michael Sells as the harles Markovana, smor Charles Markovana, smor Charles Markovana, smor Charles and the harles Markovana Ma medieval plainchan
"Te lucis ante term frames the opera). The singing lines are at once melodic and declamatory, with the powerful emotionalism of the action tempered by self-imposed formal conventions that make

pliable and spontaneous rhythmic movement, which Britten in fact cannily notated (leaving numerous rhythmic decisions up to the singers and instrumentalists), and which the Texas performance, under the musical direction of William Reber, brilliantly realized. This was in all respects a superior performance of a very great

PAUL CRESTON Friends and admirers of composer Paul Creston were saddened by his recent death, in his seventy-ninth year. For a number of years, Mr. Creston and his lovely wife have been residents of the San Diego area, and I had the chaace to come to know them when I. come to know them when I interviewed Mr. Creston for a program I once conducted on KFSD. His works have been programmed from time to time in local concerts, but in general there has not been too much opportunity to hear his music, other than on recordings. He belonged to that unfortunate generation of American generation of American composers whose works were too conservative to appeal to avant-garde sensibilities and who therefore could never be fashionable or newsworthy. His fashionable or newsworthy. His music was, as a result, relatively neglected, in spite of the fact that with proper exposure its qualities of melodic invention, rhythmic vitality, and often ecstatic emotionalism would no doubt vitaitty, and often ecstatic emotionalism would no doubt attract many concertgoers longing for modern music that speaks a language they are familiar with, one they can respond to without immense intellectual effort. It is a pity this music is not better kn represented in the current Schwann catalogue — one of

them, the gracefully written Sonata for Saxophone and Piano, in no fewer than five Piano, in no fewer than five different performances. Some of my favorite Creston works are no longer available, however: the Second and Third symphonies (dating from 1944 and 1950, respectively), and Corinthians XIII (1963). As a tribute to the memory of his tribute to the memory of this fine composer, I went back and listened to these beautiful pieces, along with his Two Choric Dances in the chamber

orchestra version (this 1938 work is currently available on Laurel LR-110). Laurel LR-IIO).

These works indicate most of the chief traits of Mr. Creston's music. The Symphony No. 2 is in two movements, a slow "Introduction and Song" and a faster "Interlude and Dance," and these by their very titles show where Mr. Creston's snow where Mr. Creston's musical interests lay. He had a strong melodic sense, the capacity for spinning out long-breathed, songlike melodies, which he took full advantage of. It is not merely the long lyrical lines that make so m lyrical lines that make so much of his music reveal its origin in song; these are deeply expressive singing lines, filled with emotion, carrying the message of the heart through the outpouring of the voice, as is the case in songs. Mr. Creston was equally taken with the dance elements in music, which he treated in the same expressive way as the song expressive way as the song elements. His rhythmic inventiveness was notable; he was especially fond of those was especially fond of those vital, syncopated, excited rhythms with unexpected accents so characteristic of much American music in the tradition of Copland, Schuman, Mennin, Harris, and other symphonists of their era. Melody and rhythm were the foundations of Mr. Creston's art, along with firmly centered tonality. In matters of texture and tone color, he was

Romantic orchestra. Structure in his music, is often a matter the transformation of thematic material through variation technique, rather than reliance on the dramatic tonal confrontations and developments of the Classical tradition.

Perhaps the most striking

characteristic of Mr. Creston's music was its attachment to plainsong and to the emotiona resonances of Christianity.
This is not surprising,
considering the fact that most
of the composer's professional
career was spent as a church
organist. The Symphony No. 3
is subtitled "Three Mysteries,"
and its three movements
framatically depict the and its three movements dramatically depict the Nativity, the Crucifixion, and the Resurrection. The thematic material comes almost exclusively from Gregorian chant, with many of the themes quite tamiliar to those who know the traditional Catholic library. (**Cleric in anachic library. (**Cleric in anachic liturgy ("Gloria in excelsis Deo," "Victimae paschali laudes," "Christus resurgens"). These are varied and elaborated, without loss of and elaborated, without loss of their original melodic shape, in the manner at times of an organ improvisation. Similarly, Corinthians XIII makes use of Corinhians XIII makes use of the Gregorian "Salve Regina," which is the final stage of evolution of a melodic motif present throughout the work, representing love in its various manifestations (love between representing love in its various manifestations (love between mother and child, between man and woman, and between man and mankind). The formal structures in these works are, however, always subordinate to their emotional and spiritual content, which—for example in the final movement of the Third Symphony and throughout Corinthians XIII—is sometimes of inspiring is sometimes of inspiring power. We have lost a wonderful composer.

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LETTERS

(continued from page 3) truly unfortunate (but also not surprising), is that Ms. Gazlay wa unable to see that if I felt that Seth Johnson had made a positive contribution to this world, then I also felt that there was no "negative effect on the public." Stephen Schmidt Parille Revol.

Sort Of Journalism

One of the drawbacks of taking a week vacation out of town is missing the Reader. But I was pleased on my return from my latest rip to find that a thoughful friend had saved a copy of the August 22 issue for me, sure that I would be particularly interested in Jonathan Saville's review of Michael Weller's Ghost on Fire, criticle "Realities." Indeed I was. Mr. Saville's subtle, thorough, and dilumination treatment of a

and illuminating treatment of a difficult subject — the way in which theatrical realism often fails

moving power a deeper-than-visible reality — is journalism of the sort that makes the Reader one the sort that makes the reduce one of the many reasons that it's good to be back home. Gideon Rappaport Hillcrest

Can Follow Order Ljust want to thank you for

putting your classifieds in alphabetical order. It makes reading so much easier and enjoyable. Thanks again! Antoinette Ellison

planned to return here this week and talk with promoter Rodgers about scheduling a new concert date and boo ticket sales by reducing the admission price. "Fifteen dollars is ludicrous," Raye dollars is fudicrous." Raye says. "People are generous when it comes to helping others, but times are tough." Raye figures the ticket price should be dropped to "ten dollars at the most, though five dollars and a request for a donation would be best." She's also critical of the

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coupled with the fifteen-dollar

ticket cost, apparently deterred would-be patrons. "We hadn't raised a dime," Rodgers said Monday. "Not one ticket was

Raye, contacted Monday at Raye, contacted Monday at her Las Vegas hotel, says she doesn't "feel very good about what's happened" and wants the benefit "restructured" so

proceeds go directly to the Normal Heights residents. She

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WEDDING RINGS



David of Californ





(continued from page 38)
"bureaucracy and red tape'
imposed by Red Cross executives, who she claims vetoed her plans to raise even more for the Normal Heights more for the Normal Heights victims by collecting and auctioning merchandise donated by Local businesses. "I don't see what the problem is," says Raye. "Why can't we just figure out some way to raise as much money as we can and give it all to the people in Normal Heights." "I have been a supported by a proper some property of the pr

as beneficiaries of any future concert proceeds. Ironically, a Red Cross spokes woman now says the charity would consider an arrangement whereby all money raised by a benefit concert would go to the special Normal Heights victims fund.

—P.K.

Sullivan

going down easily in the early rounds. This was not only maddening to the dwindling audiences, but it was dangerous to the boxers themselves.
In the last two years, local fans have had cause for

fans have had cause for encouragement in the matches staged by Golden Star Promotions, the one legitimate local promoter. General manager Jeff Lantz says that about one-third of the boxers he's signed to fight in monthly bouts have been Mexicans. bouts have been Mexicans.
Mexico, where boxing is as
much a national sport as
bullfighting, is loaded with
talented pugilists who are cages
to box for good money in the
U.S. Also, in San Diego they provide a good draw for the important Hispanic crowd. "When I got the letter," says Lantz, "I called the

Lantz. "Called the commission to ask how flexible they would be on this. But they said it's pretty cut and drice. It'll really put a damper on the Mexican fighters."
It already has affected Golden Star's fight cards. Before the last one, on August 15 at the El Cortez Convention Center, Lantz had been told by the commission that Center, Lantz had been told by the commission that verification of ring records would be required for non-Californian boxers. For the main event, local welterweight Richard Aguirre was matched against Jose de Anda of Guadalajara. But in order to get acceptable documentation for de Anda's ring record, Golden Star had to pay a \$500 fee to Mexican fight officials. fee to Mexican fight officials. Some would call this a bribe, and it's easy to imagine a new Mexican industry being established to supply documented ring records, legitimate or otherwise. Getting de Anda's records (for what turned out to be an excellent ten-round fight) was such a hassle that Lantz has avoided scheduling any Mexican boxers in Golden Star's September 19 bouts. Lantz says that San Diego is

in a particularly difficult position because a pool of good Mexican boxers with valid ring records won't fight here.
"There are a lot of Mexican Angeles, who are licensed to fight in California legally but

"But many in L.A. refuse to come down here to fight because they have to cross the San Clemente checkpoint going back." Until now, Golden Star has relied heavily on Tijuana trainer Cheto Torres to supply good Mexican fighters, all of whom have fought almost exclusively in Mexico. Sometimes this caused Mexico. Sometimes this cause problems for Lantz. "He Torres] would bring a guy over who was supposed to have had fifty fights — against our boy who had two — and our guy who had two — and our guy would cream him," says Lantz. "Getting records for our own verification was tough enough. Now that the commission Now that the come requires it, it's even tougher."
Golden Star now deals with the

Golden Star now deals with the main boxing promoter in Tipuana, Nacho Hutzar. But the Mexican boxers aren't the only once causing mew headaches. Golden Star new headaches. Golden Star new headaches. Golden Star housing commissioner Gray, that state's boxing commission teeps no records on fighters. Says Gray, "Some of the state boxing commissions in Mexico keep numch better records than Artzona."

- N.M.

Be Nude

(continued from page 4) says, he drives to the Hang Gliding Port parking lot and starts his climb down the starts his climb down the embankment, usually making three or four trips a day with his goods — about a hundred cans, four blocks of ice, a blanket, a cooler, and a screwdriver with which to chip the ice — 'and sometimes paying somebody! I meet at the top two or three cans of sod at to help me get it all down.' Once on the sand, Rick says, he plops down his blanket and, with one end, shields his goods from the sun; then he fills the cooler with about twenty cans. cooler with about twenty cans and ice chips and proceeds on

is way. Rick says the idea for his new venture came from his friend Gerry, Gerry, who is fifty years old, has sold soda and beer for a buck apiece at Black's almost every weekend, year-round, for two and one-half years, and he proudly claims to support himself entirely in this manner From Gerry, Rick says, he's also learned caution: this summer Gerry has already received two citations from city lifeguards for violating a San Diego municipal code ordinance prohibiting vending on the beach without a license. (A similar state law is enforce by state lifeguards on the northern section of Black's.)

Rick and Gerry are rarely old emigrant recently arrived from Canada, sells only icecream bars as she walks nude along the beach. A naked man wearing only a pair of dark round spectacles, sells soda and beer out of a basket suspended from his bicycle. And Rick says two or three other vendors show up on occasion, including "one rip-off who charges two dollars for a can of Schaefer's" and whom he and the others hope to drive out of business "because charging that much isn't cool."

-TKA

- Paul Krueger Neal Matthews. and Thomas K. Arnold

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Your choice of hese delicious dinner enthres:

« Wineneschnitzel « Hungarian Gouldan

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Cafe Bienna

ETHIOPIAN NEW YEAR 10% OFF LUNCH AND DINNER
Saturday, September 14, 1985
11:00 am until 11:00 pm
Dancing in the evening, tool



"We are not only a restaurant, you'll also like and enjoy our food."

Present this coupon and 50% discount

on the second dinner with the purchase of any regularly priced* dinner of equal or greater value



La Mesa 8024 La Mesa Blvd. • 462-3100 (La Mesa Springs Center)

4 SEPTEMBER 12 1985

Downtown

Sushi Bar (La Mesa only, Downtown soon to open) • Open Daily 11:30 am - 10:00 pm

 Banquet Facilities · Happy Hour

Where can you get the "BEST PIZZA & RIBS" in San Diego? CHICAGO BROTHEDS PACIFIC BEACH CHECK IT OUT TONIGHT!

WING 12

FREE DINNER

2253 Sunset Cliffs Blvd. 222-0533 142 University Ave. 298-6613

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6930 Alvarado Road Alvarado Plaza 7:00 am-9:00 pr.1 7 days a week 265-0218

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BHNESTOP'S, furs, designer clienting, than Lavor-or Things, 5645 La Jolla Blvd., 459-0311

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SLEEPER SCIFA 145 Men's 27 Schwent varsity IO-speed, 150 Oval coffee table, 130 women's roller states, 5-17, 130 Afres SPM 463-9128

SCIFA BED and lazy boy reciner chair. 560 for both

SOFA BED beeutiful new light gray and white with five matching pillows. Blooght in June to 1450. Asking \$150. New brown leather rectines \$50.295.7443.

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Open ring, 140 Diamond weigting set, 1110 Call,
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ENJOY SLIM GOURMET MEALS DELIVERED TO YOUR HOME OR WORK



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We deliver delicious low-calorie meals to your home or office Monday through Saturday Breakfast, lunch and

DOORSTEP DIETS e Diet Service that Deli Call today! 569-7107

1/2 PRICE DINNER

Fresh seafood · Steaks · Specialty dishes from around the world · Champagne Sunday Brunch 10:00 am-2:30 pm · Banquet facilitie · Patio dining · Early Bird specials

BREAKFAST & LUNCH SPECIALS \$1.99 & \$2.99





4:30 to 6:30

At the Oyster Bar:
Eastern Blue Point Oysters 25¢
Eastern Little Neck Clams 25¢
Deep Water Shrimp 25¢
Complimentary hors (Fam.)



• 801 "C" Street • On the trolley line • 233-3413 •

SCHA SLEDER, gueen, engine each time from SCHARHERTER HANCE to ginn zonen men cent condition 3275 496-248. This produce coker 330-227-9248.

STROUGH FOR YUNNE BARY Aprila from France, 570. With twice that when new used only if moreh, law new Call, 425-9366.

RESTAURANTS

Lunch for Two \$7.95 Regular value \$11.95. Expires 11 / 15 / 85 Limit 2 Junches per ad. 11:00 am-4:00 pm

Dinner for Two \$14.95 Regular value \$21.90. Expires 11/15/85 Limit 2 dinners per ad. 4:00 pm to closing.

Caravaggio's ITALIAN GROTTO RES 1119 Sixth Avenue at C 232-2747 + 232-2554

Early Bird Dinner Specials for \$4.95

4:00 pm-8:30 pm All items prepared by our student For to-go orders call 233-0184 :00 am-8:30 pm, breakfast, lunch



NO DINNER OVER \$5.95!

HOME COOKING

Bar-B-Q Riba, Chicken & Het Links
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Sweet Potato Pie

LOUISIANA GUMBO! Now Cajun Rice!

COO BOTTLE 'H BEEF



All night long! Dinner includes:

- · Fried shrimp
- Egg roll Cashew chicken
- Sweet & sour pork
- Special soup Fried wonton
- · Fried or steamed rice

For 3 people add: Beef chow mein For 4 people add: Egg foo young

Offer good with this ad through September 25, 1985. Special available to go too!

MANDARIN PLAZA RESTAURANT 3760 Sports Arena Blvd. Sports Arena Village Shopping Center 224-4222 • Open daily 11:00 am-10:00 pm Friday & Saturday 11:00 am-11:00 pm

SE PROE
THOWAR RIDAY Can Eat Seafood Buffet

> **Every Friday** A bountiful harvest one whole, live Maine lobster.

Plus garden fresh salad

bar and homemade Boston

clam chowder.

Only Outdoor seating available mom the sea, featuring mahi mahi, shrimp, poached salmon, red snapper, scallops, and portrogram to 10 pm snapper, scallops, and proposed salmon from 5 pm to 10 pm snapper, scallops, and snapper scallops.



11480 North Torrey Pines Road La Jolla 453-4420

\$6.75 KABOB DINNER

VEGETARIAN

FAIROUZ

DINNER

WATERBED, KINGSIZE with hearth \$100 Phone 287 6077 or 582 2GB.

RESTAURANTS

Complimentary pitcher of beer or half liter of wine

Shrimp Enchiladas, Carnitas or Carne Asada

Dinner for two \$13.95 t valid on food to go. No coupon necess just mention this ad through 9/26/85. EL AZTECA



Sushi-by-the-Sea

only \$2.95 per box.
Our lancy mix is only \$3.75
up a box, take it to the beach, or have it here. Also, as s, lowest prices on our lunch and dinner entrees. Samples. Chicken Teriyaki \$3.50 Yakitori \$4.25 Tempura \$4.50 Beef Teriyaki \$4.50



Open Mon - Sat. 10 am-9 pm Closed Sunday Food service from 11 am Grocery & Restaurant 1130 Gamer Ave. Pacific Beach across from McDonald's 270-5733

SATURDAY PRIME TIME



Enjoy an intimate setting inside or a cozy table outside (weather permitting). Each dinner includes a

salad bar, piping-hot rolls and baked potato or rice. Select bottle of California wine provided per

couple. Reservations required.

Saturdays from 5 pm to 10 pm

Each dinner inconcered by the control of prime rib, soup and alad bar, piping-hot is and baked potato

11480 North Torrey Pines Road La Jolla 453-4420

Tantalizing 2-For-1 Free Meal Deal!



Every Monday through Thursday Just give this coupon to your host/hostess, buy any Combination Dinner, and get a second Combination Dinner (of equal or lesser value) free! This offer is good through October 27, 1985 and does not include daily specials.

Olé Town Gallena

2467 Juan Street In the Old Town Galleria 260-8124

RESTAURANTS





MOTHERS KITCHEN

Near hiking trails, campgrounds and Palomar Obse A short scenic drive from San Diego At the junction of 56 and 57. Festuring delicious homecoched food that will delight your palate as well as your packetbo

Visit THE STORE for unique gifts, souvenirs, groceries and picnic items. THE STORE is open 7 days a week (619 742-348)
Weekends: 8:30 am-6:00 pm. Weekedus: 10:30 am-5:00 pm. Closed Tuesdays and Wednesdays

Kelly's House

Dining early?

Enjoy one of our complete dinners from 4:00 to 6:30 p.m. daily at \$4.95

Pleasurable dining until 11:45 p.m. at affordable prices (steaks, lobster, fish, or chicken).

Champagne Special - \$14.75 4:00 to 6:30 p.m. - 7 days a week

248 Hotel Circle North 296-2131

"If you are searching for a truly hefty snack or nosh, one that's gargantuan in size but which nourishes the "pessant" in you, ty the cakone at Little Italy restaurant. It consists of juza dough shaped into an elliptical roll and stuffed with notte, mozaarella, and parmesan cheese, and then baked . . . It's served piping hot, there's a between the notion of it, and it's

Calzone/salad plus wine

Little Italy

4367 University Ave. (at Fairmount

YARD SALE Saturday September 7th A things, 942 Beryl Street, Pacific Beach

DEC RAINBOW 100 25th, mudes, cpm 86, Lotus 1,2,3 Graphec, 12" monitor, DEC is 100 pinner, con 35,247, sell best offer Office 566-3540, home-486 333.

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CARS MAILABLE TO East Coast and all other points to dispersions 21. Call. 280-5454.

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\$12.50

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KITCHEN FACEITY fully equipped for lease inside nightclub. For more information and appointment call, 276-3993.

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Buy one at regular price, get second of equal or lesser value

Limit one per paying custome Valid during weekdays only. Expires Sept. 19, 1985 with or

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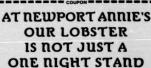
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Choose from 24 delicious egg dishes, gourmet pancakes (always made from scratch with fresh ground wheat), sandwiches or salads.







Lobster is our specialty. 7 days a week. 365 days a year. Not just one night a week for a few hours.

> Come taste the difference with our special ...

WHOLE MEXICAN LOBSTER DINNER \$7.95 small \$9.95 medium

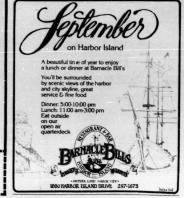
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-Eleanor Widmer The Reader 5/14/81



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SAN DIEGO HARBORING NUCLEAR weapons free 30 minute color slide presentation offered to groups of display solely in the interest of community assertings. 28:38166.

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B.C. RICH "BCH" BASS custom metallic red, excel-lent condition, 1450 with case. Fender side-kick, 30 bass amp, 160-748-2143. AMA A AGRIFICAMO Bez synthesient to social a cased winness and feature. Copyright with a cased winness and feature. Copyright with a cased winness and feature. Copyright with a MACO RECIDED WARN LEVE ROCK AND ROLL at your resource and a Day Copyright Reserved Associated by Section 19, 100 and 19 and 19

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BRUCE SPRINGSTEEN TICKETS. Oakland September 19, close to stage at ground level. 4 tickets, 1600 all or 1200 each 488,7827

AUDIO GEREGODO STUFF, great prices 100%.

BEATLEST REMEMBER? Want to form originals band

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Hungry during the day or late at night for burritos, tacos, enchiladas, etc.? GEORGIA'S GREEK CHISINE Don Carlos

Taco Shop Excellent food—Low prices Now open 24 hrs, 7 days Fri & Sat 8:00 pm Fri & Sat 8:00 pm Fri & Sat 8:00 pm Sat 8:00 pm Sat 8:00 pm Sat 9:00 pm



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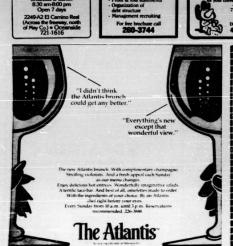
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Lunch or Dinner

Shrimp Plate

(2 for \$4.55)

Buy our house special and receive the 2nd one FREE. 21 to 25 pieces of deep-fried whole shrimp, served with fries and cole slaw. Offer expires 9/26/85. Dine in or take out.



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Buy any Mexican combination plate and receive the 2nd of equal or lesser value FREE with this ad. Offer expires 9/26/85. No take outs. (Not valid with any other offer.) 2 location

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ISS 60, July, Oiles, 18 years experience. Dwyler.

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The management is a control of the property of the of the proper

COURT, COLLEGE Bashwards from 11th Maria Debts (1984) and 11th Maria Debts (1984) and

HARD NOCE BAND looking for interest place be-tween EI Caper, Claremore, Powly year, Most be-tween EI Caper, Claremore, Powly year, Most be-setted, and all seed 2007 Bazer, 1441 215. HARD NOCE BAND LOOK STREED Lover and amps.

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KEYBOAFD PLAYER wanted by working top 40 band Must travel Good gigs 579-0226

Make Professional Quality demo capes Strack re cording studio with good outboard gear, digital drums and sythemisters measured \$12/by \$71,540

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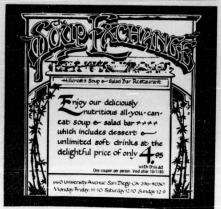
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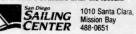
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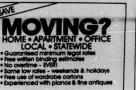
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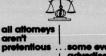
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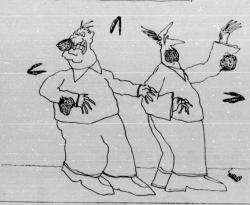
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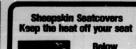
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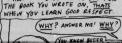
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THE READER PUZZLE *374 Between The I's

1

By Don Rubin
Each of the dots at the right
is from a letter "i" that characterizes the word in which it appears: the sun and beach ball in "Mismi," for

example.

See if you can fill in the rest

Rules of the Game

1. Prizes for solving the Reader
Puzzle will be two free passes to OFURO HOT TUBS in Pucific Beach or Reader T-ahirs.

2. All entries in the Reader
Puzzle counter must be received by the Reader (addiressed to Reader Puzzle Counter must be received by the Reader (addiressed to Reader Puzzle, P.O. Box 1900.). San. Wegs. Co. 272180 by 9:00. am. Wegs. Co. 272180 by 9:00. am. Wegs. Co. 272180 by 9:00. am.
Wegs. Co. 272180 by 9:00. am.
Wegs. Co. 272180 by 9:00 am. Wegs. Co. 272180 by 9:00 am

3. All entries must be accompanied by your name, address and choice of prize (include shirt size S, M, L, XL).
4. Employees of the Reader and their immediate families are not

their immediate namices are not eligible.

Consideration of disputes or in-termediate of the ledges will be final, and arbitrary. Weve only go tive prizes each week to give news, so if there are more than five winners we'll have a lottery.

All answers must be entered

6. All answers must be entered

7. All please, no phone calls

repay. And please, no phone calls

repay. And please, no phone calls

repay. One entry per person.

0 0 00 3 (1)53 Contract of the same

Winners of and Answers to Reader Puzzle #372, Rope

The eleven knots in Rope trick spelled out DROP US A LINE.

SELVAVA REDJT 20CMOMALY BUCK

Of the forty-seven entrants, thirty-two had the solution "all

Havertown
2. Lynn Carol, San Diego
3. Terri Burns, San Diego
4. Rick Kuever, San Diego
5. Rhett Gardner,
San Diego

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OFF THE CUFF What is your earliest childhood memory?



Karen D. Chemical Engineer

One of my earliest memories is of my sister, another friend, is of my sister, another friend, and me out playing one day. I was three and they were four. We were pretending we lived in the jungle. We discovered a bush with these little orange berries. My sister said, "Here's the berry bush we'll have discovered we'll have a discovered we'll have discovered we'll have

Here's the berry bush we'll have dinner from." We were excited. I distinctly remember trying some and they were horrible. I think I spit them out. My friend and my sister ate some of them. When we got home our friend told my weether. home our friend told my mother — why I really don't know. My mother panicked. She frantically got on the phone trying to reach the doctor, all the while yelling at us. She spent about an hour trying to find out whether or not they were poisonous. We were okay, but she was very shaken up.



Phil Larson Musician La Jolla

Vasacian

La Jolia

I was about two years old. I

was about two years old. I

was going into the hospital to

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ceilings, trueflie around on a

gumey, tots of rooms. I

remember thinking that

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was making a big deal out of it. I

wasn't a fraide because the aho

no idea what was really going on

if was very surreal at that age.

I wasn't a fraide because the

name of the wasn't wasn't wasn't wasn't wasn't a

print gheet, looking around and

mymessions. People came in

and out. The doctor kept

under the property of the control of the

put me under. After the

operation, I was in the hospital

for a few days. I had a patch

over one eye. Everyone came to

visit me.



identical twins, and we always had a lot of fun. Once when we were about five, my mother was at church and my father was at work. We had a babysitter who we thought was great. We convinced her to play cops and robbers with us. Part cops and robbors with us. Part of the game was that we got to tie her up. We must have done a pretty good job because she couldn't get loose. We ran behind the Christmas tree to hide and the whole tree fell behind the Christmas tree to hide and the whole tree fell wrock. Just then my mother came home to find that all chaos had broken loose and the babysitter was just sitting there babysitter was just sitting there helpless, all tied up.



It was before I was eighteen months old, because we lived in San Francisco in a metal apartment building. My father worked the late shift and didn't get home until two or three in the morning. I can remember the sound of my father's the sound of my father's cloststeps coming up to the apartment and the sound of his key in the lock. If her a voices, and then he'd make a becline to my room. I'd be standing on the edge of my crib waiting for him to pick me up and play for a while. The other memory I have around the same time is of an arcade. My parents would set me on the counter, this teemy little girl, and I will be under the memory in the work of the memory in the memo



I have little flashes of memories from when I was very young, but the first concrete thing I can remember my first big trouble. There was name was Barbara. She followed me around Barbara loves David." That didn't deter her. One day at lunchtime we were outside. M school had sort of a concrete school had sort of a concrete well all around it. She pushed me, and I pushed her into the well. I walked daway and hung out at the swings. My teacher came out and said, "Did you push Barbara?" It was an accident. I cried and cried and cried and cused up all my Kleenex. The next day Barbara came to school with a big bandage around her head and she still loved me.

- Lin Jakar

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SEPTEMBER 12, 1985 35

Events, Theater, Music, Film

Dance Drama

Melissa Nunn is a San Diego choreographer in the dance department at SDSU. Rob Mullins is a jazz performer and composer from Denver, who has made five recordings of his compositions. These two artists will join forces for an evening of dance, music, and "dance drama" this weekend. Mullins will open the evening with a will open the evening with a concert at the piano, without dance; he will provide the music for the dance piece Throe; and in the dance Spirited, he will not only provide the music but will participate in the movement. In this work the musician draws many different sounds out of the piano, with the general feel of gospel music, while the solo

iSalsa!

Ooh, caramba! The beat of

(Oth, canamba! The beat of Latrin salas – once you're howked on it, you're gome — living according to three/two, fourfrour, or six/eight rime. When the music plans, your body responds, like it or not; you feet may start to work little three-step circles under the three-step circles under the intro a swing that could lift you right off the seat. The only recourse is, naturally, surrender.

ecourse is, naturally, surrender

recourse is, naturally, surrender: to dance until the music ends. And that is precisely the lure of the salsa sound, with its Caribbean thythms and jazz instrumentation; the upbear,

nonstop, "saucy" style of this Latin sound is not the stuff of

Latin sound is not the stuff of setenade, social cant, or laid-back lyricism. When you hear i you move! And this weekend one of the world's best-known

and most popular salseros. Oscar D'Leon, makes a debut

engagement in San Diego.
Salsa is not new — it
surfaced in New York City in the

early Sixties, predominantly among Puerto Rican and

among Puerto Rican and expatriate Cuban musicians. Most of these performers — Celia Cruz, Tito Puente, Willie Colon, and Dominican-born

bandleader Johnny Pacheco, to name a few - already enjoyed

name a few — afready enjoyed immense popularity in both the international and U.S. Latin music scenes; some had been playing rumba, metenguc, mambo, juz Latino, and other

dancer (Nunn herself), moving very fast in a light and playful very task in a ignt and playful manner, interprets the sounds in movement. The integration of music and dance in the piece requires certain moments of physical contact between the dancer and the musician, so that the two do not exist on separate aesthetic planes as in most

dances set to music.
Nunn's Head to Head, set to Num's Head to Head, set to recorded saxophone and percussion pieces by John Klemmer and Carlos Chavez, is an ensemble work for seven men, depicting shifting relationships and allegiances. After an opening of affection, the sympathies readjust themselves, and individuals who were once close begin to turn on each other, so that by the end of the work the relationships are adversarial. The dominant

Despite the reputed blending, salsa, like most Caribbean musical movements since the mid-Nineteenth Century, is chiefly derivative of Afro-Cuban rhythms, that blend of Spanish and African elements which has had a more profound and long-popular music than any other external source. And today salsa

image is that of the dancer heads. In the first half, the heads. In the first half, the physical closeness of the heads and shoulders indicates mutual affection, while in the second half the heads are juxtaposed against each other in an interlocking way, so as to sugg the adversarial relationships. At

the adversarial relationships. At the conclusion all strength has been relinquished, with no one winning and no one losing. Wars of Holding On is in two sections, "A-One" and "Together. This dance piece is about the way individuals and groups deal with grief. First a solute twee through the oloist goes through the experience of grief alone, and experience of grief alone, and then we see a group, in which those suffering from grief rely on each other; there are images of support, dependence, holding, rescue, and swing one another from falling.

Those starts our as a just paid deax to Mullins's music. But soon various synthesize tracks indicate an omnous change in most, leading for a serve of confrontation, and finally to one of resimation. It is about new.

of resignation. It is a short dance making use of gymnastic and athletic inovements (the center section is based on wrestling).

section is based on wrestlingly, with a general atmosphere of strength and wildness. Nurnis' Contressation from the Cain is described as a "dramatic concell," It is set to a prious point of the concell, it is set to a prious point and a section of the concell, it is set to a prious point and in the sense that the choroughput spollores would and literary images to make its points, in addition to movement and physical energy the dimeres connects is set in Berkeley's. comedy is set in Berkeley's People's Park, with the five

in generative graded as an unbrella term covering many Latin musical genres, although as it has evolved different stylistic elements have emerged. Nonetheless, in the Sixties the label stuck and became the tag

by which the public seized the craze. Salsa exploded full-blown on



To celebrate Caxtolla, the tiffeenth anniversary of the Centro Cultural de la Raza, cultural gathering of major Chicano artists begins on Saturday, September 14 and continues through Sunday, October 27. Founded in 1970 by a collective of San Diego actors, dancers, writers, musicians, and dancers, writers, musicians, and visual artists to creat', promoste, and preserve Chicano, Mexican, and Indian culture, the founding fathers and mothers called themselves the Toltecas en Aztlan. Thus this six-week festival of literary, visual, and preformers or to be been

more than fifty of the best more than fifty of the best known Chicano artists in the Southwest features painting, drawing, sculpture, printmaking photography, altars, video, mixed-media works, and installations. Master muralist hidy Baca, internacionally have Paca, internationally known as artistic director of the half-mile-long celebrated mural. The Creat Wall of Los Angeles at the Social and Public Arts Resource Center in Veruce; San Diego muralist David Avalos; Diego muralist David Avalles, East Lost Streetscapers, who wor recent acclaim in Denmark, Ireland, Rumania, and Russia with works reflecting urban Chicano life; Moyo Coyatzin, a Chicano life; Moyo Coyatzin, a Central American artist whose work has been exhibited in the Pompidou Center in Paris and the Victoria and Albert Museum in London; Eduardo Carrillo; Luis limenes: Robert Sanches Barbara Carrasco; Lorraine



restron of interary, visual, and performing arts has been appropriately dubbed "Made in Aztlan," (Aztlan is the methical birthplace of the Nabuatl Indians.)

An exhibition of works by

important exhibit, which includes murals and installation constructed specifically for this In tandem with the att

in tandem with the off exhibition, there will be poetry readings by nationally known poets—Jose Montoya, padrino of the Chicano movement and author of El Louie, the bilingual elegy to the leader of an early Pachuco group; Alurista, who appears in every major Chican-anthology; Juan Felipe Herrera; appeals in ever major Caracia anthology, han Felipe Herten; and others. Performances by the Caracia Marchan and Caracia Caracia Marchan and Caracia Caracia Marchan and Caracia Caracia Marchan and Caracia (Caracia Caracia Caracia) and an reflect tremendous diversities of training of caracia of the training of caracia of the caracia constant dances (Arete,) and pre-combine dances (Arete,) and pre-combined dances (Arete,) and pre-pared to the caracia (Arete) and pre-combined dances (Arete,) and pre-pared dances (Arete,) and pre-combined dances (Arete,) and pre-pared dances (Arete,) and pre-definition (Arete) and pre-combined dances (Arete,) and pre-pared dances (Arete,) and

Beginning with an opening teception on Saturday at 1-02 p.m. at the Centro Cultur de la Raia in Balbou Park - Pepper Grove (on Park Boulevard), the festival's first boulevard, the festival's first week will include a panel discussion on "The Future of Secially Conscious Art" with panelists Shifra Goldman, Judy Baca, David Avales, Michael Schnorr, and Philip Brookman Schnorr, and Philip Brookman.
Victor Ochoa's (creator of the
Chicano Park murals) mural,
Lubor in San Diego, will be
dedicated at the mural site at
Twenty-fifth Street and Imperial Avenue on September 21 a

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READER'S GUIDE TO LOCAL EVENTS

EVENTS must be received by mail no later than the Friday preceding the Thirsday issue in order to be considered for publication. Please do not phone. The Events Editor not prome. The Events Editor reserves the right to did all material. Send complete information, including a description of the event, the date and time it is to be held, the precise address where it is to be held, a contact phone number, and a phone number for public information to: READER EVENTS EDITOR, PO. Box 80803, San Diego, CA 92138.

Dance

International Folk Dancing is held tonight, Thursday, Septemb 12, 7, 30 p.m., Balboa Park Club, Balboa Park, For details phone

ONLY \$25 -INCLUDES

Scottish Country Dancing takes place each Friday from 7 to 10 p.m. at St. James hall, 7776 Eads Avenue in La Jolla, For information phone 454-5191.

Greek Dances are raught in an ongoing program each Friday night, 7:30 p.m., through the month of September, Folk Dance Cate, 2927 Meade Avenue, North Park, 281-5656.

Salsa!! Venezuelan salsa musician Oscar D'Leon y Su Salsa Mayor (a tifteen-member combol come to San Diego for the first time in a dance event at the Holiday line at

the Embarcaders 1355 North Harbor Drive, downtown, DLeon, considered by must to be one of the most psychiat from the best, or stopped and the best, stopped to the best, stopped

Musican ((£2-169))
"Act of Balance," SDSU dance professor and choreographer Melisse Nunn house a program of dance, music and drama, with teatured soloist Denver composer and paints Rob Mullims and across and Jancers from local professional companies. The program includes the dance solo for Nunn, Spring.

the dance solo for Nun, Sprind, Conversations from the Can feet in Berkeley's People's Park), Thrues, and Hoad to Head fa number for seven male dancers set to saxophone and percussion). There will be two performances: Friday, September 14 and Saturday, September 14 apm., City College Thoutert, at Thirteenth And College Thoutert, at Thirteenth 295-9074.

videos, shown on a ten- by sixteen foot screen, Little Las Vegas, 1770 Palm Avenue, Imperial Beach. 424-3754 or 427-2789.

Philippine Dances, the Batangan Fulk Dance Frange, one of the premier dance companies from the Philippines, performs for the true September 14 for headed in the pragram will be aboriginal dances, nature dance, dance works from a contract carries of the program will be aboriginal dances. nature dance, dance works from the program of the program of the program of the program of the program Performance time of 7 kpc m, in the East Campy Performing Arm Centre, 216 East Main Street, 31 Calon, for task entonmance Calon, for task entonmance (Calon, for task entonmance)

Traditional Scottish Highland Dancing is performed by the Academy of Highland Dancing members Sunday, September 15, 1:30 and 2:30 p.m., in Marina Village, located on Quivriar Road just off West Mission Bay Drive, Mission Bay, Free.

Polynesian Dances will be performed by Haelit's Polynesian Revue Sunday, September 15, 1:30 and 2:30 pm., Marina Village, located on Quivira Road, just off West Mission Bay Drive, Mission Bay. Free.

performed by members of the House of Pacific Relations, Sunday, September 15, 2 p.m. the cottage complex of the House of Pacific Belations in Balboa Park Free, 466-7654.

The San Diego Dance Club meets 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.

Israeli Dancing taught by Yoni Eisnor, former choreographer for Israeli television and teacher in Israel and New York, is scheduled every Sunday, 7 pm., at the Folk Dance Cafe, 2927 Meade Avenue, North Park, 281-5656.

Scottish Dancing takes place every Monday, offered by the San Diego branch of the Royal Country Dance Society, 7 p.m., room 202, Cass 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.

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FRI. SEPT. 20-SAT. SEPT. 21 AL SANDS HOTEL

Stephen Bishop Sept. 13, 8:00 pm, La Paloma Theat

Pacific Chamber Opera Sherwood Auditorium, Sept. 13 & 20, 8:00 pm Sept. 15 & 22, 2:30 pm

The Circle Jerks Sept. 14, 8:00 pm, Wabash Hall

50s Review & Classic Car Show
Sept. 14, 2:00 pm, Little Las Vestas

George Jones & Tanya Tucker

S.D.S.U. vs. CS Long Beach & KGB Skyshow Sept. 14, 7:00 pm, San Diego Jack Murphy Stadium SISU vs. Colorado State Sept. 28, 7:00 pm, San Diego Jack Murphy Stadium

King Kobra Sept. 15, 9.00 pm, Bacchanal

Chargers vs. Seattle Seahawks

Harvey & the 52nd St. Jive

Women's Volleyball USA vs. Italy Sept. 18, 7:30 pm, Peterson Gym—SDSU

Super Stars of Wrestling Jay Leno Sept. 21, 7:30 & 10:00 pm, La Paloma Theatre

Kool and the Gang Sept. 26, 7:00 pm, Golden Hal

San Diego Opera

Vicente Fernandez Sept. 28, 8:00 pm, Golden Hall

Quality Investment Fair
"How not to get Fleeced"
Benefit for S.D. Crime Commission
Sept. 28 & 29, 8:00 am-7:00 pm, Al Bahr Temple

The Baby Boomers' Bounce

Poway Rodeo
Oct. 18-20, Poway Valley Riders Arena

283-SEAT

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Holiday Inn at the Embarcadero Friday, September 13 • 8:00 pm

Jesus (Chuy) Martinez

Tickets available at San Juan Restaurant, 4739 University Ave., San Diego. 282-5826 • Andres Patio, 1235 Morena Bivd. San Diego. 275-4114 • Gazza's Music. 1223 Third Ave. Chula Vista. 420-8210 • Tomard's Musican, 312 N. Hill St., Oceanside. 722-7769 • And at the door. For further information call 285-8789

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A STATE OF THE STA



READER'S GUIDE TO LOCAL EVENTS

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

The Cabrillo Club, a dancing Tuesday, from 7-30 to 10 p.m., in the Balboa Park Club in Balboa Park, with instructor Vivian Wolf. For details phone 449-4631.

Contemporary and Ballroom Dancing sponsored by the Healthy Set single nonsmokers' club, takes place every Wednesday from 5 to 8 pm., at Lehr's Greechouse, 2825 Camino del Río South. 292-7406

Music

Music at Midday, Harvey and the Fifty-second Street Jive entertain Friday, September 13, II a.m. ourtdoors at Horron Plaza. Free of course, 239-8180.

Harpist Isran Hall will perform folk music from Chile, Mexico, and Panguay, Friday, September 13, 7 p.m., the BookWorks in the Vineyard, 152 34 East Valley Parkway, Escondido, 741-9079.

"The Barber of Seville," San Diegos Pacific Chamber Open opens the aenen und a performance of Rossini's buffa opens, sung in an English translation, Findas, September 13 at 8 pm. and Sunday, September 15, 2, 8 pm., Sherwood

Pianist Peter Gach will perform works of Chepin, Bach, and Scott Joplin, discussing each, Saturda, September 14, 8 p.m., Words and Music, 380; Fourth Avenue, Hillcrest, 298-4011.

Spreckels Organ Concert, guest organist Gregory Funk will play compositions of Bach, Buxtehude Phalese, and others. Sunday, September 15, 2 p.m., Spreckels Organ Pavillan, Balkon Park, Free. 295-6000.

Chamber Music, San Diego's renowned Gennan Trac, with violinist Ronald Goldman, ce

No. 2 in F Major, Beethover's Itio No. 1, and the Tiro in E Minor of Shostakowitch, Sunday, September 15, 7-30 p.m., First Unitarian Church, 4490 Front Street, Hillcrost, 298-9978.

More Music at Noon, the musical ensemble Windfall will entertain the lunch-hour crowd next Thursday, September 19, outside in the courtyard of First Interstate Plata, 401 B Street, downtown.

First Film, and Bird Wirching — will be shown Satunday, September 14 and Sunday, September 15, at 1 and 2:30 pm, in the auditorium of the Natural History Museum, Ballissa Park, Free with museum admission, 2 32-3821.

admission, 232-3821.

"The Bard on Film," the Old Globe's Shakespeare film series continues with Oson Welles's Marketh, Monday, September 16, 30 marketh, Monday, September 16, 10 marketh, Monday, September 16, 10 marketh, Monday, September 16, 10 marketh, Monday, Series 10 marketh, Monday, Mon



Comedy Calendar

La Maison Galerie 5 3681 Fifth Avenue Reservations & Information 298-0119

A special two-wee engagement

September Friday Saturday 13 & 14 20 & 21

8:00 pm \$6.00







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Saturday September 21st \$30 pre-registration Monitorum 14st — Azinc Centries \$35 at the about \$35 at the about \$45 aim 4.00 mile Subyla and Psychological September 15st for students will be subyla and Psychological September 15st for students will be subyla and Psychological September 15st for students will be subyla and Psychological September 15st for students will be subyla and Psychological September 15st for students will be subyla and psychological September 15st for students will be subyla and psychological September 15st for students will be subyla and psychological September 15st for students will be subyla and psychological September 15st for students will be subyla and psychological September 15st for students will be subyla and psychological September 15st for students will be subyla and psychological September 15st for students will be subyla and psychological September 15st for students will be subyla and psychological September 15st for students will be subyla and psychological September 15st for students will be subyla and psychological September 15st for students will be subyla and psychological September 15st for students will be subyla and psychological September 15st for students will be subyla and psychological September 15st for students will be subylated to subylate 15st for students will be subylated to subylate 15st for students will be subylated to subylate 15st for students will be subylated to sub





IY BOYS"

Audition Night every Monday.

Doors open at 3:00 p.m. for happy hour & dinner.
Call for reservations and information.

Wednesday right - Sassy Styles Fashion
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TICKETS: S6.00 GENERAL ADMISSION UPPER LEVEL SEATING; \$11.00 RESERVED FIELD, PLAZA AND LOGE; \$13.00 RESERVED PRESS LEVEL AVAILABLE AT ALL TELESCAT LOCATIONS AND AZTEC BOX OFFICE CALL 283-SEAT TICKET INCLUDES GAME & SKY SWIT

READER'S GUIDE

star in this virtage comedy also couple of humbling bootleggers, fliestay. September 17, 7 p.m., Congage Avenue, Cotonado, Free, 522-7390.

"Evening Film Series," the morth-long series of contemporar works by German filmmakers continues with the 1981 film by Wim Wernder, Ighbung over Winer, an homage to the late American filmmaker Nicholas Rav. The film will be shown Tinesdas, September 18 will see Werdner's 1982 Jehn Hammer Lid werdner's 1982 Jehn Hammer Lid at 7 J8 pm.), starting Federick Henrice (an accommendation of Henner in an examination of Dashiell Hammetr's early days as a Parketton detective and structure

ter. Both films will screen in erwood Auditorium, La Jolla Museum of Contemporary Art. 700 Prospect Street, La Jolla, 454

"Led Zeppelin: In the Beginning." "Led Zeppelin In the Beginning" alose light concert, featuring music from the nock group's first four album, continues with show times daily at 9-15 pm, and on Fradas and Saturdays at 9-15 pm and 10-15 pm. On Saturday and Sunday recursings, there will be an additional of pm, showing, Reiden II. Fleet Spote, Theater and Saturday and Saturday and Saturday and Saturday and Saturday and Saturday Saturday Saturday.

"Chrones," Rorald Frick's new film, a "celebration of human intelligence," that takes us through many of the worlds architectural completely in time-layse sequence, the film continues at the Reuben Campletely in time-layse sequence, the film continues at the Reuben Here Space Theater and Science Center, Ballson Park Show times are daily at 10 N and 11 M 20 m. d. 2, 3, 3, 7, and 8 pm., with the exception of

also is being shown Monday through Friday at 4:30 and 7 p.m., with the same schedule on with the same schedule on weekends, plus one more showing at 8-15 pm., on the OMNIMAX screen of the Tijuana Cultural Center, Passes de las Heroes, in the Zona Ro. For show times and further information phone 1-706-684-IIII.

Lectures

"Dolphins and DDT," in this slide-fillstrated lecture, sponsored by the local clayer of the American Ceracean Society, Crange Coast College professor Dennis Kells rells why dolphins are now the most pollitude naturnals on earth and addressed the quostion of whether or nor the possoned fish upon which they focal and laye possuing man, Frada, September 15, 7 pm., in the addictional of the Natural.

"Afghanistan Journal: A Journey with the Mujahadeen," a video shot by Stan Arkinson of KCRA TV (Sacramento) is followed by Robert Hunter's commentary on a resert runters commentary on a necent visit is the refugee camps in Peshwar, Friday, September 13, 7 p.m., International Gallery, 643 G Street, downtown. Free admission, but reservations are necessary 235-8255.

"Trinkets and Treasures Oiling the Machinery of Mayan Crulliration," SDSU anthropology professor Joseph Ball will speak on the works currently exhibited in the "Classic Manon Collections" of the Los Angeles County Museum of Natural History, Fridon, September 13, 73 pp.m., First Baptist Chunch of La Jolla, 627 General Street, at the corner of Genter Street, at the corner of Draper Street in La Jolla, Free. 453-8099.

"New Zealand: An Adventure Down Under," loe Barnes of the

Beojum Institute will present slide-illustrated talk of travels i the New Zealand wilderness, Friday, September 13, 8 p.m., Adventure 16, 4620 Alvarado Camon Road, San Diego, Free 283-2374.

Opera Preciews, Vere Wolf will discuss Oftenbach's Tales of Hodman in rous bectures, the first on Saturday, September 14, 10 a.m., Marci Sout College's Del Mar Shores Center, at Ninth Street and again on Wednesday, September on Wednesday, September Library, suite Mr. 7250 El Camino Real, La Costa, 942-1352.

Local Muralist Victor Ochoa will present a slade-illustrated lecture about Chicano art on Mondon. September 16, 10 a.m. in the auditorium at Cabrillo National Monument, For more details phone 293-5450.

"What Is Clairvoyance?" Want to know if you can predict more than just headaches next April 15? At

TO LOCAL EVENTS

abilities demonstrations and explanations, sponsored by the Berkeley Psychic Institute, Monday, September 16, 7:30 p.m., University Towne Centre, La Jolla, Free, 224-1797.

reservations phone 231-0111.

"New Views of Women," the annual lecture series begins again with SDSU journalism professor January Raddle speaking on "Women's Hope: Women's Choices," Wednesday, September 18, 3 p.m., noon 221, Hepner Hall, SDSU, Free, 265-6524.

The Radiance Technique"

in a free workshop

The official Reid Program pronoises stress reduction, personal growth and transformation.

Wednesday, Sept. 18 * 7:30 pm of transformation and transformation of the property of the property

"John Reed As Port," the life and works of the author of Lee Eves That Shock the Wold Lead the subject of the filing Reb will be decided by Decided By George Garrett, sponsored by the Humanite Filinoship of San Diego, Welnesday, September 18, 7-50 pm., 19C. Will By-Kes, S. 22 La Jella Boulevand, La Jolla, Free, 456, 1820.

"Changing Concepts of Masculine and Feminine," local psychiatrist Alex Shester will address changing roles and lifestyles in a talk next Wednesd, September 18, 7:30 pm., at the Carlsbad City Libray, 1250 Elm Avenue in Carlsbad, Free, 438-5614.

"Mind and Body in the Year 2000," surgeon General Greenburg and psychatric David Revs will discuss the futures of their teoperstree professions at the next meeting of Sun Diego.

Independent Scholans, Webnesday, September 18, 7-49 pm., noom 11/A. Chancellos's Complex, U.S.Sl. Free, 755-0449 or 459-5745.

"Success Starts with a Business Plan That Works," local representatives from the U.S. Small Business Administration and CIGNA Individual Financial Services will present this seminar next Thursday, September 19, 6 pm. Suite 300, 430 La Iolila Village Drive, La Iolila Free, For itions phone 587-0101.

In Person Comedy, the Funny Boys and

Four for the Moures, Louis Andrews, not of the hottest Andrews, not of the hottest young comits around, is pained by Damini, Brief and Bury Sybel on the stope of the Camedy, Tourist, September 15, the Grands September 16, the Grands September 16, the Affanna Cambo September 15, the Affanna Cambo September 16, the Cambo September 16, Four for the Money, Louise

The Improvisational Comedy Troupe Modern Times will perform with special guest Don

Auditions for all sections of the San Diego Youth Symphony will be conducted Saturdoy, September 14 from 9 a.m. 6.1 pm., and on successive Saturday, Shreugh the mounth, nown 207, Coas Del Piado, Balbase Park, Visitors are welcome to attend. For more instination, phone 452: 3779 or 233-3232.

On Stage Productions will hald matrix on for Bermard Shale; fulsus, there are openings for those, there are openings for three men and four source. Auditions will take place Mondan, September 16, 73 for jun, suite B9-Park Village Theatre, 100 Third Avenus, Bourna for more details on the roles phone 421-1446.

Chorus Openings are waiting to be filled in the San Dego Choraleers mixed chorus and the Serra-Naders women's chorus. For information on auditions and most

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When: Sunday, September 15, 1985 What: Discussions, talks, entertainment, refreshments

Who: Eileen Norman has a master's degree in business. At present she is employed as program director for trade shows and conventions. She has worked for world peace since her declaration in the Baha'i Faith 27 years ago. She will speak on "Peace, Everybody's Talking About It"

Barbara Filner was born and raised in India and is now employed as associate director of Mira Mesa

In 1981 the United Nations General Assembly celebrated annually as the International Day of Peace. This day is dedicated to commemoration and strengthening the ideals of peace within and among all nations and people.

Please join us in celebration of this very special day, the International Day of Peace

Scripps Ranch Mediation Center. Previously she worked at the San Diego Peace Resources Center and has served on the coordinating committee for MEND, Women's International League for Peace and Freedom, and Another Mother for Peace. Ms. Filner has two children. Where: San Diego Baha'i Center, 6545 Alcala Knolls Drive, San Diego, CA 92111. Time: 2:00 pm-4:00 pm

Sponsored by the Baha'is of San Diego.

proclaimed that the third Tuesday in September be

The Running Of The Bulls A riveting event full of thrills -a full weekend of fiesta Charro competition, arm wrestling - 1/4 marathon and two bullfights. Bulls run at 12 p.m. Bullfights at



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Old Town Education Center, 2425 San Diego Avenus \$65 pre-registered by 9:20 = 9:75 at the door \$ \$15 single sessions. Call Billie C. Delawie, Ph.D., (619) 222-0904 for complete brochrure and program information.



READER'S GUIDE

Amateur Comedians are invited on stage even Monday night, 8 p.m., The Comedy Store, 916 Pearl Street, La Jolla, For information

Radio/TV

"Murder on the Orient Express." Albert Finney and Lauren Bacall

of the three-game series in Houston is televised Friday. September 13, 5:30 pm., the final game is broadcast Sunday. September 15, 4 p.m., over KCST, Channel 39. Comedian Sin Bad and Caral Letter, whose crotics include a pair in Disposario Scoling Susan and appearances or lart Night with David Letterman, are headlining at through September 12: Show times are 8-19 m. on week ingest seems of the pair of the mean of the pair of the pair and Strandin, and Spirit, on Sundan The Impress is focused at the pair of the pair of the pair Seems pair of the pair of the pair Sundan The Impress is focused at the pair of the pair of the pair Seeds for internation and, reservations phone 48:14520. Channel 19.

"Second Annual MTV Video
Music Awards," comedian Edde
Murphs of the bost for this year's
personation, which fortures live
performances by String Pat
Benata, Eurithinic, and others.
The program any Frida.
September 13, 6 prin, and repeats
at ³ prin, over the Music
Electrosis of 50th channel. Antonio Vivaldi's Fine Sea

Anomi-Visald's Fast Season is featured in a peter-trained by the English Chamber Chebestra in Jolling. West German: The only decision may be the related factors into this percentage of Visalda's sounces by Beerle Sills, who host the program It airs Pradas, September 13, 9 pm., and repeats Sandas. September 13 at 16 am., MPB-TV, Channel 15. Open Auditions are planned for the musical resule, Evolught Famasy, sponsored by the Carlshad Department of Parks and Recreation and the Association of Ret inded Criticis North San scheduled for September 23 and 30, beginning at 6 p.m., Harding Community Center, 3096 Handing Street, Carlshal, For details phone 726-2250.

"Stephane Grappelli in New Orleans," the renowned jazz violinist, who recently performed at the La Jolla Museum of Contemporary Art, is filmed in concert in the French Quarter, Saturday, September 14, 1 p.m. KPBS-TV, Channel 15.

NFL Football, the Changers tackle Seattle in this game, broadcast live from San Diego Stadium, Sunday,

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OFURO HOT TUBS

September 15 at 1 p.m. over KCST, Channel 30. The name will also be broadcast live over KLZZ. AM (600). On Mondor, September 16 at 6 p.m., the Pittsburgh Steelers play against the Browns in Cleveland, KGTV, Channel 10. tonight, Thursday, September 1 8-30 p.m., KGTV, Channel 10 Padres Baseball, game number to

"Death of a Salesman," Dustin Hoffman stars as Willie Loman ir the Arthur Miller drama, Sundan September 15, 8 p.m., KFMB, Channel 8.

"Conan the Barbarian," the film that made brawn beautiful and Arnold Schwarzenegger a household name ans Sunday, September 15, 9 p.m., KCST, Channel 39.

"The Far Pavilions," M.M. Kaye's sweeping romance novel about love, death, sutee, war, betraval, and all the courtly connivings of the mogal set airs in three parts over KUSI-TV, Channel 51. Beginning Mondas, September 16 and continuing through Wednesdas, September 18, the tilia will be shown nightly at 8

"Alice Doesn't Live Here Ammore," Filen Bursyn, and Kris Kristeffers in et ain the 1975 film about a recently wishwed mouse who thinks be just might be a singer, terms out to be a slinger, and decides she has to linger at a roadside cafe. The film is shown Monday, September 16, 9 p.m., XETV, Channel 6.

"America at Risk: A History of Consumer Protest," in this hour-long documentary (narrated by Edwin Newman), the carear empto

Monday, September 16, 10 p.m KPBSTV, Channel 15.

"Baby Talk," Nora examines just how and when humans acquire language and learn self-expression Tuesday, September 17, 8 p.m., KPBSTV, Channel 15.

"No Son" using excepts from the 1972 film, it See Checane, the issues and concerns of twenty million Mexican-Americans are examined. Wednesday, September 18, 11 pm.; the program repeats next Thursday, Sprember 19, 2 pm., KPBS-TV, Channel 15.

"The Abortion Battle," thuteen years age the U.S. Supreme Court upheld the right of women to obe an abortions; rodan, with anti-desermons per lecting (to a transfer of the period of the country of the 1973 Bee s Wale decision, and the lastice Department used calling the decision "flawed," proting the decision of flawed," proting the decision of flawed, and the decision of the decision

Everything She Wants

CHIPPENDALES

APRIL'S EXQUISITE

619/560-9707

South, Mission Valley, 40:1-22.2. Street Fair, the South annual Adams Avenue vined fair begins Sarunda, Seprember H with a paracake breakfast at the Masonic Jodge (1355 Adams Avenue). The fair events run from 10 am. to 5 pm. and include food booths, ridoc, downs, a beer garden, a dient auction, and lost of live musical cutertainment. At 6 pm. and eventue, a "forlight last" concert, will begin. Althe auction takes place on Adam Avenue (et al., 2016).

rogress. The program, produced a KQED (quest erat lemonstrandum?), airs at 8 p.m., wer KPBSTV, Channel 15.

Special

One-Hour Walking Tours through Ballson Park at rovellight rake place could Thursday at 6 pm. through September. The rails, which are September. The rails, which are Cours to explore the horticultural lite in the park, are free to disabled copies and children under copies and children under information on the other walk that Ottshots differs through the Zeo and Presidio Park, phone 297-2289.

Quit Show, the fourth annual San Diego quilt show will feature more than 200 artisque and contemporary works, forty booths, and a fashion show, Finday, September 13 and Satunday, September 14 from 10 a.m. to 4 pm. both days, Scottish Rite, Emple, 1895 C. ammel Del Rio South, Mission Valley, 461-232.

"Ascot 1985," the American "Ascot 1985," the American Cancer Society sponsors its sixth annual antique and classic car show, with more than one hundred vartage surss, a rare and classic water boat show, and an antique airplane flower, Saturday, September 14, from 9 a.m. to 5 pm. at fimbarcadero Marino Park in Seoport Village, 299-4200.

Live Reptile and Amphibian Exhibit, the San Dego Herpetological Soviety aponous this showcase of Itanks, snakes, nurtles, salamanders, frogs, and toads, Saturdan, September 14, teach Beam, or 3 pm. or the Cabrillo Recreation Centers, 8471 Jonan Street, San Diego, Free. 264–3352 or 742-1440.

204-3332 or 742-3440.
A Historical Walking Tour to eleven area homes and St. Marthew's Church full boal in the 1880-b) in National Ciry is sponsored by the National Ciry Public Library; the trek begins at Da am, Sartuday, September 14 in Heritage Square, located on A Awrune between Ninth Street and Pian Beodevard in National Ciry, 474-8211.

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

history of the carnon, Sunday, September 15, 8 a.m. No reservations are required for the two-hour hike, but bring your own water and snacks. For more information phone Firends of Los Penasquitos Carnon at 271-4413. Sports

Thunderhoat Races begin Fridon, September 13, with qualifying beats for racebee Unlimited Hydroplanes running Fridon and 3 to 5 p.m., the actual races, with beat speech of up to 180 miles per hour on the two and a half mile word comes start Sandon, Specember 15 at morn, Mission Boy, 23 2 205.

The SDSU Artecs face off against The SDSU Artices fac of against Long Beach Stare this Stratuck, September 14. Pregame ceremonies begin at 645 p.m., the game starts at 7 p.m. Ar. GB-FM (IO1.5) presents: "promunical rentertainment, with fireworks, loser shows, and a triminal though the starts at 15 p.m. Ar. GB-FM (IO1.5) presents: "promunical story the second at the second promotion of the second

College Football, Southwestern College's season opener pits the Apaches against the Antelope Valley Manuslers in DeVore Stadium, Saturday, September 14, 7:30 p.m. Southwestern College is located at 900 Chay Lake Resal, Chula Vista, 421-6700.

Races continue at the El Cajon Speedway; this Saturday, September 14, it's stock cars and a destruction derby grand prix at 7, 30 pm. Take the Bradley offi-namp at Gillespie Airport in El Cajon, 448-8900.

Triathlon, the 1985 Bud Light U.S. Triathlon Series takes place

Sunday, September 15, beginning at 7 a.m. Featured events include a 1.5K swim, a 40K bike ride, and a 1.5K swim, all in Solana Beach. For more details on the nsures and exact finish locations phone 436-5050.

Chargers Football, the Scattle Scahawks rouch down in San Diego for the first regular season home game Sunday, September 15 at 1 p.m., San Diego Stadium, 280-2111.

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

Baseball, the Fadres take on Los Angeles in a two-game match, Idonalay, September 16 and Tuesday, September 17, both days at 7:05 p.m., San Diego Stadium. 283-4494 or TeleSeat.

Volleyball, the USA men's and women's volleyball teams, gold and silver medalists in the Los Angeles games, have open practices (they're open to the public) daily, Monday through Friday, from 8 to 11 a.m., in Balboa Park's Federal Building. Of course, the team travels, too, so be advised to call 692-4162 to

Registration continues for the first San Diego advertising OTL tourney, open to people in media-sales, marketing, or advertising, it's a coed fournament with a round robin format, scheduled to take place October 19. You've got until

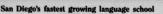
Frishee Golf is played daily at the Morley Field Disc Golf Course, located at the east end of Morley Field, near Pershing Drive and Redwood Street, Balboa Park, Free 200 (2012)

For Kids

"Not It's My Body," chi, lien three years and older and herr parents mas attend this presentation, sponsored by the Children's Museum of San Diego. Family and sexual assault counselor Name, Gamble will instruct children, through the use instruct children, through the or of puppers, to become aware of sexual advances and molestation. For reservations for the program, which takes place Saturday, September 14, 10 a.m., in the Community Rosm at La Jolla Village Square, phone 450,0769.

Village Square, phone 450/269. Fall Theater Workshop, the Performing Arts Theatre of the Harnds apped mixes dissibled nace children (ages seven to seventeen) to a party to make the opporing of the workshop season. The sessions, which run cach Sarandas from a University of the Sarandas from a University of the Sarandas from the Saranda

entertain with international fisk (continued on page 10)



TO LOCAL EVENTS

Pensaguino Canwo at 271-441.
The Tijuana Cultural Center commonators 173 years of measurements 187 years of measurements 187 years of measurements 187 years of mell side vertranganta on the center's plaza. On Smalla, Septemble 15, from 9 a.m. to 8 pm., look for both best for from 18 years of the side of t

Thirty Classic Mercedes are on view Sunday, September 15 from 10 a.m. to 5 p.m., on the north lawn of Martina Village, sponsored by the Mercedes Bent Clab of San Diego, Martina Village is located. on Quiviria Road, off West Mussion Buy Direc, Mussion Buy 224-2481.

Beachcomber Walk, Scripps

Aguarium sponsors a two-hour walk along the La Jolla coastline paths, Sunday, September 15, 2 p.m. Reservations are required. 452-4578.



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LIVING IN THE LIGHT A WEEKEND SAT. 4 SUN., SEPT. 14 4 15, 10 AM-5 PM ims Institute, 681 Encinitas Blvd., Encinitas, CA Cost: \$100

Shaki Gawain, author of Creatise Visualization as The Creatise Visualization Workhook is breaking new ground. These events coincide with the development of a new book to appear this Novembe entitled Living in the Light.

For reservations make checks payable and send to: Adventures in Unlimited Thought 222 Countrylaven Rd., Encinitas, CA 92024 For further information call (619) 942-2077

READER'S GUIDE

tales Saturda, September 14, 10 30 a.m., the BookWorks in the Vitacyard, 1523-1 East Valley Parkway, Escondido 741-9079

"Misry the Magnificent," the ralking, dancing, tricks up her-shank wonder of a horse makes a gppearance Saturdas, September 14, 10, 30 a.m. at Grossmort Center, 550 Crossmort Center, Drive, La Mesa, Free, 445-5024.

Theater, the Satunda Play Company presents the local premiers of The Adventures of Notion the Spite, featuring song-and participation games, beginning Satunda, September 14 and continuing sock Satunda through the incentil, 11 a.m., Marquis Public Theater, 3/17 India Street, San Dugy, 20e.0807.

Puppet Shows, McKin Puppets presents Poff the Mage, Dragon, with show times Shuttlen, September 14 and Sundand Land September 15 at 11 ann and Land 2 30 pm. in the Pupper Theater, Presidents Wai, Ballous Park, 466 7128.

Children's Films (for youngsters ages four and older) will be shown Saturdas, September 14, 2 p.m., San Diego Public Library, 820 E Street, downtown, Free, 696-3927.

Street, downtown, Prec. 699-3924. Auditions for the warner's Palemar College production of The Nutracker will be held Startaday, September 14 and Sunday, September 15 Dancers ages free through eight will audition Startaday at Jonaches ages rune street and the startaday at Jonaches ages rune at S. 19 m. Older dancers will audition from 1 to 730 pm. on Sunday, in Dome Gym, Iscatted next to the tennus courts at

Pajama Story Time, children ages three to five are invited to listen to tales Monday, September 16, 7 p.m., University Community Branch Library, 4155 Governor

Martin Ft-disway to entitled age-three through six, Wednesday, September 18, 10:30 a.m., White Rabbit Bookstore, 7777 Girard Avenue, La Jolla, 454-3581.

Arts and Crafts teacher Carol Chase will instruct children of all ages Wednesday, September 18, 2 to 4 p.m., Son Diego Public Library, 820 E Street, downtown. Free, 696-1927.

Galleries

Group Show, local artists John Edwards, Tom Frankovitch, Bill Mosley, and Walter Wortyla are continues through October 9 at the new location of the Dana Gallery in Rancho Bernardo. The gallers has moved to 1150! Rancho Bernardo Road, two blocks west of 1-15. An opening reception will be held Friday at 5 p.m. 485-8888.

"Faculty '85: SDSU's Teaching "Faculty '85; SDSU's Teaching Artists," the annual exhibition includes paintings, sculpture, furniture, enamels, and environmental design. A reception for the artists will be held Friday, September 13, 7 pm; the show remains on view though October 10, campus art gallery, SDSU, 265-604

Paintings by Don Suges go on view with a reception for the artist. Saturday, September 14, 7 p.m., Quint Gallery, 664 Ninth Avenue, downtown, 239-8592.

New Downtown Gallery, the Natale Bush Gallery opens its down with an exhibit of neon art by Brain Coleman. A reception for the artis will be held Starting, September 14, 7 pm. The show will continue on view through Cycober 19. The gallery is located at 808 E Street, downtown, 544-(223).

Mixed-Media Jewelry and Ceramics by twelve artists are featured in an exhibit that op Saturday, September 14 and

Don't Miss The Boat

1&2 hour Both Boats Full

HARBOR EXCURSION For informati

Intaglio Prints by Southwestern artist Barney Reid will be exhibited through Saturdar, September 14 at the Athenaeum Music and Arts Library, 1008 Wall Street, La Jolla. 454-5872.

"Spirit Images of Melanesia," "Spirit Images of Melanesia," masks, spirit totens, functary figures, ceremonial bowls, hats, wards, and other objects from Papua New Gumea, New Heland, New Hebstiles, and New Birtain remain on exhibit through September 15, International Gallers, 641 G Street, downtown. 235-8255.

"Places for the Soul," a series of black and white photographs by Susan Blanchard is featured through September 19, Offriack Gallery, 510 North Highway 101, Encinitas, 942-3636.

Paintings by San Diego impressionist artist James Bliesner remain on view through September 21, Accesslo Art Gallery, 4010 Goldfinch, Mission Hills. 296-8748.

Baseball Photos, portraits by Charles Martin Conlon of such baseball greats as Babe Ruth, Lou Gehrig, Christy Mathewson, and Ty Cobb are among sixty-six black-and-white prints on display through September 22 at the San Diego Hall of Champions, 1649 El Prado, Balbou Park, 234-2544.

Woodblock Prints by Japanese artist Maeda Morikazu are on view through September 23, International Gallery, 643 G Street, downtown, 235-8255.

"New World, New Works," photographs by Russian artist Rudolf Kotlikov and Czech artis Frantisek Domin continue on view through September 25, Secuald's Gallery, 1114 North Highway 101, Leucadia, 942-5671.

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For further information— Warren Pleakens, M.R. • 436-3668 Board certified - Allertist / Internist

TO LOCAL EVENTS

"Color/Vision," contemporary color photographs by four California arrists are on display through September 27. The Photography Gallery, 7468 Girard Avenue, La Jolla, 459-1800.

Paintings and Batiks by Alma Carlin and Nancy Hicks will be exhibited through October 1, Bard Hall, First Unitarian Church, 4190 Front Street, Hillenst. 574-9925.

Dance

jeontineed from page 1)
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are outdated present in the
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environmentalist from the lance with
from the dance word, who
portray the stereotypical
affectations of various dance
characters, are people who have
affected the central dancer's
artistic development, langely in a
negative way. Contensations from
the Can is thus self-reflect rive
dancing, a dance about dancers.
Act of Balance, with
just composer Bob Mullins, and
an ensemble of dancer actors,
can be seen Startuday,
September 14, at 800 p.m., at
San Diego City College Theature,
Dirtected. Awenue and C
Street, dwintown. Teckers can
be reserved at 295-8074.

Thomas Arne (continued from page 1)

iSalsa!

Totalista?

roottimed from page 1)

New York vocalists and season
musicians, organized under the
finits record label (the leading
salsa label at the time) into a
group called the Fania All-Stars,
began to to sure Tozalien 1974 as
entertainment at the
Alf-Foreman title matsin, the
Alf-Foreman title matsin, the
first Latin miss. Grainmy
was awanted, and it went to salsa
panis Eddle Paliment), to Japan,
where the sound, touted as
American, was sumediated
embraced, through Europe, West
Africa, Searlh America, mis
Manhattan and New York El
Barrio district ternamed the
stronghold for performance, as
well as for experimentation. well as for experimentation

well as for experimentation within the genre. But soon there was a Miami sound, a Detroit salsa, Puerto Sikan, Techto Sikan, Tec Puente's Fifties hit, "Oye Como

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Salas groups also spraing up in the Caribboan region. In Carneas, Venezuela, radia stations programmed daily salas hours, and the most popular salas brands, hours, and the most popular salas brands, hours, and the most popular salas brands, hours, and clubs with its own sound, considered by some to be a more pure Caribboan style. And it was with Dimension Latina that Considered by some to be a more pure Caribboan style. And it was with Dimension Latina that Consequently of the composition of the control of four year, then left in 1971 to four his present band, Salas Major, a fifteen-member to control of the contro Angeles-based group, Los Equinocciales, will take the stage. The dance concert will be held at the Holiday Inn at the Embarcadero, 1355 North Harbor Drive, downtown Tickets are somewhat expe Tickets are somewhat expensive, but arounds this is, after all, salas, the likes of which you will ranchy hear live. Tickets will be available at the door or discounted in advance at San Juan restaurant, 4739 University Avenue, North Patic (Bd. 25026), Andres Patic Destaurant, 2335 Morena Boulevard, Mission Valley (277-4114), Garra's Music, 420-2810), are Timento Musician, 312 North Hill Street, Oceanside (222-7769).

— Dinah McNichola

Six Weeks

(continued from page 1) Centro Cultural's colounder, Victor Ochoa, and "When Yau Think of Mexico: Commercial Images of Mexicans in the Mass Media," by San Francisco painte and print-maker, Volanda Lopez, Gallery hours are Wednesday through Sunday from noon to 5.00 p.m. Subsequent special events for the remaining five weeks of "Made in Aztlan" will weeks of "Made in Artlan" wil continue to appear in this section. For more information about some of the most contemporary and innovative artistic manifestations of our border culture, please call the Centro Cultural de la Bara at 235-6135.

A WEEKEND WITH AMITABH

number one on international charts.
This Friday, August 13, at 800 pm., Oscar D'Leon y Su Salsa Mayor make their San Diego premiere in what will be the bottest local salsa dance event of the year. D'Leon will sing in thee sets, at \$400 and 1100 pm., and again at 100 a.m. At 800 and 1000 cm. and dearning the same chart t

10:00 p.m., and closing the

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READER'S GUIDE TO THE THEATER

Jeff Smith; commentary is by Jonathan Saville and Jeff Smith

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young person from a ghastly babyhood in the hands of inept and neurotic parents. shrough a decade-long psychoanalysis, to a marriage in which, regenerated, he has a baby of his own, with whom he seems unlikely to regeat the mistakes his parents made with him. The method his househouse he has a baby. The method throughout the play is outrageous, shocking, black humor, which produces many laughs at first, but fewer and fewer as the evening goes on Like all of Durang's plays, Buty is self-pitying and anayr, with the feelings unresolved and spilling out all over the place. But it certainly

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The Reader a production with undeniable charm and perpetual energy fresh exhilarating." S.D. Union

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OLD GLOBE THEATRE **LAST 2 WEEKS!** AOALDOAI ASSAIRAGICE

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has its funny moments. It is fundamentally serious in its critique of American valuelseshesses, and at of American valuelseshesses, and at of American valuelseshesses, and at of American valuelseshesses, and the Sam Deago Rep production is excellent, with the fuent's repertory company functioning at a high level of controllesse cartaintee, cutofful, excellent and invention of a controllesse cartaintee, cutofful, excellent and invention of a controllesse and invention of a controllesse and invention of a controllesses and i THE BARD ON FILM: MACBETH

BLEACHER BUMS
Conceived by Jee Mantegina and written by the Olganic Theatre written by the Olganic Theatre written by the Olganic Theatre Bums is a rolly play about baseball, in particular, about that rare species of bit

more than suggest the red brick and no walls of Wrigley, and R's sound was also also as the sound of the soun

CARPIVAL.

The Lawronce Weis Village Theatre is staging the musical — music and lyrics by Beb Memil book by the staging the musical — music and lyrics by Beb Memil book by the staging the musical — music and lyrics by Beb Memil book by the staging the stage of the staging and stage of the s

A CHORUS LINE

The San Diago Chić Light Opera
Association conclude its summer season with what is possibly the most honored muscal in the history of American theatin. Conceived and Bennett, the muscal since his bennett, the muscal since the Paulizer Prace for drama, nine Tony
Awards. He New York Diamar Cricic.

Circle Award — and many others. It tests the story of a grange of topplets who attend a bhoadway theater's who attend a bhoadway theater's who attend a bhoadway theater's who will be allowed to the some property of the story programses, the discrete

COX AND BOX
The GSIX International Company is staging the comic operetta with music by Sr Athen Sallians book and use to Sr Athen Sallians book and the Sr Athen Sr A DELUSIONARY TACTICS DELUSIONARY TACTICS
This comedy group is performing, on Friday and Saturday nights, an evening of improvisation, mme. and remptor (reheased bees are Lee Consay, Jerry Hager Willis Lasel, Gary, Welling, and Nan Garris Woods (Sm.)
Showcase San Diego, through September 14: Friday and Saturday at 8: 00 pm. For information call 423-9082.

production. (Sm.) Starlight Bowl. Thursday, September 12 through September 22; Tuesday through Sunday at 8:30 p.m.

COX AND BOX

423 0082.

EAT YOUR HEART OUT
The Sharker Comman Jin Thatieopen in 1808-86 swears with the
commely by Nick Hall about Charlie. an
active who waits on tables and
waits as well for his big break in New
restaurants. Charlie meets all vinds
of bizaner characters. Merrie
Williams, who has do designed the
costumes. directs he production.
Williams with said one signed of the
costumes. directs he production.
Westmoreland, Mulliams a designed
the sets, lighting, and sound (6m.)
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September 13 through October 6
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Sonday, October 6 at 200 m. For
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musical — book and lynics by Bill
Russell and music by Ronald
Melrose: A light hearted recollection
of the musicals of the Forties.

The community of the musical of the forties of the forties.

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MIRACOSTA COLLEGE

NORTH COAST REPERTORY THEATRE

NORTH COUNTY COMMUNITY THEATRE 1350 Fast Vista Was, Vista 724-3421

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

PALOMAR COLLEGE

MPERIAL BEACH PLAYERS 1151 E. Valley Parkway. Escondido 74L 6669 Marina Vista Center Eighth Street and Imperial Brach Boulevard Imperial Beach 424-9668

PINE HILLS LODGE 2960 La Posada Way, Julian

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SAN DIEGO CITY COLLEGE THEATER Thirteenth and C streets, downtown 239-7854

SAN DIEGO JUNIOR THEATRE Casa del Prado Theatre Balboa Par 239-8355

SAN DIEGO MESA COLLEGE 7250 Mesa College Drive, San Diego 279 2300 x236 c SAN DIEGO REPERTORY THEATRE

rectains of wore. At the marquis Callery Theater, the production of Bleacher Burns makes up in energy what it lacks in acting skills. Director Christopher R has assembled an uneven cast, but he has guided them well. Phil Andiepietro's set does little

SAN DIEGO STATE UNIVERSITY Main Scape and Experimental Theate 265-6884 Open air Amphitheates 265-6947

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auditions for chorus line dancers. As the story progresses, the dancers reveal, individually, what the part would mean to them. Trish Garland directs and choreographs the

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READER'S GUIDE TO THE THEATER

of a pop singing group striving to cope with the pressures of like on the noad Cecif Q. Johnson directs. Cast members are Deans Husst. Robert Cornous Suzume Reper and the crusted directs, Condon J. Louk is the crusted directs, Condon J. Louk is the column edisper, and Tim Rece is the lighting designer. (Sm.) Mr. Dilloms. 1051 (Inheresity Avenue. Hilbrest, Through September 21; Friday and Saturday at 7.30 pm. for information call 233-7.030 or 239-7.050 or 239-7.050.

FUNNY GIRL FUNNY CIRL.

The Plato Playhouse opens its 1983-86 season with the popular muscal — music by Jule Syrue, viro. by 860 season, with the popular muscal — music by Jule Syrue, by 160 sheemst book by Judes and the production. Cast members include Scott Dawis directs the foundation of the Cast March 1980 of the Cast March 1980

GALILEO
The South Coast Repertory Theatre opens its new season with the drama by Bertholt Brecht about the Italian by Bertholl Brecht about the Italian physicist and astronomer who brought the scientific method to the Renaissance and who suffered immeasureably for having done so. Martin Benson directs the production. Members of done so. Martin Benson directs the production. Members of the production. Members of Include Dana Elzar. Worthama Krimmer. Tom Shelton, James E. Brodhead. Anni Long, and Richard Doyle. Susan Tuothy is the scenic designer. Robert Blackman the

costume designer, and Tom Ruzika the lightling designer. Diane King has composed original music for the production. (Sm.) South Coast Repertory Theatre. through October 13: Tuesday through Saturday at 8:00 p.m. Sunday at 7:30 p.m. Matinee Saturday and Sunday at 2:30 p.m.

GREATER TUNA

GREATE TONA.

Interest of series of series of the leaves of the series of series of the series of th

HOOTERS
The Theatre in Old Town is hosting a production, originally stages in Los Angeles, of Ted Tally's comedy about two young men. On the last weekend of the summer, they go to Cage Cod in search of women, in particular those with "hooters" (i.e., large thereast), Jonné Stevens has deep the cast include Ava Cadell, Moosie the cast include Ava Cadell, Moosie

Drier, Phillip Vogel, and Gretchen Ann Mitchell. (Sm.) The Theatre in Old Town, through October 6: Thursday through Sunday at 8:00 p.m. Matinee Sunday at 2:00 p.m.

I'M GETTING MY ACT TOGETHER AND TAKING IT ON THE ROAD The North County Community The North Courty Community
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personal problems to seen out as
seed. (Sm.)
North Courty Community
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LAST OF THE RED HOT LOVERS

LAST OF THE RED HOT LOVERS The Sebatian's When Dinner Playhous of San Ciemente is daging the Net Semon commediate daging the Net Semon daging the Net Semo

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 (714) 492-9950.

LAST SUMMER AT BLUEFISH

LAST SUMMER AT BLUEFISH
COVE

The Marquis Rubbi: Theater presents
Jame Charmbers, dama allowat
and Charmbers, dama allowat
and summer resort. The play drobs
with the loyaliter, politacies,
and resorts, and reserving
the summer resort. The play drobs
with the loyaliter, politacies,
and resorts the production. Cast
September of the production. Cast
September 15 on 2:00 pm. Matrices
Sunday, September 15 on 2:00 pm.

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The Old Globe: Thesiare has given
Doen Bouccasiff is more, reserved to
Doen Bouccasiff is more, reserved.
The show is so good that it may
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woman who can swond about a work of the wo

Gaslamp Quarter Theatre presents **Noel Coward's** PRESENT LAUGHTER

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LA JOLLA STAGE COMPANY

READER'S GUIDE TO THE THEATER

acce. Offerins expert staging or strikes a drh. precardous balance between the comical and the serious seminests of the play. Audiences expecting a Wharman's Sampler of confections will have many to sacot. displays a clear, unflinching sense of the play's deeper tonalities. Its reading of the spirit world, in particular, comes closer to that realin's dual nature — as a place or each that the production I have — than any other production I have — than any other production I have — Brooks Man and nature are fickle in this production as are the immortals. Oberon and Titania (played spelinddly by Devid Ogden Stiers and Katherine M. Grath). And Jeffley Combas Psuch is both a memy prenkster and hobgobilin, a bugbear capable of sinister deeds and an object of deed in Shakespeare & day. Aside from being three adopt mixtures of humor and draman, the performances of Stiers,

inter-compredictable nature of their characters—believable quids and selfish arms that threaten the very father of nature—the three actors that the control of the control in doubt. In this striking interpretation, at three become forces capable of both mending and breaking part of the multiple meanings of this production, for me, meanings of this production, for me, meaning the should be actored the con-trol of the control of the control cover the control of the control of the prompted its construction, and from would have been blamed. For sheer thu and levits, the production also offers a nifty comic performance by Anadia Chappell, as a globy Hermia, and uniformly terrific wish by Tom action plying the "mechanicials." The production sags during the court accens, with neither Charles Januar nor Margaret (Dibon projecting much of anything as Dule Theseous and Hippolyta, but the majority of the centraling is imply too majority of the centraling is imply too.

nature blurs in this production. And the spirits, fauns, and failes that populate the stage appear to have come not from a dressing room but rather from the nearby trees and caryons of the park itself. (Sm.) Lowell Davies Festival Thorte. Simon Edison Centre for the Performing Arts, reopens: Wednesday, September 25, through October 6: fluesday through Sunday at 8:30 pm.

saids sho innocently sends off for some Scandinava glassawe. What she receives instead is pornography, dones of it. In bloom some and in-terest of the state of the state of the do win the staff, since her husband's nother, a basis inspector, and a snooping around and getting in the way. Frank Waper deets, Members of the cast include Neal English James Pascurella, William Fascher, Tim Evens, foldy Weber, Michael Barnett has designed the set, and Dan Wade has designed the

Same Egys, Dean Maris, Asse circeive, Nines, Christopher Tanner, and Mike Broward. Robie Evans is the musical director (Shi Pine Hills Players, through November 2: Friday, and Saturday, dinner at 7:00 p.m.; curtain at 8:00 p.m.

A NAME YOU NEVER GOT
The Theatre in Old Town (formerly
the Old Town Opera House) is
hosting a production of playwright
Rhonda Slater's autobiographical
drama about a woman's search for
the child she gave up at birth. There
will be cree performance only of the
production. And the playwright will
production. And the playwright will
production. The playwright will
production is the playwright will
production.

participate with local adoption officials in a discussion of the play's issues following the show. (Sm.) The Theatre in Old Town, Wednesday, September 18 at 7:00 p.m. For information call 469-5747.

NO SEX PLEASE, WE'RE

Dan Wade has designed the lighting, (Sm.)
Fiesta Dinner Theatre through September 15: Thursday through Seturday, dinner at 6:30 p.m., curtain at 5:15 p.m. Sunday, dinner at 5:30 p.m., cutain at 5:15 p.m. Matinee Saturday and Sunday, buffel luncheon at noon, curtain at 1:15 p.m.

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lines of (but far inferior to) On

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EVERYBODY GIVES A HOOT





-LA Reader

The actors respond to the material, the director (Leony revents makes some good choices, and the production moves smoothly and emertainingly. The script is really very clever. Sieve Howar's lighting makes good use of the small stage.

—Drama-Logue CHARGE TICKETS THEATRE

DIEGO STATE HISTORIC PARK, 4040 TWIGGS ST., SAN DIEGO, CA 92110 Ticket Information and group sales 298-0022 utimes: Thursday, Friday, & Saturday 8 pm — Sunday 2 pm & 8 pm Ticket prices: \$10.00 and \$12.50 oters" is a P.O.V. Production

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READER'S GUIDE TO THE THEATER

Golden Florid. A sensescent post, liss hardina of a wife, and their self-docting and stadius daughter make all doctions and stadius daughter make all doctions and stadius daughter make the percent and the production of the process. The process the process the process that the process the process that the proces

THE POTTING SHED Reviewed this issue. Lamb's Players Theater, through September 28, Tuesday through Saturday at 8:00 p.m. Matinee Saturday at 2:00 p.m.

dreaded midlie crisis. But uniliar current treatments of the phenomenon, frantic enjambenents language and a second of the phenomenon frantic enjambenents language and the second of th for this production, director Will Simpson has assembled one of the strongest casts seen at the Gaslamp Quarter Theatre in some time. Navarre Perny's performance as Essendine an amalgam of roles within roles, is a gern. And the Gerry Krenske — appear all the more so. Overall, however. Simpson has given his cast the Coward touch, Joseph Dana has dressed them stylishly, and they aport on stage with such apparent ease that the comedy's three acts (by 'oo gukchy) by. A Noel Coward comedy at the Gaslamp Gasarier Theatre has become a summer tradition in San Diego. This production of *Present Laughter*, which I already want to see again, will keep the tradition going in high siyle. (Sm.) Gastamp Guarter Theatre, through September 21: Wednesday through Schurday at B.00 p.m. Matinee Sunday at 2:00 p.m.

Sunday at 2.00 pm.
THE REMAINABLE MR.
PENNYPACKER
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the commely by Lampighiers Community
Theatre opens its new season with
the story of a genial, espagning man
who divides his time between two
clies. And he has a lamly in each
production. Members of the cast
include Pat Allen. Darree Caspand.
Sergio Sean Cuade, Larryl
Condelman, L

RICHARD III
Shadespear's version of Richard.
Chronicles — and both men did a shadespear of Richard.
Chronicles — and both men did a shadespear.
Shadespear is withing and queens who came into power following Richard's death. They and Shadespear. Shadespear Richard as a shadespear is shadespear in the Richard Shadespear.
Shadespear Richard shadespear is shadespear in Richard shadespear is shadespear in Richard shadespear in Richard shadespear is shadespear in Richard shadespears Richard shad RICHARDIII

omic facade, a light surface th comic facade, a light surface that teases us away from the liner valuer of the character, it is hard, at first, to take Whitehead seriously. What we fait to notice, fulled by Whitehead's initial playfulness, is that his peers also believed that Richard was equally incapable of the demonic chaos he would spread across the land. John Houseman, director of

the production, is not the first to envisage this reading of the part. But he has restored its place in the play. In general. Houseman's direction is poished and offers several arresting images. But in emphasizing this new Richard. Houseman has stretched shalps. but in emphasizing this non-similar to the control of the control of the production is shrill in places, since Houseman his encouraged a Houseman his encouraged a Houseman his encouraged a Production, nonetheless is a delined must see. Douglas W. Schmidt see to a named of control institute of the production, nonetheless is and entire must see. Douglas W. Schmidt see has a named of control institute of all. Paston White-bead's unforgetable portugal of Richard III. (Ph.) and Cerette for the Profronting Arts. through September 22. Beads through Sunday 64.00 pm. Matthew Saturday and Sunday at 2.50 pm.

ROUND AND ROUND THE GARDEN Reviewed this issue. Bowery Theatre, through September 29: Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m.

7-00 pm.

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plays an episode from the series The
Advantures of Fightm the Sprine and
a short work based on the Greek
reyth Adalasia. Rosemensy lyrred has
Marquis Public Theater, through
September 28, Saturday at
11:00 a.m. For information cal
290-9062.

THE SEA GULL Instead of the typical, fin de siècle drone that has passed for a staging of Anton Chekhov's "comedy," director Des McAnuff and the La Jolla Playhouse have not only opened up the play with fresh humo and depth, they have also solved many of its problems. The Sea Gull is, and is not, "Chekhovian" in the THE SEA GULL

selection of alter plays. At the same time, however, the pay brendes out of itself in solikopies and parties of expressionism. Me have if and his expressionism. Me have if and his expressionism. Me have if and his expressionism when having the content to these moments, and to freplex's selectment that a playwright should be accommended to the commendation of the c

deamilot touches in the production. Characters core down to the Characters care down to the control co

WAITING FOR GODOT Onstage Productions Com

continuous Codo. The production Geodo. The production, derected by William A. Virchs, will stress the dual rature of the two Chracters, with Vadimur representing the mind and Euragor the body. Cast members are Walter Murray, Gayo Flores, Jr., Lom Burra and Timey Sandouxi (Sm.) Park Village, Theatre, 310 Thand. Acenue (Suite B 9 in the Pair Plana at the Village). Chula Vista. Thrashdy, September 12 Brough Thrashdy, September 12 Brough Sunday at 8 OO pm. For information call 42:1446.

with Tibl DLAST SUMMER. The San Dieguito Playhouse is abaying the correctly by A. R. R. San Dieguito Playhouse is abaying the correctly by A. R. R. San Dieguito Playhouse is assumer in the life of young Charlle. He leaves a nutrining home and seeks to find his potential in the extension of the poduction. Cost merathers include Brace Selfert and Bran Studier, Sim. Jackson. 742. Cereviewe Street. Solans Besch. through September 12. Friday and Saturday 48.00 pm. For information call 735-7396.

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

In the ten years since I started writing about propular musis for the Reader (that's counting an ill-fated, how-year hanishment to the Big Rancid Orange). I have of passed on an the most programment to make the propular of the propular to the propular of the propular of

careeses in 1976. It was one a revelatory discourse through the musk of the usual batch o



STEPHEN BISH

sympathetic and perfectly fitted to them, that they made the listener feel almost selfconscious. I'd heard my share of touching ballads, but this was open-heart surgery without anesthesia. You listened to "One More Night," "Madge," "The Same Old Tears on a New Background," and "Never Letting Go," and you felt like you were eavesdropping on a painfully private moment between lovers. The fact that Bishop could write from such an acutely personal perspective without compromising the universality of his chosen themes spoke of a genuine talent and a promising future as pop music's boxloom Jaureate. But hardy visible behind Carviess's visible behind Carviess's visible themes an oddhall sense of humor that on subsequent allowins superseded Bishops obsession with subsequent allowins superseded down for several more dippers full of romantic longing and reminiscence "Looking for the Right One." When I Was in Lure." A Food at Heart. "Bish's Hideaway", I will shop boxsed the playfulness onto the other scale to provide emotional balance, as in "What Love Can Do." in which he had advice for the fussy, would-be suitor. There's a princess in the shadows

There's a princess in the shadows With a grapefruit for a face And if by chance she casts a glance Don't look the other way In a world of no tomorrows You need a girl who begs or borrows

One sensed that Bishops emphases were shifting to keep up with his accelerating lifestyle. In the early Seenties, when Bishop was a chronically broke songwriter—pediating his sense of the sense of the sense of the sense all over L.A., telephoning his brother in San Diego to borrow money for food or rent, once even shopliffing a turkey loaf for dinner—his stage was the cold-water partners in which he permites and lonely, and his world for a long time was (continued on page 18)

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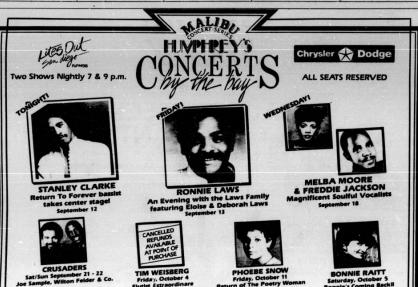
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(continued from page 16) peopled with the largely unse peopled with the largely unseen denizens of the music biz: aspiring songwriters who, like himself, played regularly on amateur nights at places such as the Troubadour or McCabe's: song publishers and record company types who, after years of being hounded by Bishop, avoided his glance when they saw him in clubs. In his songs Bishop found refuge from the constant struggle to be accepted, from the indifference and outright rejection he regularly faced. If there wasn't much warmth to be found in the barracuda pool of L.A., one barracuda pool of L.A. one could always fondly remember the soft words and loving buches of former girffrends, even if those renembrances were painful. When Bithop finally did get a break and signed with ABC Records, his first album. Caroless, served as a conduit for the reservoir of emotions that had been building

up for years.

Careless yielded a couple of hit singles ("On and "On" and "Save It for a RainylDay") and Bishop was on his way. Soon he was touring, recording, making differently. His craftsmanship was intact but sensitive ballads was intact but sensitive bailads were losing ground to up-tempo rockers that dealt with a widening variety of subjects. His third and last domestically released album, Red Cab to Manhattan, featured complex was touring, recording, maning appearances on television appearances on television appearances on television to the control of appearances on television Manhattan featured complex arrangements of crass-guilt narratives ("The Story of a Boy in Lowe" L'Ailing in the Land of Abe Lincoln"), songs about imprisonment ("The Big House") and prowlers who steal griftiends ("Their in the Night"), and even a percent of the state of the Abel been suppressed was emerging as well.

When Bishop came home in May of 1984 to perform two shows at Humphrey's before large, appreciative audiences, his transformation from troubled troubadour to "fun guy" (his own self-description)

seemed complete. He wore loud clothes, cracked jokes with a withering line-up of radio, television, and print media interviewers and in concert danced and unabashedly clowned around with a spontaneity one might not have expected from one with Bishops musical track record. If you II pardon the expression. At that time Bishop was also trying to land a record deal, having a naleast, complete with Garles, that we have been a single part of the pa would be his first release since severing all the with Warner Brothers Records two years earlier On Seleping with Grids Bishop had applied his talents as a melodist, wocalist, and song-eculptor to a couple of synth-driven high-steppers; a stone granting nocher the first caption on grid the profession of the Caption on gridter, and Phil Caption on Gridter, and Caption on Gridter, and Phil Caption on Gridter, and Caption on Gri

demonstrated Bishop's ability to spice up infectious refrains with musically arresting bridges and breaks. Sleeping with Girls has since been released in Asia, Japan, and the Fhilippines, but Bishop refuses to release the album in the United States until beciden the eight deal with

Bishop resuses to retease me album in the United States until he signs the right deal with a line that the state of the st





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continued from page 18; according to Bishop, will be sort of rock Laugh-In," and Bishop himself will perform spoofs of several well-known pop stars. FTV is slated to begin on September 21 and run for eighteen weeks. As if that weren't enough of an undertaking. Bishop will be playing a character named Blue London in a new film starring Orson Welles and Sally

moviegoers will hear a theme song, "Separate Lives," written for the film by Bishop and performed by the ubiquitous Phil Collins. Somehow, in the midst of all this activity, Bishop will have had to find the time to rehearse a band for his concert this Friday night at La Paloma Theatre. When Bishop played last year at Humphrey's, he had been power-rehearsing a group through some all-night sessions just prior to hitting town, and just prior to hitting town, and they sounded great. I have no reason to think that Bishop's

show this week will be any less entertaining.
In other concerts this week. In other concerts this week, bassist Stanley Clarke will be at Humphrey's tonight. Thursday, for two shows; while up the coast Roomful of Blues and Jimmy Wood and the Immortals are at the Belly Up Taxern. On Friday night. Venezuela salsa musician Oscar Venezuela salsa musician Oscar betto locally at the Holiday Inn at the Embarcadero. Ronnie Laws will bring sisters Eloise Laws will bring sisters Eloise

The festival is sponsored by the Lomas Santa Fe Merchanti Association, Friends of the Social Beach Library, and the Musicians Union, Local 325, and will be held in the garden Merchantian Company of the Phys. Several mules and musical light years from that show, George Jones and Tanya Tucker will headline a country music show at the Lakeside Rodeo Arena that will include a performance by Steer Crazy; that night, the Circle Jerks, Plato Wirap, the Descendants. when he plays Humphrey's twice on Friday night; Friday also brings X and the Red Hot Chili Peppers to SDSUS Open-Air Theater for a spicy double-bill; and the Jeffrey Lee Pierce and the Jeffrey Lee Pierce Quartet, Mojo Nixon, and Claude Coma to the Spirit. On Saturday afte moon KSDS-PM's Ron Gallen will emcee the "Bazz Up the Library" jazz festival featuring Charles McPherson and His Quintet, Afro-Rhumba, and Peter Sprague's Dance of the Universe, with Kevyn Lettau.

the theaters later this month. TRATUS OPEN TONIGHT! 9 PM-1 AM \$3.00 ADMISSION DANCE MUSIC CITIZEN KANE, DJ \$1.00 OFF WITH THIS AD ONE PER PERSON EXPIRES: 9/13/85 STRATUS KENWOOD & CAMPO CASA DE ORO 697-8634





and Ministry of Truth will thrash the Wabsch Ballroom; and Zuma 2, Nather Alien, the Standard, and Shorany Summer will be at the Spirit. The unusual number of daylight connect this seek daylight connect this seek shought connect this seek sannual Julian Banjo, Fridde, and Cultar Contest Reaturing Parley the Fiddler Band, the High Window Buy, and New Expression, at Frank Laun is still high in the sky, the Grateful Dead will play for

several generations of Dead Heads at Southwestern College's Devore Stadium in Chula Vista, moving into nightall, King Robra — a group that includes drammer Carmine Appiec — with Aircraft and Chalace; and the Neville Brothers will be preceded by Dong Randall in a concert at the Belly Up Tavern. This extremely buy concert week will close on Wednesday featuring Melhan Moore and Preddle Jackson.

tonight. Thursday, 7 and 9 p.m. 2303 Shelter Island Drive.

Roomful of Blues and Jimmy Wood and the Immortals: Belly Up Tavern, tonight, Thursday, 9 p.m., 143 South Cedros Avenue Solana Beach. 481-9022.

Ronnie Laws with Eloise and Deborah Laws: Humphreys, Friday, September 13, 7 and 9 p.m., 2303 Shelter Island Drive. 232-0800.

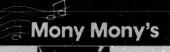
X and the Red Hot Chili Peppers: SDSU's Open-Air Theater. Friday. September 13, 8 p.m., San Diego State University campus. 232-0800 or 265-6947.

Stephen Bishop: La Paloma Theatre, Friday, September 8 p.m., First and D streets, Encinitas. 436-7788.

Jeffrey Lee Pierce Quartet, Mojo Nixon, and Claude Coma: Spirit, Friday, September 13, 9 p.m., 1130 Buenos. 276-3993.

Sprague's Dance of the Universe featuring Kevyn Lettau; Lomas Santa Fe Plaza, Saturday; September 14. 2 p.m., Lomas Santa Fe turnoff from 1-5. 755-1404.

The Ducktail Revue: Little Las Vegas, Saturday, September 14, 10 p.m. till midnight, 1770 Palm Avenue, Imperial Beach. 424-3754.



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drink specials \$1.25 from 8 to midnight. Late night Happy Hour drinks midnight to 2 am.

"GET FOOTLOOSE" Happy Hour drink specials. Double drinks & beer and wine specials.

BEAT THE CLOCK . . . All well drinks only 75¢ from 6 pm to



Zuma 2, Native Alien, the Standard, and Stormy Summer

The Fifteenth Annual Julian Banjo, Fiddle, and Guitar Contest caturing Farley the Fiddler Band, High Window Boys, an New Expression: Frank : Field, Sunday September 10:30 a.m., Julian, 25:30

The Ducktail Revue: The Char

Karen Moc Dirks and Marian Rian Hays: A Program of violin

Von Ravensberg, and Derrick Bradley: Monterey Whaling Company, Sunday, September 15, 9 p.m., 887 Cammo del Rio Soull Mission Valley 291-1638.

King Kobra, Aircraft, and

The Neville Brothers and Doug

The Neville 15 Randall: Hell, Up Tavern, Sanday September 15, 9 p.m., 143 South September 15, 9 p.m., 143 South September 25, 9 p.m., 143 South

Dreamland with Peggy Claire and Bobby Gordon: Monks, Monday and Tuesday, September 16 and 17, call for times, 10475 San Diago Mission Road, Mission Valley, 563-

The Textones and Electric Sons The Grateful Dead: Southwestern Colleges Devore Stadium, Sunday, September 15, 2 p.m., 990 Otay Lakes Boad, Chula Vista

> Dave Brubeck: Atlantis Restaurant, Friday, September 20 5:30 p.m., 2595 Ingraham Street, Mission Bay, 226-3888 Social Distortion: Wabash

Ballisom, Friday, September 20 8 p.m., 3855 Wabash Avenue.

Melba Moore and Freddie

Jackson: Humphrey's, Wednesday, September 18, 7 and 9 p.m., 2303 Shelter Island Drive, 232-4800.

What Is This; Spirit, Friday, September 20, 9 p.m., 1130 Buenos, 276-3993 Brian Brain: Spirit, Saturday September 21, 9 p.m., 1130 Buenos, 276-3993

George Benson and Kenny G: SDSU's Open-Air Theater, Sature September 28, 6:30 p.m., San The Crusaders: Humphrey's, Friday and Saturday, September 21 and 22, 7 and 9 p.m., 2303 Shelter

Diego State University campus, 232-0800 or 265-6947.

Steel Pulse, San Guma, and Limbo Slam: UCSD Gym, Sunday, September 29, 8 p.m., University of California at San Diego campus, La Lib., 1872-6739

Theater Saturday, October 12, 7, 30 p.m., San Diego State University campus 232,0800 or 265,0947.

CLUBS

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

North County



Island Drive 232-0800.

Nicolette Larson, Livingston Taylor, and Robin Henkel: Belly Up Tavern, Sunday, September 22 9 p.m., 143 South Cedros Avenue, Solam, Beach, 481-8022

The Hooters: SDSU's Montes

Hall, Tuesday, September 24, 8 p.m. Affec Center San Diego State University campus, 483-6839

Kool and the Gang: Sports Arena. Thursday: September 26, 8 p.m. 224-4176

Major Handy and Bonedaddys:

Night Ranger: SDSU's Open Air

Theater Friday September 27, 8 p.m. San Diego State Universit campus 232-0800 or 265-6947.

140 South Sierra Äve. Solana Beach • 755-6733

THURSDAY NIGHT **FOOTBALL**

Raiders vs. Kansas City Chiefs 3 T.V. Monitors

\$1 for hot dog and draft beer

9 pm **FANTASY FASHION AUCTION**

EVERY FRIDAY IS



SUNDAY SPECIAL 2 for 1 well drinks \$1 shooters **MONDAY NIGHT FOOTBALL**

Pittsburgh vs. Cleveland

25¢ draft beer in 1st Qtr.

\$1 for hot dog and draft bee

2 20-ft. big screens Tuesday and Wednesday
MILLENNIUM



\$1.50 ICED **TEA NIGHT**



Friday & S No cover



Wednesday-Saturday, September 18-21 1950s Nostalgic Rock Thursday, September 12

The Bel Air Boys Oldies but goodies

550 Via de la Valle, Del Mar 755-7955—Live entertainment 7 nites a week

Belly Up Tayern, 143 South Belty Up Tavern, 143 South Cedros Avenue, Solana Beach, 481-9022: Roomful of Blues blues and rhythm and blues, and Jimmie Wood and the Immortals blues and rhythm and blues, Thursday, Four Eyes, rock, Friday, Preston Smith methods are proposed to the control of the Control of

and blues, and rock. Saturday: the Neville Brothers. New Orleans

David Lindley: Belly Up Tavern, Thursday October 3, 9 p.m., 143 South Cedros Avenue, Solana Beach, 481-9022.

Kenny Loggins: SDSU's Open-Air

Barr-X Ranch House, 119 East Broadway, Vista. 724-0510: Bobby Allen and the D Students, country and rock, Friday and Saturday.

Betty's Burger Garden, 2747 Carlsbad Boulevard, Carlsbad, 434-4361, Doc James, Mr. Cand Company, jazz and contemporary, 1 p.m., Saturday and Sunday

Bookworks/Pannikin Rookworks/Pannika Coffeehouse, Flower Hill Center. 2670 Via de la Valle, Del Mar. 755-3735: Old Spice, razz, 8 p.m.

rhythm and soul, and Doug Randall, rhythm and blues, Sunday: Borrelli's Back Room, 2677 Vista Way, Oceanside, 721-5400; Midnight Delight, contemporary, Thesday through Saturdae, Moment's Notice with Judy Ames, Top 40 dance music, Sunday and Mondae. Randall, rhythm and blues, Sunda the Mar Dels, sintage rock, Monday, Talik Back, reggee, Ruesday: Dirk Debonaire, rock, Wedinesday, Afternoon Concerts: The Chicago Six, Dividend jazz, Friday, the Old Montrois Jazz Friday, The Old Montrois Jazz Friday, The Old Montrois Jazz Friday, The Old Montrois Jazz, Sunday, the Coalition Orchestra, swing, Wednesday.

Casey's Lounge, 125 West Grand Avenue, Escondido, 747-3163;

with Jimmy Corsaro, piano, Sharon Andrews, vocais, and Andy Riley, guitar, Tuesday through Saturday

Coffee-by-the-Sea, 1953 San Eliio, Cardiff-by-the-Sea, 436-1321: Jim Mooney, guitar and vocals folk rock, Friday and Saturday.

The Country Side Restaurant and Lounge, 450 Douglas Drive. Occanside, 757-0800; New Country, country, Wednesday through Sunday; Lone Star Country, country, Monday and Tuesday.

Crazy Burro, 6996 El Camine Real, La Costa, 438-3373; The Island Society, contemporary, Friday and Sunday evening: Date Connor, variety, 3:30-6:30 p.m.,

Distillery Nightclub, 140 South Sierra Boulevard, Solana Beach 755-6733. Notice to Appear, rock Thursday through Sunday.

El Comal, 12845 Poway Road, Poway 486-1010 Ambition, contemporary Wednesday through Saturday

Fireside Lounge, 4.39 West Washington, Escondido 745-1931: Robyn Banx, rock, Thursday through Saturday: the Agents, rock, Wednesday.

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

emporary. Monday through Saturday

Henry's, 264 Elm Street, Carlsbad, 729-9234. Tuny Soraci and Co. with Judy Ames, contemporary. Tuesday through Saturday the Belair Boss, outage rock. Sunday and Monday

Hotel Escondido, 2500 South Hotel Escondido, 2500 South Escondido Boulevard, Escondido, 747-5000: Friendship, contemporary, Wednesday through Sunday: Double Trouble, contemporary, Monday end Tuesday, Barr Kevin Green, Monday through Friday.

Hungry Hunter/Oceanside, 1221



Oh! Ridge

Enjoy 2 great catches at Anthony's Harborside Sunset Lounge.

Monday Night Football and a pound of

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11-6140, or send us your name and address Ask about the Belly Up Discount Card **BELLY UP CAFE** MONDAY NIGHTS 6-8 PM • SPAGHETTI DINNER \$1.99 TUESDAY NIGHTS 6-8 PM . BEEF KABOBS \$2.95

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Hungry Hunter/Ranche Bernardo, 11940 Bernardo Placa Drive, Rancho Bernardo, 566-246 Jim Hawley, contemporary. Thursday through Saturday Dave Smith, contemporary, Wednesday.

Mountain Road, Los Peñasquitos, 578-3762: Shades of Jade, Top 40 dance music, Tuesday through Saturday

Sardays Own, 656 First Street, Encuntas 944-0233. Scan McVicker, Irish and contemporary, Thursda through Saturdae, 18th music, 9 p.m., Saturdae, with Paul Dunn and Miles Bree, Fridey and Saturdae, and Barbara McCarty. Sunday, the Paradise Street Band, 18th music, Webnesday. rish music. Wednesday.

Jolly Roger/Oceanside, 1900

Jolly Roger/Solana Beach, 937 Lomas Santa Fe Drive, Solana Beach, 755-0117: Chuck Showalter

La Costa Hotel and Spa, Costa Del Mar Road, Carlsbad, 4:38-9111. Sound Investment, contemporary. and Jesse Davis, contemporary, both play Tuesday through Sunday alternating between the lounge and the dining room.

La Tapatia, 340 West Grand, Escondido, 747-8282; Latin Son Top 40 dance and Latin music, iday and Saturday, live music, index, call club for information

Leo's Little Bit of Country, 680 brough Sunday: Covote, country. Monday and Tuesday. Free clogging lessons Tuesday through Thursday

Lu's, 1963 East Valley Parkway, Escondido, 746-7038; Red Checkers, country, Tuesday through Saturday

Oceanside, 439-6646; Live musi Thursday through Saturday, call club for information.

Mille Fleurs, 6009 Pasco Delicias Rancho Santa Fc. 756-3085: Joel Nash, piano show tunes. Wednesday through Saturday.

Monterey Bay Canners, 1325 Harbor Drive, Oceanside, 722-3474: The Sam Parsons Duo, contemporary, Wednesday through Saturday: Sam Parsons, contemporary, Sunday.

Mulvaney's, 340 East Grand Avenue, Escondido, 741-0935; Thrillsecker, rock, Thursday through Saturday; audition night, Wednesday.

Normandy Cocktail Lounge, 215 North Hill Street, Oceanside 722-4721: The Us Band, rock, Tuesday through Saturday.

Oakvale Lodge, 14900 Oakvale Road, Escondido, 749-3193: White Lightning, country, Friday through

Old Del Mar Cafe, 2730 Via de la Valle, Del Mar. 755-6614: The Rick Wells Band, vintage rock, Thursday through Saturday, Hollis Gentry and Fattburger, jazz, Monday and Tuesday, Private Domain, rock,

Old Time Cafe, 1464 North Highway 101, Leucadia, 436-4030 Debbie Pier, jazz, blues, and women's music, 7:30 p.m., Thursday: Sam Hinton, folk, 7 and 9 p.m., Friday, the Somewhat Sp.m., Friday, the Somewhat Sawyers, old-time string band, 7 and 9 p.m., Saturday, Peter Sprague and Friends, folk and jazz, 7:30 p.m., Sunday, Old Time Hoot 7:30 p.m., Sunday, Old Time Hoot Night, Tuesday, Andy Gallaher, country, blues, and originals, 7:30 p.m., Wednesday, Sunday Brunch Concert: Melissa Morgan, harp.

Pomerado Club, 12237 Pomerado

Ralph and Eddie's, 280 Grand Assure, Carlshad 720 2080. The Road Runners, virtuge rock, Friday through Sunday.

Rancho Bernardo Inn, 17550 Bernardo Oaks Drive, Rancho Bernardo 277-2146; Karen Cavanagh and One Plus One, contemporary, Tuesday through Saturday, Sandee and the Ram Band, variety stage show running the gambit from vintage rock to country. Sunday and Monday.

Rancho Vera Cruz, 1020 West San

PROWLER

FRIDAY THE 13th % PRICE AD

MOJO NIXON and, featuring NCR's Live Wire Adam T DAVE'S BROTHER PHIL plus special guests recording artists with 3rd neared this year. CLAGDE COMA a THE IV's opens promptly at Spin

The San is Dancing" guys and 9/X presents
If You Want No To Stay

ZUMA 2 featuring Rich Cibbs and Kerry Hatch
from OlNGO BOINGO, plus

NATIVE ALIEN with THE STANDARD and STORMY SUMMER

SATURDAY, SEPTEMBER 14
The Sun is Dancing guys and
"I You Want Me To Stay"

91X

TUESDAY, SEPTEMBER 17 SOLDIERS OF FORTUNE with

WEDNESDAY, SEPTEMBER 18 ATTACK WEASEL with

TOMORROWS Spt.18th. CHARMS, and THIS Spt. 20th. TN SOLDER, FLUDRESCENT FCHAMS, and RILE 42 Spt. 20th. BRILAN BRAIN featuring MARTIN AUTOR Schammer, Courier and co-products with Public Image (17) for the last 6 spors, and ex-Colo MARTON CHARMER, July a SBMPLE WORDS, and Clays from Dops With Madds new band PAMS, and THE PUBMS, Spt. 28th. UR RIM (IMBRELL).

ARC and WAR PIGEONS

NIMBUS OBI and ERTH

SNAKEBYTE

and KEVIN the DDK

JEFFREY

PIERCE QUARTET with Wild Man-

MOJO NIXON and, f

TEAZER

LEE

Marcos Doulevard, San Marcos, 744-8102: Bob Sosse, country and folk, Friday through Sunday.

The Red Coach Inn. 135 North Pine, Escondido, 743-9796. The Rhythm Method, rock, Tuescay through Saturday, live rock, Sunday and Monday, call club for

Shepherd Cafe, 1126 South Highway 101, Encinitas, 753-1124; Diangela, folk, Friday.

Stage Coach Inn, 1865 Vista Way. Vista, 724-9090: Five Steps West, country, Wednesday through Saturday.

WITH TICKET ST FROM "X" CONCE

Sylk's, West of Fo on Via de la Valle, Del Mar 755-7955, Live music Thursday through Saturday, call club for information; Saturday, Jeff Practor, contemporary, Monday and Tuesday.

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., luesday, various musicians pe on other nights, call club for information

Tennila Flats 3996 Mission

273-4567 2134 GARNET AVE.

rock nightly, call club for

That Pizza Place, 2622 El Cammo Real, Carlsbad, 434-3171. Bluegrass Etc., new and traditional bluegrass, Saturday.

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Well doubles \$1.35 - Domestic beer \$1 - Pitchers \$2.50
Wed —Ladies \$1.35 - Domestic beer \$1 - Pitchers \$2.50
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Plus Club Chalet specials all night, every night

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Thurs.-Sat. Sept. 12-14 The all new & very hot

MESSENGER

WEATERS

Triple S Steak House, 1740 East Vista Way, Vista, 726-8770- C W Express, country, Friday and Saturday

Upstart Crow and Company, 979 Lomas Santa Fe Drive, Solana

classical goitar, Sunday brunch

Valley Center Road, Valley Conter 749-1466; Steppin Out, country, Friday and Saturday

Vista Entertainment Center, 435 West Vista Way, Vista, 941 1032 Freesoil, rock, Thursday through Sunday, Messenger, rock, Wednesday

Whiskey Creek, 14240 Powar Road, Poway 748-7531: Stampede, country, Wednesday through

> Whiskey Flats, 1260 West Valley arkway, Escondido, 745-8640. arcles, rock, Thursday through Saturday: Freewill, rock, Sun and Monday, Robyn Banx, rock Buesday and Wednesday

Wooden Nickel; 13,303 Poway Road, Poway 748-6364 Iton Morrin, country, Wednesday and Thursday.

Beaches

Atlantis, 2595 Ingraham Street, Mission Bay, 226-3888; Gloria Michaels and Spring Fever, contemporary, Tuesday through Saturday; Ella Ruth Piggee and Talk of the Town, jazz, Sunday and

Street, La Jolla, 454-4288. Geonge Reno, piano bar, Wednesday through Saturday, Jerry Melnick, contemporary, and jazz music on the piano. Sunday through Tuesday.

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

Bahia Hotel, 998 West Mission Bay Drive, Mission Bay 4884651; Forward Motion, Top 40 dance music, Tuesday through Saturday, Cheatham's Jazz Quartet, jazz, Sunday; the Rebecca Drabe Rising Star Revue, variety stage shows Monday Paino bar: Buddy Reed, Tuesday through Saturday, Hoh Med Leed, Sunday and Smoday, Plant Becker, plays classical and sarriety name chimpt the Sunday brunch Bahia Hotel, 998 West Mission Bay

Beach Club, 1921 Bacon Street, Ocean Beach, 222-6822 Escape, rock, Thursday, Dark Ryder, rock, Friday and Saturday, the Blonde Bruce Band, blues and rhythm and blues, Tuesday and Wednesday.

Carlos Murphy's, 4303 La Jolla Village Drive, La Jolla 457-4170: Bolton/Dollas, rock, Wednesday through Saturday, Star Paulie, recorded music and video audience participation presentation, Sunday through Tuesday.

Catamaran Hotel, 3999 Mission Catamaran Hotel, 3959 Mission Boulevard, Mission Beach, 488 1081: Hollis Gentry and Fattburger, jazz, Thursday, the Jets, vintage rock, Friday through Tuesday, Ella Ruth Püggee, jazz and blues, Wednesday.

Chuck's Steak House, 1250 Chuck's Steak House, 1236 Prospect Street, La Jolla, 454-5325: The Bruce Cameron Quartet, jazz, Wednesday through Saturday

Club Chalet, 5046 Newport Avenue, Ocean Beach. 222-5300: Messenger, rock, Thursday through Saturday: the Models, rock, Sunday and Monday: the Heaters, rock. Tuesday and Wednesday

Elario's, 7955 La Jolla Shores Drive, La Jolla 459-0541: Papa John Creach, electric violin jazz rock fusion, Wednesday through Sunday; Ron Satterfield, jazz. Monday and Tuesday

Haleyon, 4258 West Point Loma Boulevard, Loma Portal, 225-9559 The Heroes, rock, Thursday through Saturday, Robyn Banx, rock. Sunday and Monday: the Reflectors, rock, Tuesday and Wednesday.

Hilton Hotel, Cargo Bar. 1775



Sunday, Monday & Tuesday September 15, 16 & 17

JEFF WILLIAMS guitar & vocals



Wednesday & Thursday September 11 & 12 RELAYER



Friday & Saturday September 13 & 14



Wednesday & Thursday Sentember 18 & 19



10787 Camino Ruiz, Mira Mesa 695-1461

Bay 276-4010. The People Movers, contemporary, Wednesday through Saturday: Triple Play. contemporary. Sunday through Tuesday.

Hotel del Coronado, 1550 Orange Avenue, Coronado, 435-6611. The Elements, contemporary, linesday through Saturday.

Islandia Hotel, Supper Club/Lounge, 1441 Quivera Road, Mission Bay, 224-3541; Live music, Ruesday through Saturday, call club for information. Stu Shames, taira parno, Sanday and Monday, a live mithless and managements.

Jose Murphy's, 4302 Miss Boulevard, Pacific Beach, 270-3220. The Londons, rock Thursday through Saturday Pr

La Valencia Hotel, 1132 Prospect Street, La Jolla, 454-0771; Bob MacLood, piano and vocal variety carly evening Thesday through Soturday

Street, La Jolla 454-2434. The Latin Five Latin music. Thesday through Sunday. Le Sainte Maxine, 1250 Proses

Loma Portal Inn, 2901 Nunts Boulevard, Loma Portal, 224-3655

Mary's by the Pier, 710 Garnet Avenue, Paethe Beach 483-7844 Live music. Thursday through Saturday, call club for information

Mexican Village, 120 Orange Avenue Coronado 435-1822 Recorded music with Dean Atlonson, Friday and Saturday Pranobar, Randy Beecher, Sunday through Thursday

Boulevard, Mission Beach, 272 8676. The Blonde Bruce Band,

and Saturday evenings, and 5-9

Mr. Aldo's Italian Restaurant, 4625 Albuquerque Street, Pacific Beach, 483-2900. Toni Lee and the Friday and Saturday

Mony Mony's, 3595 Sports Arena Boulevard, Loma Portal, France, Thursday through Saturday, Millennium, rock, Sunday and Monday the Toys, rock, Thesday and Wednesday

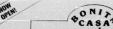
Mulvaney's, 1031 orange Avenue, Coronado, 135-1660 Rick Rutti.

talent night with Kitty Kieffer.

Old Pacific Beach Cafe, 4287 Mission Boulevard, Pacific Beach, 270-7622 Ella Buth Pugge, paga and blues, Thursday through Forecast, sazz and rhythm and blues, Wednesday

Paradise Bag, 1935 Quivera Road, Marma Village, Mission Bay Park 223-2335: Ipso Facto, rock, Wednesday through Saturday live rock, Sunday through Thesday, call club for information.

Rusty Pelican, A340 La Jolla



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Now appearing through September



Thursday, Friday & Saturday 9 pm-2 am

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Friday and Saturday, Sept. 13 and 14 Lehr's Greenhouse with Dirk Debonaire 9:15 pm

Tuesday-Saturday, Sept. 17-21 Halcyon 9 pm

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EVERY MONDAY MONDAY NIGHT FOOTBALL

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Village Drive, La Jolla 587-188 Village Drive, La Jolla, 387, 1880 Jam Back, contemporary, Thursday through Saturday, Forecast, 5azz, and rhothm and black, Sainday and Monday, Rockola, Beatles music and oldies, Tuesday and Wednesday.

Sandtrap Lounge, 2702 North Mission Bay Direc Mission Bay 274-3314. Ed Ellis and Expestry (azz, nostalpic blues, and contemporary. Thursday through Saturday and early evening Sanday

steamer's, 1165 Garnet Avenue, actic Beach. 274-2325 Jerry Jebuck, standards, move theme originals, contemporary, and jazz music on the piano. Wedoesday day ngb Saturday, Bob Dolph, naz Saraday through Thesday

Texas Teahouse, 4970 Voltaire Stood, Ocean Beach, 222 6881 Iom "Cat" Courtney blocs.

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

Upstart Crow and Co., Seacoast Square, 4475 Mission Beach Boulevard, Pacific Beach, 272-8990. Windjammin (Prestor Celeman, Linda Chase, Phyllis Hageman), jazz, Thursday, ite music, Friday and Saturday, call club for information: David and

Francesca Savage, classical music on bassoon, flute, and viola, Sunday brunch.

Vacation Village Hotel, Bay Lounge, Vacation Isle, Mission Bay 274-4630. Shine B On, contemporary, Thursdaythrough Saturday live music. Biesday and Wednesday, call club for

Victor's, 1403 Rosecrans Street, Point Loma. 226 1871. Upstans: Paul Eastland, Top 10 variety. Thursday through Standay. Rico confemporary, Monday through Wednesday. Downstains. Johnny. Stuart, and Co.

San Diego North

The Abilene Country Saloon, Bown and Country Hotel, 500 Hotel Circle North, Mission Valley 291-7431: Bramble, country, Tuesday through Saturday Country dance lessons, Bicaday through Thursday.

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

Bacchanal, 8022 Clairemont Mesa Boulevard, Kearny Mesa, 560-8022 The Reflectors, rock, Thursday, The Beat Farmers, rock, rockabilly, and American roots rock, Wednesday, Friday and Saturday.





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with guest VJ Mike Berger Drink specials & surprises - \$1.25 Californians 1/2-price admission with KGB-FM card





Lehr's Greenhouse welcomes the THURSDAY NIGHT CLUB 5:30-8:30 cocktalls • Hors d'oeuvres • Dancing

ROCKIN' WEEKEND

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Good Friday & Saturday, September 13 & 14 admission with coupon•Dress code & picture I.D. strictly enforced Friday & Saturday, September 13 & 14

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Three bars • Three video big screens with music videos mixed by Lehr's VJs

SUNDAY

Sunday, September 15

THE REFLECTORS Margaritas \$1.25

MONDAY

Monday, September 16
MONDAY NIGHT FOOTBALL
PITTSBURGH vs. CLEVELAND Drink specials, carved ham & roast beef sandwiches, & 254 pizza

TUESDAY

Tuesday, September 17 NURSES' NIGHT Hospital employees admitted fre







\$1.25 Tequila drinks • \$5.00 Margarita liters

WEDNESDAY

CAMPUS NIGHT

Free admission with student I.D.



\$1.95 Iced Teas • \$5.00 Margarita liters

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with the Blues Busters, blues and rhythm and blues, Friday; King Kobra, rock, Aircraft, rock, and Chalace, rock, Sunday: Youth in Time, rock, the Bartok/Lansky

The Blue Bayou Lounge, 2537 Clairemont Drive, Clairemont, 276-0965; Andy and Donna, contemporary, Friday and Saturday; Best of Friends, contemporary.

Bunbury's, 9906 Mira Mesa Boulevard, Mira Mesa, 578-8666: The Procrastinators, rock, Thursday through Saturday; live music, Wednesday, call club for

Cafe in the Valley Restaurant, 911 Camino del Rio South, Mission Valley, 296-6329: New Shooz, jazz,

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Carriage House, 7945 Balboa Avenue, Clairemont. 278-2597: Gay Sherwood, contemporary. Tuesday through Saturday.

Islands Lounge, Hanalei Hotel. 2270 Hotel Circle North, Mission Valley. 297-1101: L.A., rock, Valley 297-H01: L.A., rock, Thursday through Saturday; Rockola, Beatles music and oldies, Sunday and Monday; Shine It On, contemporary, Tuesday and Wednesday.

La Hacienda Cantina, Mission Valley Inn, 878 Hotel Circle South, Mission Valley, 298-8281: Lounge: Darri Daniels and Niteline, contemporary, Tuesday through

Saturday. Restaurant: Mary Adams harp and wocals. 5:30-9:30 n.m..

Sunday and Monday.

Lehr's Greenhouse, 2828 Camino del Rio South, Mission Valley, 299-2828: Dirk Debonaire, rock, Thursday through Saturday, with the Reflectors, rock, Friday and Saturday; the Reflectors, rock, Sunday; the Sters Brothers, rock, Tuesday and Wednesday.

Monk's, 10475 San Diego Mission Road, Mission Valley, 563-0060; Denocean, Top 40 dance music, Thursday and Finday, live music, Saturday and Sunday, call club for information; Denailand with Peggy Claire and Bobby Gordon, jazz, Monday and Diseday, the Younger Half, contemporary, Wednesday.

Montercy Whaling Company, 887 Camino del Rio South, Mission Valley, 291-1688 Star Party, recorded music and video audience participation presentation. Thursday through Saturday. Dr. Gonzó Musical Madness with Barber and Orr, Michael Stone and others backing up San Diego performers, and Robin Henlets'

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Blues 90 with Fran Loskota, Mark Lessman, Scott Von Ravensberg, and Derrick Bradley jazz and blues. Sunday, the Jeds, contemporary, Tuesday, Tao Much Fun, contemporary, Wednesday.

Navajo Inn, 8515 Navajo Road, San Carlos, 465-1730: The Force, rock, Thursday through Saturday: Headband, rock, Sunday and Monday; Kicks, rock, Tuesday and Wednesday

Pavillion Lounge, Town and Country Hotel, 500 Hotel Circle North. 291-7131: Southwind. contemporary. Tuesday through Saturday. Dining Room: Kathy Lloyd, contemporary harp. Friday and Saturday.

Peter D's, 5149 Clairemont Mesa Boulevard. 277-3217: Duke + 2, contemporary. Thursday through

Smuggler's Inn, 402 Fashion Valley, Fashion Valley East. 291-7170: Alan Curtis, contemporary, Friday and Saturday.

The Speakeasy, 9379 Mira Mesa Boulevard, Mira Mesa, 566-0970:

Three's Company, contemporary, Wednesday through Saturday.

Spirit, 1130 Buenos Avenue, Bay Park. 276-3993: Prowler, rock, Snakebyte, rock, and Teazer, rock. Thursday: Jeffrey Lee Pierce, rock Thursday Jeffrey Lee Pierce, rock, Dave's Brother Phil, rock, Claude Coma and the IVs, rock, and Mojo Nixon, blues and rhythm and blues, Friday, Zuma II. rock, Native Alien, nck, the Standard, rock, and Stormy Summer, jazz-blues fusion, Saturday, Arr, rock, Soldiers of Fortune, rock, and War Pigeons, Nick, Tuesday, Nimbus Obi, rock, Attack Weasel, rock, and Earth, nock, Wednesday,

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

Tio Leo's/Mira Mesa, 10787 Camino Ruiz, Mira Mesa. 695-1461: Relayer, rock. Wednesday and Thursday; Xpresso, contemporars; Friday and Saturday; Jeff Williams,

Tio Leo's/Mission Gorge, 6333 Mission Gorge Road, Mission

What to do this Sunday?

DR. 000203

REVUE

Sunday, Sept. 15 • 8 pm-12 mld.

Hosted by: Barker 8. Orr • Jump Street and Thom Van Ourkirk

Robin Henkel: Blues 90

Gorge, 280-9944: Joe Stewart, contemporary, Sunday through Thursday: Costa V. contemporary,

The Wellhouse, 10789 Tierrasanta Boulevard, Tierrasanta, 560-6677: Ray and Lainie Correa with Bert Miller on drums, swing, pop, nostalgia, and contemporary dance music, Friday and Saturday.

Wrangler's Roost, 6608 Mission Gorge Road, Mission Gorge 280-6203: Steer Crazy, country, Tuesd through Saturday, Uncle Kois Converted Rice Band, country, Sunday and Monday.

San Diego South

Anthony's Harborside, 1355 North Harbor Drive, downtown, 232-6358: The California Transfer, contemporary, Thursday through Saturday, Ohl Ridge, comedy and music, Tuesday and Wednesday

Aztec Bowl, Turquoise Room, 4356 Thirtieth Street, North Park. 283-3135: Sandi and the Classics 85, contemporary. Wednesday through Saturday.

Barnacie Bill's, 1880 Harber Island Drive Harbor Island, 207, 1673: Frank Dexter, contemporars,

Cafe Angelique, 2870 Fifth Avenue (Fifth and Palm), Hillcrest, 692-3370: Bob Hart, classical piano, Wednesday and Thursday: classical viola duets. Saturda

Cafe Vienna, 3619 College Avenue. 265-1446: Frank Gargaro, accordian music, 5:30-8 p.m., Thursday; Roland Klotz, sither music and German music sing along, 6-10 p.m., Friday and Saturday

The Coo-Coo Club, 4383 University Avenue, 283-8213: Jonathan the Texas Flash, honoring variety requests, Friday and Saturday.

Doc Masters, 2051 Shelter Island Drive, Shelter Island, 233-2572. Lounge: Bogart, contemporary, Tuesday through Saturday; Colin and Karen, contemporary, Sunday and Monday.

Dookies, 4225 El Cajon Boulevard

East San Diego. 283-6581: Piano bar: Paul Gregot. Tuesday through Saturday: Patti Glenn. Sunday and

Drowsy Maggle's, Thirty-first and University, North Park, 1298-8584, Agatha Whimsey and Frends, traditional and folk, Thursday, Raggle Taggle, variety — Renaissance to jazz, Friday; Tobacco Boad, untage jazz and boogie wongle. Saturday, Soaind Dynamics, Calssoil guidra and cello Dynamics, Calssoil guidra and cello Dynamics, Calssoil guidra and cello Night, Soaind Kalssoil Guidra and cello Night, Soaind Hunteri Candon (a.k.a. Richard Hunter) Candon (a.k.a. Richard Hunter) Candon (a.k.a. Richard Hunter), Latin flamenco, and international folk music, Tiesday. Cathy Curtis, singer-songwriter, Wednesday.

The Escape Lounge, 421 University Avenue, Hillcrest, 295-8282: Tommy Stark, organ, piano, and worals, Thursday through Monday; Rarbara Casler, contemporary; Thesday and Wednes,Jay.

Fat City/China Camp, 2137 Pacific Highway, downtown. 232-0686. Harvey and the 52nd Street Jive, jazz, Thursday through Saturday.

Holiday Inn/Embarcadero, Port Hole Lounge, 1355 North Harbor Drive, downtown, 232-3861; Ron Satterfield, jazz, Tuesday through Saturday.

Hotel San Diego, 339 West Broadway, downtown, 234-0221; Harry's Bar: Live music nightly, call club for information

Humphrey's, Balf Moon Ion, 2241 Shelter Island Drive, Shelter Island 224-4577; Funce McKerthen, piano variety, Monday through Friday happy hours, Ion Sandowal, piano-variety, Wednesday through Friday evenings: Larry Moore, piano-variety, Sunday evening.

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

"The Invader," at the dock, 1966 North Harbor Drive, downtown, 298-8066: The B Street Band, contemporary, every night except Thursday when the Most Valuable Players play jazz, and Wednesday, when Hollis Gentry and Fattburge play jazz.

Drive, Scaport Village, 233-4300; Barker and Orr, mirth and music, Wednesday through Saturday; Rich Faulkner, contemporary, Tuesday

Kona Kai Club, 1901 Shelter Island Draw. Shelter Island. 222-6319 The Spud Brothers, rock and comedy. Tuesday through Saturday, Rockola. Beatles muse and oldies. 2-6 p.m., at the poolside Saturday

La Maison/Calerie S. 3681 Fifth Awnue, Hillcrest, 298-0119-music, Saturday, call club for information.

Mandolin Wind, 308 University Avenue, Hillcrest, 297-3017: King Avenue, Hillcrest. 297-3017. King Biscutt Blues, blues and rhythm and blues, Thursday through Saturday. Robin Henkel, jazz and blues guitar. Tuesday; Rick Gazlay and His Voodoo Barracudas, rock and blues. Wednesday.

Mr. A's Restaurant, 2250 Fifth Avenue, downtown, 239-1377; Peter

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Robberecht, pianist, Tuesday through Saturday.

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

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

Our Place at Mikisan's, 2424 Fifth Avenue, Hillcrest, 232-1773; Marillo and Azarello, jazz, Friday and Saturday; the Jaime Valle Quartet, jazz, 8-12 p.m., Sunday

DINNER

Papagayo Restaurant, 861 West Harbor Drive, Seaport Village, 232-7581: Greg Glover with Carol Kipp. keyboardist and vocalist perfor everything from standards to contemporary. Wednesday through Saturday.

Patrick's II, 428 F Street. Patrick's II, 428 F Street, downtown, 233-3077; Fro Brigham's Preservation Band, Dissieland jazz, early evening Thursday: PM, contemporary, Friday and Saturday: the Aubrey Face Quintet, jazz, Tuesday and Wednesday.

P.J.'s Warehouse Restaurant, 200 Fifth Avenue, downtown, 234-2200

Countdown featuring Dan Papaila. Derrick Bradley, and Kirk Hoffman classic and contemporary jazz. Tuesday, and Thursday through Saturday, hosting a jazz jam session. Thesday and Thursday.

Reel Gusto, 4105 Taylor Street, Old Town, 295-5111: Two Picces, Sixties and Seventies hits, Friday: DJ Jim Anthony spins platters on Saturday.

Island Drive, Harbor Island, 291-1870: Fortune, Top 40 dance music Wednesday through Saturday. Rosie O'Grady's, 3402 Adams Avenue. Normal Heights. 284-7666 Eamon Carroll. Irish music.

Sheraton Harbor Island, Reflections. 1380 Harbor Island Drive, Harbor Island. 291-2900: Feelin', contemporars. Tuesdaythrough Saturday; the Jets, vintage rock, Friday happy hour.

Thursday: Kitty Kieffer. contemporary music. Friday and Saturday: Robin Henkel, blues and jazz guitar. 3:30-7:30 p.m., Sunday the Bop Tones, jazz, Wednesday. Shepherd's Restaurant: Vicki McMaster, standards and pop from the Tairties to the Eighties on the harp, Wednesday through Sunday: Gail Dietriechs, classical harp, San Diego Harbor Excursion, Harbor Drive and Broadway, downtown. 234-4111: Signs of Life the Bill Shreeve Group), jazz. Thursday and Sunday: David Watson and the Gathering, contemporary, Friday and Saturday.

Sternwheeler Showboat, at the dock, 1066 North Harbor Drive, downtown, 298-8066: The Pier Group, contemporary, Tuesday through Saturday, the KCBQ Flathed Band, country, 6:30-9:30 pm, Sunday.

Top of the Park Lounge/Park Manor Hotel, 525 Spruce Street. Hillcrest. 299-9002: Daniel

Trojan Horse, 6179 University Avenue, East San Diego, 582-1070: The Blitz Brothers, rock, Thursday through Saturday: NYX, rock, Sunday.

Reserve seats by appointments only.

micrest, 299-9002: Daniel Jackson, pianist, 5-8 p.m., Wednesday through Friday; the Daniel Jackson Ensemble, jazz-blues fusion, Friday and Saturday evenings: Paul Reisling, pinaist, 5-8 p.m., Monday and Tuesday.

Boulevard. 698-6042: Live music. Saturday, call club for information.

Upstart Crow and Company, 835 West Harbor Drive, Scaport Village, 232-4855: Mike Nelson, variety, 2:30 p.m., Saturday; Rick Saxton,

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folk and rock. Saturday evening and Sunday afternoon.

Viscount Hotel, The Bar. 1960 Harbor Island Drive, Harbor Island. 291-6700. The Bar: Kevan Melton. 291-0700. The Bar: Kevan Melton, piano variety with vocals. Thesdath through Thursday, live piano bar entertainment, Friday and Saturday, call club for information. Palm Grill: Kathy Lloyd. contemporary harp, 11-2 p.m.. Sunday.

East County

Antonio's Hacienda, 700 North Johnson, El Cajon, 442-9827; Lonnie Hutson and Dusty Best, otemporary, Friday and Saturday.

axter's, 1025 Fletcher Parkway, 1 Cajon, 442-9271; Kicks, rock, hursday through Saturday.

Blarney Stone Too, 7059 El Cajon Boulevard, College area, 463-2263; Brian Connolly, Irish music, ish music, Wednesday, Friday, and Saturday: Outta the Blues, rhythni and blues and rock, Sunday.

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

Calypso Lounge, 975 Greenfield



6135 EL CAJON BLVD. 265-0507

Avenue, El Cajon, 440-952: Tommy Ray, country, light rock, and casy listening, Friday and Saturday

Coo-Coo's Nest, 12247 Woodside Avenue, Lakeside, 443-2360; Wayne Steele, piano variety. Thursday through Saturday.

Dock's Landing, 1185 East Main Street, El Caon, 442-0258: Jerry Burchard, piano variety, Wednesday through Saturday, Carol Crawford, contemporary, Sunday through Tuesday.

Don's East, 13321 Business Highway Eight at Los Coches, El Cajon, 443-2444; Big Sky, country, Friday and Saturday.

Don's West, 5286 Baltimore Drive La Mesa. 462-0533: The Classics. Fifties and Sixties rock, Thesday

Broadway, Lemon Grove, 469-6314: The Smith Brothers, country and contemporary, Friday and Saturia.

Kentucky Stud, 11377 Woodsic Avenue, Santee. 448-3402: Mari Eddy and Country Breeze, cour.

Lakeside Hotel, 9940 River Street. Lakeside, 443-9591: Renegade, country, Friday and Saturday.

La Posada del Sol, 8238 Parkway Drive, La Mesa, 462-2640; Alaska, country, Friday and Saturday

Legends, 2754 Alpine Boulevard, Alpine 445-5545; Live music, Friday and Saturday, call club for Linda's Di'Angelis Restaurant, 1977 East Main Street, El Cajon, 447-0842: Ron Morin, contemporary, Sunday and Tuesday.

442-9696: Pitch N' Woo with Gerrie Woo, contemporary, Tuesday through Saturday: Pro Brigham's Preservation Band, Dixieland jazz,

8550: Lazer Eyes, rock, Thursday

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

Marie Callander's, 6950 Alvarado Road, La Mesa. 465-1910: Mike



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Sheraton-Harbor Island East

Nite Owl East, 667 North Mollison Tuesday through Saturday live music. Sunday and Monday, call club for information.

Our Favorite Place, 8646 Mission Gorge Road, Santee. 449-6240: Linda Sherwood and Surefire. country, Friday and Saturday.

The Ox Bow Inn, 9816 Campo Road, Spring Valley, 469-9616: Andy and Donna, contemporar Andy and Donna, contemporary, Tuesday through Thursday, Altor and the Ox Bow Country Lads, country, Friday and Saturday.

Park Place, 1280 Fletcher

Parkway, El Cajon, 448-4111. The Beat Club, rock, Thursday through Saturday, the Heroes, rock, Sunday and Monday, Automatics, rock, Tuesday and Wednesday Dr. James Downs, hypnotist, Monday

Pizza Plus, 764 Jamacha Road, El Caion, 444-3300: Mike Blea. Cajon. 444-SAOV. Plike Dica. contemporary rock. Thursday: Jamboree with Jim Dixon, country Friday; Elvis Excitement with Aaron Heart and Memphis Gold, Elvis impersonator extraordinaire. Saturday.

Rodeo Room, 8300 Broadway, Lemon Grove, 469-5137; Ron Morm, country, Friday and Saturday.

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TNT Lounge, 6:231 Imperial Avenue, Encarto 263-2963: The Finest City Band, Top 10 and rbythm and blues, Friday through

Turquoise Lounge, 5975 Severin Drive. La Mesa. 465-1525; Nervous Rex. rock, Tuesday through Saturday Van Winkle's, 10055 Mission Gorge Road, Santee, 449-0060; Crossfire, contemporary and country rock, Friday and Saturday.

Win Cody's Saloon, 240 West Main Stre. t. El Cajon. 440-9247; Outta Controll, rock. Friday through Sunday.

South Bay

China Five Restaurant, 569 H Street, Chula Vista, 426-5951: Juan Robles, contemporary, Thursday through Saturday.

Country Bumpkin, 1862 Palm Avenue, Imperial Beach, 429-1161; Gail Lee and Go for Broke, country Wednesday through Saturday live country music, Sunday and Monday call club for information.

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Wayne Gire, contemporary. Wednesday through Saturday.

La Maze, 1441 Highland Acenda National City, 474-3222; Bruce Robbins, contemporary, Tuesday through Thursday; East Coast, contemporary, Friday and Saturday

Sweetwater Road, National City, 473-7313: Four Star Country, country, Enday and Saturday.

Dance Machine, 1862 Palm Avenue Imperial Beach, 429-1161; RPM, cock, Thursday through Saturday, the Toys, rock, Sunday Bull N' Stick, 608 Palm Avenue, Imperial Beach, 429-5330: Live rock, Wednesday through Saturday, call club for information. and Monday: Crystal, rock, Tuesday and Wednesday.

Da Vinci's, 626 E Street, Chula Vista. 427-8880: Tito and Augustine, contemporary. Wednesday through Sunday.

Dock's Cocktails, 317 Third Avenue, Chula Vista, 422-1566:

Hungry Hunter/Imperial Beach, 1344 Palm Avenue, Imperial Beach, 423-0953; Jeff Williams, contemporary, Thursday through

La Maze, 1441 Highland Avenu

The Lantern, 1322 Third Avenue, Chula Vista, 427-4200: Main Street Moan, contemporary, Friday and

Marisol, 1680 Broadway (at Main Street), Chula Vista: 429-8045: Colouc Latino, Thursday through Saturday, with Los Lupes, Mexican cowboy music (norteño), Thursday;

Sunday, with Los Lupes, early

Old Bonita Store Restauran 4014 Bonita Road, Bonita, 479-3537: The Two Tones, rock, Thursday through Saturday.

Zoralia's, 603 Palomar Street. Chula Vista. 425-1626: La Bapalla, Latin music, Thursday, Saturday, and Sunday.

PERFORMERS

Performer listings are compiled by Ron Jennings. If you wish to be included, please call 265-8282 Thursday afternoon or Friday before 5:00 p.m. The listings are

Rock & Roll

Agents: Freside Lounge Aircraft: Haechanal Arc: Spirit Oasis Bar, 1121 Third Street, Chula

Attack Weasel: Spirit Automatics: Park Place
The Bartok/Lansky Band:

The Beat Club: Park Place
The Beat Farmers: Bacchanal
The Relair Boys: Henry's
Blitz Brothers: Trojan Horse
Bolton/Dallas: Carlos Murphy's/La

Jolla Cal-llace: McP's
Cal-llace: McPcs
Chalace: Bacchanal
Chords of Fame: Bacchanal
Circles: Whiskey Flats
The Classics: Lord's Hest
Claude Coma and the Vic Spirit
Crystal: Dance Machine
Dark Ryder: Houch Clab
Dark Brother Blat. Spirit Dave's Brother Phil: Spirit Dirk Debonaire: Lehr's

engagements)
Earth: Spirit
Escape: Beach Club
The Force: Navajo Inn
Four Eyes: Belly Up Tavern, Jose

France: Mony Mony's France: Mony Mony's Freewill: Normandy Cocktail

Freewill: Normandy Cocktail
Loungs
Rick Gazlay and His Voodoo
Barracudas: Mandolin Wind
Joey Harris: McPs
Headband: Navojo Im
He Heaters: Club Chalet
The Heroes: Halcyon, Park Place
Ipso Facto: Plantiles Bay
The Jets: Shevaton Harbor Island.
Cutermant Hoof Catamaran Hotel Kicks: Baxter's/El Cajon, Navajo

King Kobra: Bacchanal L.A.: Islands Lounge

Greenhouse, Belly Up Tavem Ducktail Besue: Little Las Vegas, Chart House Cardiff by the See (see concert listings for both Lazer Eyes: Magnolia Mulvaney) The Londons: how harphy s The Mar Dels: fielly Up Tavern Messenger: Club Chalet, Vista

Entertainment Center Millennium: Mony Mony's The Models: Club Chalet

The Models: Club Chole?
Native Allien: Sprint
Nervous Res: Thrytoise Lounge
Nimbus Oth: Sprint
Notice to Appear: Old Puellic
Beach Club Chestillery Alphteluh
NYX: Thyant Inrae
Outs Control! in Ocaly's Salson
Jeffrey Lee Pierce: All Puellic
Lee Vinglish Chole
Lee Vinglish Chole
Lee Vinglish Chole
Lee Vinglish
The Proveler: Sprint
Proveler: Sprint Prowler: Spirit Reflectors: Halcyon, Lehr's Greenhouse, Baechanal

Relayer: Tio Leo's Mira Mesa The Rhythm Method: Red Coach Inn/Escondido

Road Runners: Ralph and Eddie's Robyn Banx: Whiskey Flats.

The War Pigeons: Spirit Ricky Wells Band: Old Del Mar

Youth in Time: Bacchanal Zuma II: Spirit

Halcyon, Fireside Lounge

Rockola: Forna Far Change Rockola: Forna Far Change Lourage, Rusty Pelican Siers Brothers: Lehr's Greenhouse Preston Smith and the Crocodiles: Belly Up Tavern Snakebyte: Spirit

Soldiers of Fortune: Spirit The Spud Brothers: Kona Kai

Club
The Standard: Spirit
Teazer: Spirit
Three Speed: Happy Days Car

Hop Thrillseeker: Mulvaney Æscondido Toys: Dance Machine, Mony Mony's Two Tones: Old Bonita Store

Restcurant The Us Band: Normandy Cocktail

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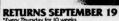
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Mike Bleas: Pleas Plus
Bogart: Doc Muskers
Bogart: Doc Muskers
Bostreet Band: The "Invader"
Jerry Burchard: Dock k Lunding
California Transfer: Authony's
Hurborside.
Karen Cavanagh and One Plus
One: Himcho Hernardo Inn

Chain Reaction: Bull and Bear

Lighthouse Carol Crawford: Dock's Landing Alan Curtis: Smuggler's Inn Darci Daniels and Niteilne: La

Hacienda Cantina
Sonny Daniels: Hungry
HunterOceanside
Jesse Davis: La Costa Hotel and

Jerse Davis.

Devocean: Monk's
Devocean: Monk's
Prank Dester: Barnacle Bill's
Prank Dester: Barnacle Bill's
Double Trouble: Hotel Escondido
Duke + 2: Peter D's
Dusty and Melissa: Tom Hom's

Dusty and Meissa: Iom Hams Lighthouse The Dynamic Duo; Don's West East Coast: La Maze Paul Eastland: Victor's The Elements: Hotel del Coronade Ed Ellis and Tapestry: Sandtrap

Lounge Rich Faulkner: Jolly Roger/Seapon

Village Feelin': Sheraton Harbor Island

unge ne: Reuben E. Lee's

The Finest City Band: TNT

Fortune: Ruther E. Lee's Forward Motion: Baha Hoc's Friendship: Hotel Escondido Pull Circle: McPs Wayne Gire: Doc's Cocktails The Gires: McPs Greg Glower: Paragaga Restaurant/Scaport Village Kevin Green: Hotel Escondido Jim Hawley: Hungry Hanter/Bucho Isramato Hutson and Best. Autonio's Hoc'scala

Doc James, Mr. C., and Company Betty's Burger Garden
Jam Track: Rusty Pelican
J.C. and Company: Joey's
The Jeds: Monterey Whaling

The Jests Montrey Whaling Company Company Jump Street Jolly Bapert Coconside Kitty Kieffern Mulamay Koromada, Rosie O'Cordy's Louise and Loues Changes Jouy's Main Street Thehica Beller Main Street Montre The Louise and Loues and Loues Changes Jouy's Main Street Montre The Louise and Loues Changes McCracken and Larry Evansas Schamen Houses Cloria Michaels and Spring Fewers Admin Houses

Fever: Atlantis idnight Delight: Borrelli's Back

Room Milee Miller: Holly's Inn Moment's Notice with Judy Amer Borrelli's Back Room Nightshift: Moonglow Gil Palacios and Linda Parra: Gilbey's Cocktail Lounge Sam Parsons Duo: Monterey Bay

Canners
People Movers: Hilton Hotel
Pier Group: Stemwheeler

Showboat Pitch N' Woo with Gerrie Woo:

Brasserie Jeff Proctor: Mulvaney's/Pacific Beach, Sylk's Bruce Robbins: Houndocks, Lu

reaux: Michael's

P.M.: Patrick's II

Johnny Stuart and Company;

1/2/07/2

Don Tenrison: The Figing Bridge
Three's Company, Speedway;

Tillo and Augustine: Do Viney's
Bert Torrees. Sturbust Holed
Triple Plays: Hillion Holed
Two Piecess Roy Closel
David Watson and the Gathering.
San Holey Harbar Excursion
Rom Wheeler: O'Humgry's Old
Town Chain Reaction: Bull and Bear Joey Chess: Admec's Norman Clifford: Loma Partal Inn. Dan Connor: Crizy Burro. Ray and Lainie Correa with Bert Miller: The Wellhouse Costa V: To Levis/Mission Gorge Donna Cote: Tom Ham's Lishburg.

Jeff Williams: Tio Leo's/Mira Mesa. Hungry Hunter/Imperial Be Xpresso: Tio Leo's/Mira Mesa The Younger Half: Monk's

Shades of Jade: Hunter's him

Islands Lounge Chuck Showalter: Jolly

Boor/Solane Beach

and Spat
Spanky Whiteface: McP's
Soho: McP's
Tony Soraci and Company:

Henry's Southwind: Pavillion Lounge Laura Springer: Vacation Village

Joe Stewart: Tio Leo's/Mission

Gorge
Johnny Stuart and Company:

Gary Sherwood: Carriage House Shine It On: Vacation Village Hotel,

Dave Smith: Hungry HunterBuncho Bernardo Sound Investment: La Costa Hotel

Country/ **Country Rock**

Alaska: Moonglow: La Posada del Sol/La Mesa Bobby Allen and the D Students: Barr-X Ranch House
Alton and the Ox Bow Country
Lads: Ox Bow Inn
Jerry Baze and a Touch of
Country: Circle D Corral

Mink
Big Sky: Don's
Bramble: Abilene Country Salson
Red Checkers: Lu's Red Checkers: Lu's
Country Casanova: Circle D Corral
Country Justice: Outpost
Coyote: Leo's Little Bit of Country
Crossfire: Van Winkle's Crossfire: Ian Unikes Crow: Ousis Bar CW Express: Triple S Steak HouseValley Center Jesse Daniels Band: Leo's Little Bit

of Country
Martin Eddy and Country Breeze:

Martin Eddy and Country Breeze Kentukay Stage Coach Im Five Steps West: Stage Coach Im Four Sart Country: Landmark Cocktal Leange Andy Gallacter Old Time Cafe Grand Central Stallor Hatch; Lattle He of Country, Jamborce with Jim Dixon: Pieza PlassFit Cafe Shouthout The KCBQ Flatbed Band: Stemthecker Shouthout

Sternwheeler Showboat Gall Lee and Go for Broke Country Bumpkin
Lone Star Country: The Country

Side Restaurant and Lounge Ron Morin: Rodeo Room, Linda's



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Black Market: McP's Mike Blea: Pizza Plus Bogart: Doc Masters
B Street Band: The "Invader"
Jerry Burchard: Dock's Landing
California Transfer: Anthony's

California transfer Harborside Karen Cavanagh and One Plus One: Rancho Bernardo Inn Chain Reaction: Bull and Bear Joey Chess: Atmce's Norman Clifford: Loma Portal Into Dan Connor: Crazy Burro Ray and Lainie Correa with Bert Miller: The Wellbouse Costs V. The Levillouse

Spa
Devocean: Monk's
Frank Dexter: Barnacle Bill's
Double Trouble: Hotel Escondid
Duke + 2: Peter D's
Dusty and Melissa: Tom Ham's

Lighthouse
The Dynamic Duo: Don's West
East Coast: La Maze
Paul Eastland: Victor's
The Elements: Hotel del Coronado
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Lounge Rich Faulkner: Jolly Roger/Seaport

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Fortune Ruben E. Lec's
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Restamant/Scapert
House/Rando Jermando
Hutson and Best: Autonic's
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Hutson and Best: Automos
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Company Jump Street: Jolly Jump Counside

osta V: Tio Leo's/Mission Gorge onna Cote: Tom Ham's Donns Cole: Ram Hams
Lighthouse
Carol Crawlord: Dock's Landing
Alan Curtis: Smuggler's Im
Darel Daniels and Niteline: La
Hacienda Cantina
Sanny Daniels: Hungry
Hunter/Kecanside
Jesse Davis: La Costa Hotel and
Co.

Town
Jeff Williams: Tio Leo's/Mira Mesa
Hungry Hunter/Imperial Beach
Xpresso: Tio Leo's/Mira Mesa
The Younger Half: Monk's

Shades of Jade: Hunter's Inn

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Rick Rutti: Multancy's/Coronado Sandi and the Classics '85: Aztor The Beat Farmers: Bacchanal Big Oak Ranch Band: Mama's

Mink
Big Skey Don's
Bramble: Abilene Country Saloon
Red Checkers: Lis'
Country Casanova: Circle D Corrat
Country Justice: Outpost
Coyote: Levis Litle Bit of Country
Crossfire: Van Winkle's
Crossfire: Van Winkle's
Crossfire: Van Winkle's
Coyote: Levis Bit of Country
Crossfire: Van Winkle's Crow: Oasis Bar CW Express: Triple S Steak

House/Valley Center
Jesse Daniels Band: Leo's Little Bit

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Plus/El Cajon

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Lone Star Country: The Country
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Bon Morins: Rudeo Room, Linda's
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Nichel
Dina Preston and Chasers: Films
Springs Inn.
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Ireland's Own Bob Sasse: Rancho Vera Cruz, Old

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Talk Back: Belly Up Tavern
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Jazz

Mark Augustin: Cafe in the Valley Mark Augustin: Cole in the Valley Restaumart The Bop Tones: Poste O'Crody's Nancy Briggs and Holly Burke: Quimby's Fo Brigham's Preservation Band: Pol Iony's Lumenco's Patrick SI. The Bruce Cameron Quartet: Chuck's Steak House Cheatham's Jazz Quartet: Bahia Hotel

Checinani sanc Checinani share the Checago Six Religit In Turent The Chadgo Six Religit In Turent The Coalition Orchestra Sight's Jimmy Corsaro, Sharon Andrews, and Andy Rileys Cusey's Lounge Countdown (Dan Papalla and Kirk Hoffman): P.Z.s Hürchnuse, Mirk Hoffman): P.Z.s Hürchnuse, Dranaland (with Pedgy Claire and Bohly Gordon): Monk's Ed Ellit and Tapestrys Sendron Luninge.

Aubrey Faye Quintet: Patrick's II Forecast: Rusty Pelican, Old Pacific

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Hollis Gentry and Fattburger:
Old Del Mar Cafe. Old Pacific
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the Broader

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Signs of Life (Bill Shreeve Group):
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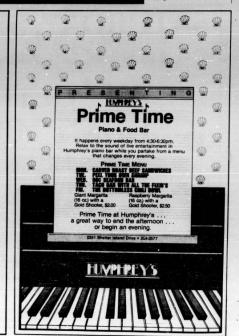
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The Rebecca Drake Rising Star
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CURRENT MOVIES

All reviews are by Duncan Stepherd Priorities are indicated by one to five st and antipathies by the black spot. Unit movies are for now unreviewed.

Back to the Future — The task of tatation pile time threat men to the needay market has led to beside a needay market has led to beside a seeday market has led to beside a seeday to be the seeday to be seeday to be the seeday to be seeday to be the seeday to be seeday to seeday seeday to seeday seeda Amadeus —Through the overlush production and the underlush direction (by Milos Forman), you can still see the makings of a potent historical fiction: potent enough, that historical fection potent enough, that is of set up currently about how much of a sit the under both down protests about how much of a sit The reality about how much of set in the reality own protests are the reality of the set in the reality own protest and the reality and the reality with Salven driven by anneal temperament, into the most medicular and set of of chicarreny — has almost any protestion as a medicular and set of of chicarreny — has almost any protestion as medicular and set of the charge — and set of the se aimor de si universitat en registration et autimor heter Statiste means its huser mechaniste huser author Peter Statiste means de la beet de consideration et author heter Statiste et al. 200 de la principal de la paracular et la social envira de paracular seit to obtour het se spication auch fruscip de consideration auch fruscip de la consideration et al. 200 de la cons

will be easy to forget that Salien, for all his obliging concessions of his own medicority and of the absolute genus of his rival. is all teast as far above he general run as Mozart is above him With F. Murray Abraham. Evzabeh Berndge, and Jeffrey Jones. 1984 "Grossmont Mall: University Towne Centre, from 9/13).

formance." NEW YORK TO

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bailed position as it were — does not come until the final halfilment of the file. The wash per harmer before the three washes having baken a hand on rearrang taken a hand on rearrang taken a hand on rearrang taken a hand on rearrang baken a hand on seal of the season of the seas

Beverly Hills Cop — The consuming amatoria of this move, whatever dise it might be up to, is to pass off Edde Murphy as a black Cirk Eastwood: Murphy as black Cirk Eastwood: mind, propelled there by the it planciformessman independent ways, his catastrophic results, and his suppriness to be superiors in the state. The planciformessman independent ways, his catastrophic results, and his suppriness to be superiors in the state. The superior is the superior with against exploit orderly to Beverly His — hm., that is, and his battered Chevy how, his duffet bag, and his inheld softling with a colar — raises the farm softling with a colar — raises the farm species of COCAM'S BLUFF the cone with the Western sheeff in the New this jumple And among the said of the long and the superior of a private men's club, the espressio-Beverly Hills Cop — The consuming

egroup an galver crised and recording and a finite commons. L. APD, Murph (rise) pering of straight emerges commons. L. APD, Murph (rise) pering of straight emerges of straight emerges at element post state and the common straight and straight and straight exhausted and sold play a character first foundation and the common straight and straight exhausted and sold para design and straight and straight emerges and exhausted and churching his sold with half and straight emerges and the common straight emergence and teachers are straight emergence and teachers and the message serior of a sold-ender and straight emergence and the straight emergence and the straight emergence and the straight emergence and a more mergy registering out and of a more and a straight emergence and a straight eme

The Black Cauldron — More than ten years and \$25 million in the missing, and a those figures, cather a missing, and a those figures, cather a studies attempt in the Eightes to reassent tistel in the animation led seems to have an eye as much on as on PANOCCHOI or PETER PAN. The settings and almosphere effects are drawn with untalling care. The wintings are the settings and almosphere effects are drawn with untalling care. The whill pool is particularly well done, and while prediatory swoops of a par of wintings despired are truly exching — and to forth and so on. But the story is and to forth and so on. But the story is and to forth and so on. But the story is and to forth and so on. But the story is and to forth and so on. But the story is the story is and to forth and so on. But the story is

one of those sub-C.S. Lewis, sub-Tolkien Instant Mytris, to do with magic swords and clairvoyant pigs and other wanton hocus pocus, and the wanton nocus pocus, and the personages who populate it are either bland or cloying, 1985 * (Oceanside 8, Plaza Bonita)

The Breakfast Club — Improbably heterogeneous group of high-school students at an improbable all-day (Saturday) detention hall, improbably insupervised. A detention hall, improbably without all the improbablities would not seem to have much chance at drains. But with all the improbablities of does not have much chance at drains. drains to use in a rei microscianione de la companione del la companione de la companione de la companione del la compan

The Bride — Not so much a remake of THE BRIDE OF PRANKENSTEIN as a confinuation of it, starting out in the scentral's laboratory in the mods of a thunderstorn, and asking the question, what if they hadn't all persided than night? And what if the scentral's latest creation had folded the Jennette Beals indeed of Elisa Lanchisster with her linger in an electrical socket? The storyther gotte.

Theater 1 Rambo First Blood Part II Theater 2 Jigsaw Man, from 9x13 Theater Compromising Positions Theater Back to the Future Theater 5 Pae-wee's Big Adventure Theater 6 Occoon

Inexas Plaza Theatre 5, 2565 El Camino Res Carlsbad (729-7147). Theater 1 Cocoon Theater 2 Jigsaw Man, from 9/13 Theater 3 St Elmos Fire and The Breakta

Thester 4: Volunteers and Fright Night Thester 5: Mad Max Beyond Thunderdom The Emerald Forest

Drest, 102 N. Freeman. Oceanside (722-6561) Spanish movies

MOVIE DIRECTORY

Axtec, 665 5th (239-9239) Call theater for progrum inform Balboa, 4th and E (233-3326)

Desert Warrior and American Ninja, from 9/13 Bijou, 5th and G (235-8084) Rambo: First Blood Part II and Beverly Hits from 9/13

Casino, 643 5th (232-8876) Call theater for program information Guild, 3827 5th, Hillorest (295-2000) Kiss of the Spider Woman, from 9/13

"A dandy spy story with Laurence Olivier and Michael Caine re-doing their great 'Sleuth' duet to delicious effect." Cove, 7730 Girard, La Jolla (459-5404) Fine Arts, 1816 Garnet, Pacific Beach (274-4000) The Gods Must Be Crazy The Jigsaw Man' moves briskly... enlivened by the vigor of Mr. Olivier's

The Gods Must Be Crazy
Frontise Drive In. 3601 Michaey Dr. (223-555)
Theater 1: Pre-wee's Big Adventure and Michael Communication of the Communication of th Lome, 3150 Rosecrans (224-3344) Compromising Positions

Compromany Prosons
Sports Area Skiplex, 3369 Sports Areas
Boulevard (225-533)
Theater 1 Greenins and E I, the
Extra-Severand
Theater 2 Falle Rater and Devery Mills Cup
Theater 3 Nelsona Lampoors European
Vacation and Summer Ranial
Theater 4 Weier Science and Med Max Bin
Thunderdome Theater 5: Pee-wee's Big Adventure
Theater 5: Front Night and American Night

Back to the Future - The task

Strand, 4950 Newport, Ocean Beach (223-3141) Godzilla 1985 and The Man with One Red Shi Goodside Digits and The Asset Office of Section 2016

Glasshouse 4, 3165 Goods Area Book (2023-246)

Thease 17 Review Fast Blood Fast II, Innia 913

Thease 27 Review Fast Blood Fast II, Innia 913

Thease 27 The Conce Code Kidner SE Elemin Fast II, Innia 914

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Thease 28 Elex II Innia 914

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Clairemont, 4140 Clairemont Mesa (274-0901) Theater 1: Volunteers and Weird Science. from 9/13 Theater 2: Fright Night and The Bride, from 9/13

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Theater 5: Amedeus and Prizz/s Honor, from 9/13 Theater 6: Ordeal by Innocence, from 9/13

MISSION VALLEY Center 3 Cinemes, 2120 Camino del Rio North, (201988) Theater 1 St Elmo's Fire and The Breakfast Citio, from 913 Theater 2 American Ninys and The Emerald Forest Theater 3 Coccon

Siverado Circle North (291-2121)

erbor Drive In, 32nd and D. National City (477-1392) Rambo: First Blood Part II and Bevery Hits C

Place Boolie, 605 Freeway at the Bouth Bay Freeway (179-606) Theater 1 - American Aviga. Theater 2 - American Aviga. Theater 3 - The Black Caudion and Foliate The Theater 3 - The Black Caudion and Foliate The Theater 4 - National Lampoorte European Vacation and Summer Places. Theater 6 - Develope 1 Theater 6 - Develope 2 - Theater 6 - Develope 2 - Theater 8 - Thea

SOUTH BAY

Theater 6. Genetics and Ghostbusters out Bay Drive in, 2170 Coronado, Imperial Beach (462-9777). These 1. Theater 1. Theater 1. The Coronal European's European Interior 1. Combine Interior Management Splittle, from 913. Theater 3. Exember 18 on 18

Fung Caad

Srudio 3 Cinemas, 827 Palm Avenue, Imperial
Beach (429-1082)

Theater 1: Germins and Godzilla 1985,
from 1913

Theater 2: The Return of the Living Dieed and
Med Mas Beyond Thursterdome
Theater 3: Wed Science and National
Campoord European Maction, 1013

rectwater 6 Theatres, 1920 Sweetwater Road, National City (474-7946) Theater 1: Compromising Positions Theater 2: Wend Science and The Return of the

Theater 5: Wounters and The Irenum.
Living Dead
Theater 3: Godzilla 1985 and E. T. the
Extra Armestrus
Theater 4: Cocoon
Theater 5: Volunteers and A View to a Kill
Theater 6: Back to the Future

Theater 6. Back to the Future M. Achule Vista S. 320 Ind Ave. Chule Vista (425-R00). Theater 1. The Coca-Cole Kirt, from 9/13. Theater 2. Remote First Blood Part II Theater 3. St. Employ fire and The Emerical Theater 4. Real Genius and Tien 1961. Theater 6. Removes Big Adventure Theater 6. Thomber 1350 Adventure 1350 Adven

Fillage, 820 Orange Ave. Coronado (435-6161) Summer Rental and a second feature, from 9/13

Angue, 226 3rd, Chula Vista (425-1436)
Fright Might and a second feature, from 9/13

NORTH COUNTY tvo, Vista Way (726-3040) Call theater for program information

Ganish moves
Centro Clises e 4, 253.5 il Camino Real,
Cesarias (163.5 914.5 il Camino Real,
Cesarias (163.5 914.5 il Camino Real,
Theater 1 Rambo First allocof Part II, tipo 8/13
Theater 2 Fambo First allocof Part II, tipo 8/13
Theater 3 Real Genus and Ghostbusters
That Bert Fen 169 and West Science Carousel Cinema 6, 1868 East Valley Parkway.

opring Valley, Sweetwater and Jamacha roa Spring Valley (466-6633) Godzille 1985 and Gramlins, from 9/13

A Cinemas, Interstate 8 at Magnoliz, El Cajon (440-0306) Theater 1 Rambo: First Blood Part II, from 9/13 Theater 2: National Lempoon's Evipean Vecation and Rest General Theater 3: The Code-Cola Kid, from 9/13

STATE UNIVERSITY

College, 6303 El Cajon Blvd. (286-1455) Theater 1: Jigsaw Man, from 913 Theater 2: Back to the Future Theater 3: Desert Wernict from 913 Theater 4: Pee-west Big Adventure

State, 4712 El Cajon Blvd. (284-1428) Chinese movies

Century Twin, 54th and El Capos Bivd. (582-7690) Theater 1: E. T. the Extra-harrestnel and Gooding 1985 Theater 2: Ward Science and Shereado Cinerama, 5889 University Ave. (583-6201) Ordered by Innocence, from \$13

EL CAJON-LA MESA

Ace Drive In, 8000 Broadwily, Lemon Grove (465-5328)
Call theater for program information Aero Drive In, 3nd and Broadway, El Cajon (444-8800)
Wend Science and Ghostbusters

Grossmont, 5500 Grossmont Center Dr. (465-7100) Compromising Positions

Compressing Posteries
(recement Mall Theatres, Grossmont Sh.
Center La Mesa (465-3040)
Theater 1: Amadeus
Theater 2: Rein Holf and Gremtins
Theater 3: St. Elmos Fire and The Bre.
Club, from 9/13

Parkway Theatres, 1285 Fletcher Parkway (449-7800) Theater 1: Desert Werliot from 9/13 Theater 2: American Ninja and a second fletching. Theater 3: Coccon

Sentee Drive In, 10990 Woodside Ave. Santee (448-747) Theater 1: Desert Warrior and Rambo: First Blood Part II, from 9/13 Theater 2: Gramlins and Godzille 1985

Theaier 2: General and Gold and State Theaier 2: General and Gold and Gold

lesta Twin, 475 5th. Chula Vieta (422-5267)
Theater 1: Harning Sign and a second feat from 913
Theater 2: Flesh and Blood and a second feature, from 913

a Paloma, 471 1st St., Encinitas (436-7469) National Lampoor's European Vacation and Volunteers, from 9/13

New Valley Drifte in 3840 Mission Ave. Oceanade (1787-956): Thesian I Cover Memor and The Vitarios and the Storceves, Inm 913 Thesian I Coverne Memor and Memor Science Thesian I Sect to the Future and Memoral Lampoon's European Vestigation Thesian I American Ninja and Rambo Fest Bood Part II

Oceanists, 2011 visas Way, Consensed State of the Market o

Gooden, from 913

Rancho Bernardo 9, 11140 Bernardo Prisco Court
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Theater 1 Silverado and Med Max Bley of
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Theater 2, Sil Emol Fire and The Emerald
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Theater 6, Pack with 5 and Silement Rental
Theater 7, Pack with 5 and Silement Rental
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Star, 402 N. Hill. Oceanside (722-2995) Desert Wernor and American Minja, from 9/13

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CURRENT MOVIES

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says Keats. It does not seem appropriate to reduce her to Pearl White and to promote the "monster" to the U.S. Mannes. Directed by Franc Roddam. 1985. (Clairemont, from 9/13)

The Core-Coli Kid. — Everyone southers of Exc Richesh sis had dyed a mutarity yellow appears to be adding at half speed. This instruce, cycline recreasing a flag yearing using a flag yearing using the properties of the propertie

Cecom — Scence Inclinit but only by the technically of containing several characters who are said to the attent. They could as easily have been guested to the sort of lathroads Chards who used to get through a sort of the sort of lathroads Chards who used to get through a sort of the sort of lathroads Chards who used to get through a sort of the sort of lathroads the sort of lathroads and provide the sort of lathroads and provide the sort of lathroads and provide containing the sure and rather underned than the Containing provide containing the sort of lathroads and lathroads and lathroads lathr

Compromising Positions — The leading Long Island gum surgeon and one of his skanding lades men is stationary to death in his office after men and one of his skanding lades men is stationary to the later of the later and longer than the social comment, with dual meetingstorm concertainty, by a former Almosday reporter (now a housewise) and a current of the later of th

its subject matter. That it deals with the World Chess Championship ensures it a degree of the dramatic tension inherent in any sports event, and that the competitors are an aging, alling Soviet Jew and a temperamental, somewhat paranoid Soviet defector ensures it deological tension too Most American sports fars will be less secretary and approximation of the competition ensures i dinological tereson too Most American sports from will be less an American sports from will be less an American sports from will be less an american sports from the sports from the

Dangerous Moves — A highly competitive movie, at least insofar as its subject matter. That it deals with the

Dawn of the Dead — George A Romero's companion piece to his NIGHT OF THE LIVING DEAD, set largely (and inspirationally) in a suburban Pittsburgh shopping center, less a sequel than a remake, a new and improved version with slicker technique and gauder special effects

The Emerald Forest — The story, said to be based on fact, though it blasts of from that base fairly scon and fairly far, tells of the abduction of an American boy by Amazon Indians and of his father's re-connection with him after a search of ten years. This blazes a striking resemblance to the bears a striking resemblance to the indian Captive branch of the Western film occupied by THE SEARCHERS. TWO RODE TOGETHER, et al., right from the preparation of the nora attentionus cines. Someticas di on di suprimpi fina y el archite in programa di consultata di incompanio di consultata di priscopriccia Univaria, and entancio orto the sido di "primitives", just asi e la otta priscopriccia Univaria, and entano onta suprimpi male tenduci desani native giris. And mi si selli decessimi, sell'estata di consultata di sell'estata di sell'estata di sell'estata di sell'estata di programa. Comera Barra l'Correra Comera Borra. Della Propera dell'estata vicia di programa. Comera Barra l'Ocere al Correnas. Centra Barra dell'estata di programa. Comera Barra dell'estata di proprieto. Si al Chale Vicia di programa di proprieto. Si al Chale Vicia di programa.

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mere cressins, and the lan year old buy with the bathered him. And what was the bathered him and was to be a second or the second of the secon

off his brain in an effort to feet that young again. With Henry Thomas and Dee Wallace. 1982.

* (Camino Criema 4, from 9/13. Century Twin, Mira Mesa Criemas. Sports Arena 6, Sweetwater 6, UA Escondido 8).

Flesh and Blood - Yes, but more of Flesh and Blood — Ves. but more of bood plus some buthon or plaque lessons and worst for good measures. The sea Except on 14th, great of Schrift of the sea Except of 14th, great of Schrift of 14th, great of Schrift of 14th, great of Schrift of 14th, great of 14

some rice touches. 1985.
* (Cinema Plaza 5: Claremont: from 9/13: Sports Arena 6: UA Glasshours: 6: 9/13 and 14 midnight: Vogue: from 9/13).

Oncolousters — Three parapsychologists, having had their academic grain recorded and their research equipment conflictants of the control of any and all apparentiating press, such in time, too it seems that an Art Decodery and supportantiating press, such in time, too it seems that an Art Decodery of the control of any and all apparentiating press, such in time, too it seems that an Art Decodery September 1, as a control of the control o

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says Keats. It does not seem appropriate to reduce her to Pearl White and to promote the "monster" to the U.S. Marines. Directed by Franc Roddam 1985.

* (Clairemont, from 9/13)

The Coca-Cola Kid - Everyone The Coca-Cola Kid — Everyone oussed of Ene Roberts (his hair dyed a mustardy yellow) appears to be acting at half-speed. This histinion cyclone represents a flag waveng, quasi-evangelistic troubleshooter for Coca-Cola. Inc. serif from the Atlanta home office to Australia, to find some. office to Autharia to find some unknown brusher order that it might be fixed. (To hid got any), the second trail and the second trail and the second trail and trail a

Coson - Science Islant But dry, by the schmadily of containing several characters who are said to be alem. They could as easily have been general characters who are said to be alem. They could as easily have been gener from a school of the could be alem. They could as easily have been general to the could be allowed by the company only in Prince Sorths I fallowing going in Prince Sorths I fallow in Prince Common to those them contained in any invited containing the sorth in Prince Sorths I fall followers precisioned and the Sorths Sorthson But a sail closer precisioned and the Sorthson Sorthson I fall followers precisioned and the Sorthson Sorthson I fall followers precisioned and the Sorthson Sorthson I fall followers precisioned and the Sorthson I fall followers precisioned and t

Compromising Positions — The leading Long island guits support, and once it seeking lades men is stated to death in the office after in the control of the control of the control of the control of the move aims at being setted and backly come, the control of the move aims at being setted and backly come, the control of the move aims at being setted and backly come, the control of carried on competency, and then co-ceptacies, by a Johnse / Newsody, cole per cop. But the feminist pole making with errante of social comment eventually waydays the mystery pist. Do Sissan Sarandon, here, May Beth Hurt directed by Frank Perry 1985. "(Carousel Cinema 6: Cirosemort, Lonia Colemba 6: Rancho Bernsarb 6: Swelshaler 6: University Sowie Control, Vegand Plaza 6).

Dangerous Moves - A highly using rous Moves — highly contingener incre. all easil insolar as its subject matter. That a deal with the World Chees Championship pensues it a degree of the chamacic tension inherent in any sports went, and that the competions are an aging, along Sovel elevant all aemperamental, somewhat paramod Sovet defector ensures it devological tension too Most American sports fare will be less semistre to medical praide. ensures is developed tension box Moot American sports his will be less services and the less services. The install hagoles one the weight of the chess services and refusals to shall handles services and responsible services and re

Dawn of the Dead — George A. Romero's companion piece to his NIGHT OF THE LIVING DEAD, set Interest contration pack and an activities and packet activities

The Emerald Forest — The story, said to be based on fact, though a blass off from that base fairly soon and fairly fac tells of the abduction of an American boy by Amazon indams, and of his faither's re-connection with m down to the neighborhood rivalry between say, the Crows and the Blackheet, and even down to the w gun-runners willing to trace with e of them. The advanture elements and the an action of the control of

E.T., the Extra-Terrestrial - Nothing I., the Extra-Terrestrial — Nothin for ought to be required to dismiss wen Spelberg's pretense of extress and innocence; or to miss the movie we too from specifyl consideration, than a into at the death-scene of the songetiminate spaceman. This known speciable is million for all if the constitution of the constitution of the songetiminate spaceman. This

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or of any other viewer willing to switch off his brain in an effort to leel that young again With Henry Thomas and Dee Wallace 1982 (Carnino Cerema 4, from 9/13, Century Twin, Mra Mesa Chremas, Sports Arena 6, Sweetwater 6, UA Escondido 8)

Flesh and Blood — Yes, but more o blood, ralus some bulbonic plaque lesions and vomit for good measure. This is Europe in 1501, and a Caldon revisiting of benefit and a Caldon This is Europe in 1901, and a California was letter (connected Jason Length has been abbucked from the Australian between the Burkerson (by Australian Burkerson (by Australian Burkerson (burkerson Burkerson (burkerson Burkerson Burkerso

betteen val when a vampine moves in need door? Morenee, who is going to know what to do about it? Who more, skely than the host of a horrer felm series on local. If vanit former star of horror felm showed? The latter (Bostly McDowall) retiriatly deplores the current horror feathout for its demented, had not been series of the control of the horror felm show to the demented. madrinen nummig absumed in skin mjøde hakkenging up syngin vigners, and he at first blakke att the late lock to her by the beerage hero. Om Hofland, the writer and directlor, stimes here to bridge the capabilities of the sound of applications the beautiful to sound upon the control of the sound of the control of the con

some nice touches, 1985.

*(Criema Plaza 5: Clavernont, from 9/13, Sports Arena 6; UA Glasshouse 6, 9/13 and 14 midnight. Vogue from 9/13)

of Polanski's FEARLESS VAMPIRE KILLERS, it is more like a INTLEES of more likes.

INTLEES of more likes a concretification of the weinstracks which habitual wiscorrackers might make wiscorrackers might make wiscorrackers might make one on the Lale Stow. (The neutrons of the Lale Stow. (The neutrons of Lale Stow.) (The stow emboderent of the moves a maker stoppenes. You know 'he is told at one point. 'You don't act like a scentist. 'You re more like a game show host.' With Sigourney Weaver and Rick Morans. 1984. "' (Aero Drive In. Carnino Cinema 4, Eronher Drive In. Plaza Borsta).

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Drive 223-5313 written, produced, directed, filmed (photographed?), and edited by Jamie Uys. A Coca Cola fortic chucked out of a passing airpfaire, lands in the most of some Kalahan Bushmen.

Godzilla 1985 — "Godzilla' I was houng I'd never hear that name again. Taments one of the cast of characters, in apparent innocence of the creature's frequent return visits in the company of Megalon, the Thing.

the continues of Megades. The Throat the Shorp Morrises among others. The creature looks in bether shape here than in some of those reterm appearances, and her has developed the properties of the substance of the nearby Ralys and the throat substance But by momeratary loose has balance But by 1980s standards in specual effects, he still tooks a bit permits or loo say present the substance But by the Armol R was a speched does, for her Armol R was a speched does, for her Armol R was a speched does, for congress depreciations thing years original depreciations thing years original depreciations thing years original depreciations thing years original depreciations thing was original depreciations thing years or original depreciations thing years original depreciations thing years or original depreciations thing years or original depreciations the original depreciations thing years or original depreciations thing years or original depreciations the original depreciations the original depreciations the original depreciations thing or original depreciations the original depreciations the original depreciations the original depreciations or original depreciations or original depreciations or original depreciations or original original depreciations or original origin

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ANDEN

1985
• (Century Twin, Mira Mosa Chen Santee Drive In, Spring Valley Iron 9/13 Strand, from 9/13, Studio 3 Cinemas, from 9/13, Sweetwater t The Go Masters — A Chinese Japanese co production, the first in move history, directed by Junya Satu and Duan Ji Shun (Ken, 9/15 through 17)

The Great Dictator — Chaglin takes feat ofels— a leventh griefo barber and a Hister carciture — in a branch alternat, once 1940, to detaile Nazies and a Hister carciture— in a branch alternat, once 1940, to detaile Nazies with his miking and speech making with his miking and speech making. Furthers or Der Phocey, comprag in private with his world globel there is an underlying discontrol about the movels inadequage to its subject, and "figer, strig".

spiced in footage shot by R.J. Kizer blays up the Camp element, together with a couple of blatani plugs for Dr. Imper soda pop. This tends to blunt in morter edged sword—not just

Greenins - Nobody is taken very much aback on meeting a ponty acred tary title beast who speaks and Denny's Chip in Dake But after all, into "Speak" American small bown (so belowed of executive proclace Skeen him "Speak" American small bown (so belowed of executive proclace Skeen him "Speak" American small bown (so belowed of executive proclace Skeen Christians Exe Day and a subtitled Ocutions film is broadcast on local Y main right, and the grapes on character him right, and the grapes on character and capital of Di Seussi (e.g., the exact equal of Di Seussi (e.g., the

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of his work, than toward the work, eset. The Fottes sh studio sets the Venetian thirds, the shadows, and the gallery of supporting players picked for get rath goodstap supposes. Royal Claim, R.G. Ametrong, Hank Worden Sylva Stratey, Elaha Cook, it are perhasis no more than to be and a the shadow of the production of the shadow of the production.

are perhases no more than to be expected. And it he all equal-sect of the expected and it he all equal-sect of the expected risk of the all equal-sect of the expected risk of the action of the actio

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Is this surgery for energistendness and astigmation cales. Will it hunt? Who should the surgeon be? And how much will it cost. Redail kerationiny in its current form was developed over twelve years ago in the Soviet Union, and has been available in the U.S. for more than six years. In that time, been available in the U.S. for more than six years, in that time, been available in the U.S. for more than six years, in that time, been available generalable, considering the order. The time of the procedure. A few grantees are sample. Eliminate of those with serious meopie, have been restored to legal driving vision (2004) or better And all with a sample. Eliminate office procedure. A lew grantees, superficial incisions restore your section. A lew grantees, superficial incisions restore would be considered and all states are complete, pre-surgical eliminates. The cost fit fall begins with a screening example of the cost of trial begins with a screening example. The cost fall begins with a screening example of the cost of the total cost of cost of the cost of the total cost of cost of cost of the cost of cost

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CURRENT MOVIES

Jigsaw Man — Spy thriller with Laurence Olivier, Michael Carne, and Susan George, directed by Terence Stoung (Carousel Cinema 6: Cinema Plaza 5: College, Flower Hill Cinemas, Santee Village 8, from 9/13)

Kiss of the Spider Woman — Reviewed this issue. With William Hurt, Raul Julia, and Sonia Braga, directed by Hector Baberso. * (Guild, from 9/13)

Mad Max Beyond Thunderdome
The people are called things like a
Annet Erine's Scroolous. The
Annet Erine's Annet Erine
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• (Foo-Tahn) noun

"Us want justice." But it is impured coloromals you want. There is the coloromal you want. There is the coloromal you want. There is the coloromal you have desert, where they employ such in page as They does the pichaes to they of member all the shown that they of member all the shown that they of member all the shown that they have the pich of them. The shown post apocalytic fallow you see and the that desiring of all they do them. The shown and the that desiring of the show amongshee with oddisp piled also oddisp. Everything and over body recent a feel of the shown and pile, duy if since you have been also that the shown and pile, duy if since you have been also that the shown and the youth colory is a displance to the control of the earth of the shown and the youth colory is a little tenuous, even fortable, and file entry were controlled and they have not the youth colory is a little tenuous, even fortable, and if the story were controlled and they were controlled and they have relieved for an entand Mem Med (Storo and Tina Street, co-direction the picks).

(2) mem Taras 5. Plazo Bower Street Store Street Street Street Street Store Street Stre

Modern Times — Churle Chupkins stubbornly delayed adjustment to sound movemaking (colely for some stormach growing sound effects and for a filter day upon in gobernity offers a stagistick treatment of the as stagistick treatment of the machine annotes. Dong this in 1936 is characteristic of Chaptins tool, dragging throughout his career A low of the "bits" such as the automatic beeding contragation, belong however.

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National Lampoon's European Vacation — There is plenty of room for more farocal or more salecal a freatment of the American abroad than, say, the emittable DODSWORTH. And plenty of

DODSWORTH And plenty of yusfication for one too. But such a one should neither be guided nor discouraged by this feeble effort driving on the wrong side of the road in England, wearing personalized letter stoched beress in France, using a

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hedpan as a wash basin in Germany, getting kidnappied by terrorists in Italy. How about, for the next NATIONAL LAMPOON vacation, a four by hot air balloon of the cavernous mind of scriptwiser John Hughes? Cheey Chaire Be

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CURRENT MOVIES

— The Ken Kesey houd, which you cannot have avoided without some degree of stubbonness uses a mental-ward setting to alegorize a 1960s anti-Establishment orthodoxy — the quarded mannered watching more than the quarded. Really, the hero

than the guarded. Reads the large injury adark Northerns Koffundry is to much a self-interested manipulator to the self-interested manipulator. An and large is a self-semant of the character of the self-interested the treatment unbothered, stresses the sentimentalise and rousing service treatment unbothered, stresses the sentimentalise and rousing service treatmentalise and rousing service to the self-interest of the self-interested consistent of the self-interested consistent of the consistent of the self-interested consistent of the consistent of the self-interested consisten courtum, yourturn. The preported and expensive section of the preported and the section of the s

would seem to be the correctan's closest screen rough, at least of the control of

Prizz's Honor — Richard Condons come novel of low and "Tarrishy and objetly resee the Media has a bot wask to John Huston (and even so, with some very wide and volotibly furnil). The case allows you plent you fame to be given the humor a dryness bordering on evaporation. For all the polymers, there is too little development of the man and out of flown hit woman indied most of the character interest. man and out of toon hit womine man and out of toon hit womine middle most of the character infesser, in this film of tocad and faustreas with a middle most of the character infesser, and character in the same of the character in the character i

Rambo: First Blood Part II — This sequel advances into territory already occupied and overopoulated: the post-Vietnam War MIA rescue operation. (The director of the earlier film. Ted Kotchett, got into that territory first, with UNCOMMON VALOR.) Skill.

there is plently of lively action, helped along by Jerry Octownell's flaundering photography. And the publish movement photography. And the publish movement when the rescue helicopter abundons on the way and the second of the way never mind how simple encagsulation of this move is view of the way never mind how simple movement as the marks the spot at which the move begins is a distance naced with the emergence of a stock white. When the emergence of a stock white the emergence of the emergenc

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Pale Rider — Clint Eastwood has been able to pick up the Western genrie right where he left it, nine years earlier with THE OUTLAW JOSEY WALES. Where he left it, though, was on its sickbed, and what comes entirely natural to Clint Eastwood micht will have seemed been. on is sched, and what conee entresy nature to CHT Eastwood entresy nature to CHT Eastwood grassingly self-consolus and preterious to one such as John Wayne alongsole whom Eastwood whom the such as t

Pos-wee's Big Adventure — The movegoer's first introduction to Peewee Herman, and both of them should be very happy about it. Jerry Lewis

"We finally see

eye to eye in the morning."

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infelicituals too. And his attitude toward that world is nothing short of philosophical. Directed by Tim Burton 1985.

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Real Genius — Catchy the sequence, made up of a series of technical flustrations training the instancy of weaponry from the Stone Age to the Momero one, and taubed by Ella Fitzgerald doing: "bu look Advantage of Me." This and the CIA war room sequence after if give the move a genuine satirities doing to be buried before the end (put in by before buried before the end (put in by before the catching to the catchi an assembly of other type recorded an assembly of other type recorded? There is more of a coherent politice here than in most Egistes youth here is more of a coherent politice here than in most Egistes you will be the compared type of the coherent and the coher

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chase at any rate is still three event if humon has now become the primary query. Along with the humon corner, status, and a particularly direct open status, and a particularly direct open status, and a particularly direct open through the musclast selections on the soundhack as well as through an muscl older or more traditional horizon fan will no doubt find greater appeal in the postic connect alount the silve ornect of death in his of the character's with ragin mindre period products with ragin mindre period products.

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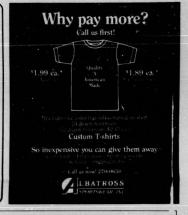
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CURRENT MOVIES

torreumer, by George Millery gets on with that viporous. High-velocity leyle of volence that to distinguished the rise Miller and that makes us standard and that makes us standard that the test Miller and that makes us standard that the standard that the standard that the standard that the standard that standard stan

Stilvender — A boy's Western, not in the sense that it makes is primary appeal to current little boys (who see appeal to current little boys (who see or gearing up for ALIER), It but rather or gearing up for ALIER, It but rather in the sense that a papeals to former little boys who can still remember what appealed to them back then And directed it and co-wrote I (with he brother and presumable former playmable) is Lawrence Kasdan, it things these childhood memores with

an almost parental indulgance if not with using it main. The hierarch of this Western are the soft who can condisently should a fait of a main condisently should a fait of a main who will be should be shoul

St. Eimo's Fire — Post-graduate soap opera seven collegiate collegiates in their "treshman year of life" ("Four months after graduation."

one of them impatiently furnes, "and you're self active ji see were morth" a large you was not a self active ji see were morth" a larkes so impatial a veel of its characters, and noe farst a offers no characters, and noe farst noe far

Teen Wolf — Michael J. Fox (of BACK TO THE FUTURE) as a werewolf;

A View to a Kill — The unclearth os 007 aberture — but afroit outering "Nomes et will probably also know among other times, whether also know among other times, whether the closing creates that "James Born dwill Return has ever before been made without an accompanying title and will be supported by the control of the co

directed by Rod Daniel (Camino Cinema 4. Fashion Valley; Grossmort Mail, Rancho Bernardo t Santee Village 8. South Bay Drive In: UA Chula Vista 6. UA Escondido 8. University Towne Centre: Wiegand Plaza 6)

Warning Sign — A cut-rate ANDROMEDA STRAIN, but still

to have evolved from East vs. West into Ybuth vs. Age. Moore, at any rate, establishes himself here as the screen secret agent most reliant on his stand-in since. Dean Martin's Matt Helm. With Tanya Roberts: directed by John Glen.

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deep-purple summoning up of the "D.H. Lawrence spirit." This is the move that initially launched Russe

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dates, the latter in his seventeenth of so nude scene and several women who behave very exorbitantly, danc abandonedly in the drawing room faunting bulls in the pasture, colliding with a side of beel hanging in the military. mentally dates a state of the control of the contro

Year of the Dragon — A sort of CHINESE GODFATHER, set in New

given nearly enough to go on, to gauge the credibility of the reform-minded Polish cop (Mickey Rourke. minded Polish cop (Mickey Hourke, whose gray hars change in number, location, and shade from scene to scene). That he regards his war against the Chinese Mafia as somehow equivalent to the Vietnam Conflict does not botter confidence i

CURRENT MOVIES

racist cop and the Chinese American. It reports never remotely makes sense. And why introduce a rockie Chinese cop as the key to policie undercover operations and then ignore him for an hour? Some vivid outbursts of violence prevent are movie, or the speciator, from slipping into a coma. And some new ground has perhaps been broken with the unique credit of "Photographed and



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